

**THE WORLD OF DORIS LESSING'S NOVELS:  
A CRITICAL STUDY**

A THESIS

Submitted towards the Requirement for the Award of Degree of

**DOCTOR OF PHILOSOPHY**  
IN  
ENGLISH LITERATURE

Research Scholar

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YEAR - 2023

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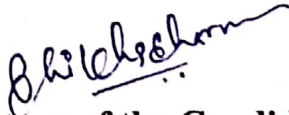
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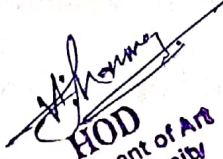
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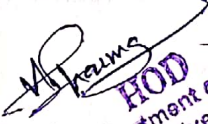
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## ACKNOWLEDGEMENT

I really want scarcity of want to express my gratefulness to all those who helped me to complete this research work well in time.

First of all I would like to express my thanks to Prof. (Dr.) **Ranjit Singh**, Vice Chancellor P.K. University for his cooperation and giving me the opportunity to do research work. I would also express my sincere thanks to I/C Phd cell **Dr. Bhaskar Nalla**, **Mr. Jitendra Kumar Mishra**, Director Admin and Academic and **Mr. Himanshu Paliwal**, Resistrar, P.K. University.

I would like to express my deepest sense of gratefulness to my research supervisor **Dr. Nazir Mohammad Shah**, Associate Professor, Anand Engineering College, Agra who inspired me to take up this mammoth research work and extended his valuable help, encouragement and guidance unhesitatingly and ungrudgingly.

I have a great pleasure to express my sincere thanks to **Dr. Sandeep Saraswat** and **Dr. Vikrant Sharma** Head Department of English, P.K. University for the necessary facility and being source of encouragement to me.

I sincerely feel that my acknowledgement would be incomplete without thanking the biggest source of my strength, my family. The blessings of my father, **Mr. Surendra Sharma** and my mother **Mrs. Usha Sharma** and my brother **Aradhay Sharma**, who never let things get dull or boring, have all made a tremendous contribution in helping me reach this stage in my life.

I also thank my friend **Mr. Manoj Agrawal**, **Mr. Robin Samuel** and **Miss Kriti Jha** and well-wishers who stood by me in the journey of my research.

**Shikha Sharma**





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## Chapter- I Introduction

### 1.1 A brief Biographical Sketch

Doris Lessing, the Nobel Laureate (2007), a British novelist, poet, a writer of epics, plays, playwright, librettist, biographer and short story writer was born Doris May Taylor in Kermanshah, Persia (now Iran) on October 22, 1919. Described as the “most fearless woman novelist in the world, unabashed ex-communist and uncompromising feminist”, (The Four- Gated City 1969, qtd Alka Kumar, 2001, P.130) Both of her parents were British: her father, Alfred Cook Taylor who had been crippled in World War I, was a clerk in the Imperial Bank of Persia; her mother, Emily Mc Veagh had been a nurse who met her father and nursed at the Royal Free Hospital in London. She died peacefully at her London home on November 17, 2013, at the age of 94.

Her father left England after the war and went to Tehran to work for the Imperial Bank of Persia. A man of independent spirit, Taylor had a vision of free and open life. He soon felt constricted by the life of a banker and decided to immigrate. The family moved to the British colony in Southern Rhodesia in 1925. He bought a huge tract of land for farming of Maize and small mud and pole house near the Rhodesian town of Banket and began to live there with his wife and two children, Doris and Harry. The decision to Taylor to settle in Rhodesia as a farmer was only means to live independent life but this move for his wife as disastrous.

Doris has earned the great reputation as a distinguished and an outstanding writer. She raised local and private problems of England in post-war period with emphasis on man-woman relationship, feminist movement, welfare state, socio-economic and political ethos, population explosion, terrorism and social conflicts in her novels. Her novels cover the vital issues of the world politics, such as impending threat of nuclear holocaust, colonial oppression, apartheid in South Africa, Marxism and radical politics. She explores the world of Africa, Europe, Britain, space and planets and assumes the significant role of the critic and conscience of the modern civilization.

Lessing has been described her childhood as a harsh mix of some pleasure and much pain. She spent her childhood in Adolescence and poverty. The natural world, which she explored with her brother, Harry, was one retreat from an otherwise miserable existence. Her mother, obsessed with raising a proper daughter, enforced a rigid system of rules and hygiene at home.

Doris spent her childhood and adolescence- sometimes in acute poverty- in this large farm and minutely observed the bewitching landscape of mysterious Africa. The African void, its vegetation and would return time and again in her works with a profound symbolic significance. Lessing never forgets Rhodesia which became her home for twenty years and through which her literary career was forged. (Tapan K. Ghosh, 2006)

Doris' memory of her life at home was not always happy. Her voice was dissenting within the family. She had a strong dislike for the role of traditional women life. Her relationship with her mother was embittered at an early age but Doris developed a close affinity with her father from whom she inherited a spirit of independence, a sense of justice, dream and idealism.

Doris spent good part of her life time roving through the African veiled which is mentioned many of her novels short stories. She observed the clash between prime ordinal nature and incipient civilization. Doris was admitted in a convent school in 1926 where she felt homesickness because nuns told stories various related to hell and damnation. Due to such reason, she was admitted in a girl's school in Salisbury. She left school at the age of fourteen and like her heroine Martha Quest, rejected indolent nation in favor of self learning and self- empowerment. She took back from religious beliefs because her mother and convent school did not allow.

Doris and Harry were sent to an isolated farm where their father took a land for growing harvest. They are admitted in a boarding school where On such place, Lessing was admitted in a convent school for a year where she completed he formal education but

deliberately obstacle her parents in her education, but she continued herself in reading to educate vary widely. Lessing made herself into a self-educated intellectual like other women writers of southern African. Lessing did not get education like Olive Schreiner and Nadine Gardiner.

As an adolescent she also developed an obsession with her body which her mother disapproved of; but the more the mother disapproved, the more the daughter engaged in such rebellion. There was for instance the occasion when Doris bought her first bra, and her mother was so shocked that she called her husband and then pulled up Doris's dress to show him the bra. This deepened the anger that Doris felt for her mother and made her even more determined to fight back. From an early age she told herself that she would not turn into her parents, and this has been a main drive in her life.

“It may be that Healers seek unity within themselves, and between themselves and others, because of a feeling of alienation which comes from their often unhappy childhood. Healers live a fantasy-filled childhood, which, sadly, is discouraged or even punished by many parents.” (*From the pamphlet, 1995*)

The story, *The Old Chief Mshlanga* (1951) Lessing captures the feelings of a young child who roams free in the African landscape, but because the child reads stories written about England, she is incapable of understanding Africa. This story captures the ambivalence of the third culture kid who tries to reconcile what she sees with what she reads in the books. But as the child reads more about Africa, she begins to enjoy the environment and feel more comfortable: “And slowly that other landscape in my mind faded, and my feet struck directly on the African soil, and I saw the shapes of tree and hill clearly” (p.17).

Lessing does not only look back upon her relationship with her mother, she even goes on to analyze her parents' relationships to their families. Emily's mother whose name was also Emily died when Lessing's mother was three years old, and her father married a woman who was “a typical stepmother, cold, dutiful, and correct, unable to be loving or even affectionate with the three children” (*Under my skin*, p.4). Her father's relationship

to his parents was similar; there was lack of love and a need to get away: “She did not love her parents. My father did not love his” (*Under myskin*, p.4). When Lessing left her first husband and her two children, we can see the same pattern repeating itself.

Lessing left her home at the age of fifteen and took a job as a nursemaid. But she wanted her study continue, her employer gave her books to read on politics and sociology. Doris face an incident at that time, her brother in law crept into the bed and gave her inept kisses. After this incident, she indulged in elaborate romantic fantasies. The life has been a challenge to her like a simple human being; she felt that people cannot oppose the currents of their time. She fought against the biological and cultural imperatives.

At the age of eighteen, Doris left the isolation of farm life to peruse her career in Salisbury where she worked intermittently as a nursemaid, a telephone operator and an office clerk. She came into close contact with a group of smart young men, mostly European immigrants and members of the Royal Air Force during such job. They arrived in Rhodesia because of the impending war. Lessing got political education from them, which would immensely contribute to her future development as a writer.

She moved to Salisbury in 1937 where she married Frank Charles wisdom at the age of nineteen, a civil servant, in 1939. She bore two children John and Jean. A few years later, feeling trapped in a persona that she feared with this relation, so she divorced in 1943. But the children John and Jean stayed with their father and she left her family, remaining in Salisbury.

After the breakup of her first marriage, Doris temporarily joined a communist group which was committed to destroy racial prejudice and became seriously involved in a racial politics. She got married second time in 1945 to Gottfried Lessing who was a member of the Rhodesian Communist Party and German political activist. After enjoying a married life they had a son Peter, but this marriage also had a short period they separated again in 1949.



After the failure of two marriages, Lessing remarried never again. Lessing became disillusioned with the Communist movement during the postwar years, which she left altogether in 1954.

Lessing had moved with her young son by 1949. Same year, she published her first novel 'The Grass is Singing' which gave her name and fame and began her career as a professional writer. Lessing believes that she was freer than most people because she became writer. For her, writing is a process of "setting at a distance," taking the "raw, the individual, the uncriticized, the unexamined, into the realm of the general."

Doris Lessing got many awards during her writing career. Such as, Somerset Maugham Award in 1954, Booker Prize for Fiction (shortlist) in 1971, Prix Medicis (France) in 1976, Booker Prize for Fiction (shortlist) in 1981, Australian State Prize for European literature in 1981, Shakespeare-President (Alfred Toepferstiftung F.V.S) Hamburg in 1982, Booker Prize for Fiction (shortlist) in 1985, Shakespeare Prize (Germany) in 1985, W H Smith Literary Award in 1986, Palermo Prize in 1987, Premio Internazionale Mondello in 1987, Premio Grinzane Cavour Prize 1989, James Tait Black Memorial Prize for biography in 1995, Los Angeles Times Book Prize (Biography) in 1995, James Tait Black Memorial prize (for biography) in 1995, Premi International Catalunya (Spain) in 1999, Order of the Companions of Honour in 1999, Royal Society of Literature in 2000, David Cohen British Literature Prize in 2001, Prince of Asturias Award in 2001, Golden Pen Award in 2002, Man Booker International Prize (nominee) in 2005 and Nobel Prize of Literature in 2007.

## 1.2 Formative Influence

The experiences of Lessing's life in the family of the English settlers in Africa comprised the most significant formative influence on Doris Lessing. Africa was the vital source to fire her imagination. She herself remarks: "This was my air, my landscape and above all my sun." (Going Home p.197) Even its blackness appealed to her. The black, Africa had for her deep luminous black existing, like a night when moon is just below the horizon and it will soon rise. It is therefore, not surprising that South

Africa has exercised a powerful influence in developing her creative talents. She too has immortalized herself in her writings.

Lessing expresses her views about formative influences on her life and literature in one of the interview with the Sarah O Roilly, "Perhaps the Russians: Dostoevsky and Chekhov influenced her most."(Roilly, 05) She was deeply influenced by the authors such like: Balzac, Stendhal and Havelock Ellis etc. She read most of the classical authors in her young age. Her literary and political ideology was shaped by the contemporary socio-political conditions of Britain and South Africa. Specially, British colonies in South Africa provided her an ample raw material to write about the worst effects of colonialism on native African people. Lessing captures the political climate of the cold war period and highlights the post-war disillusionment with the available models of political ideology of the times in her writing. Her keen observation of contemporary socio-political events and ethos has been reflexive through her literary understandings. She observed and studied the political changes of post-world-war period.

Most of African writers like Amos Tutuola, Chinua Achebe and James Ngugi have generally dealt with the native regional or tribal themes in their English fiction. Amos Tutuola shows the life of Nigerian Yoruba culture, while Chinua Achebe shows that of Igbo land. James Ngugi depicts mostly the life of Giknyn of Kenya. Some European writers who were settled in Africa have also projected successfully its life in their novels. Isak Dinesen (Karen Blixen) is particularly reflects the airy highlands of Kenya, and Olive Schreiner depicts Cape Karroo of South Africa. Doris Lessing is, however, the most talented and famous white writer of African novels. The Southern Rhodesian landscape, its people—both native Blacks and White settlers—its modern history and society, in the thick of which she spent her first thirty years, are the subject-matter of her reputation as a great contemporary women novelist. After settling in London, even Doris Lessing could not shed off her fascination for Africa. And its people she does not want her African writings to be treated in the narrow sense of being the projections of the life in South Rhodesia alone. She calls the part of Africa dealt by her as Zambesia. In a note to *The Four Gated City*, she remarks:

I used the name Zambesia for the white dominated colony Described in these volumes (Children of Violence) because I did not want to be thought that what I described was peculiar to Southern Rhodesia (Lessing A Note To The Four -Gated City, 1972)

Doris Lessing was unique figure and a unique writer among women writer to write fiction in 20<sup>th</sup> century. Her writing's extend the boundaries of fiction 'experiments' with different genres, explore the world of Africa, Britain and Space, and in the process offers a socio-political and cultural commentary of post-war world.

Doris Lessing show two world War in a lonely farm on the high veld in South Rhodesia . She has a very little racial consciousness. Even when she grew up had a very vague understanding of the true relations between her people and the Blacks. As a child Lessing had both the freedom and the space to enjoy that largely solitary childhood which makes for introspection, dreaming, a close fellowship with the natural surroundings, a freedom from early intellectual development.

Lessing was a great lover of books and voracious reader. She read the best she could find in European and American Literature. She worked intermittently in the capital town Salisbury, as a nursemaid, telephone operator, and the returned to her family from house. The beginning of the Second World War introduced alien influence in the British settler society. The young, liberal and enlightened men and women among the British settlers in Rhodesia, who were opposed to the racist and colonial politics of their people, found an echo of their views in Communism. Lessing joined the Communist group in Rhodesia, as she saw in it a way of fighting apartheid. Marxist ideology influenced Doris Lessing that demanded equal distribution of wealth, property and capital in the nation.

Marxist philosophy was blooming in Britain during this period. Marxism, like psychoanalysts and Sufism, has been a major formative influence on Doris Lessing and her literary ability. She came in contact with the communists in 1940s, while she was pursuing a career in Salisbury. She joins a communist group formed by British

technicians and European exiles. The member of the group was Gottfried Lessing, a Jewish-German immigrant and communist intellectual whom Doris married in 1945 and eventually divorced four years later. This ideology influenced her much they had any kind of moral energy and who bought the color bar seriously.

Communist ideology made the great impact on Doris Lessing which has lasted and reflected through her writing. The principles of communists' were to eradicate color consciousness and restore faith in humanity for the welfare of the society. Marxism was the dominant political philosophy of the time and in her novels like, *The Grass is Singing*, *The Golden Notebook* and *The Good Terrorist* whose protagonists are politically conscious being, and they assume a central importance. Her social and political consciousness makes her writing appealing and vibrant. Doris Lessing only can bring in effect the exclusive quality liveliness in her writing.

Doris Lessing In her book entitled *Going Borne* (1957), she mentions that in Rhodesia communism meant "a fight for basic human rights" She says about typical of her attitude:

Communism ... was a great, marvelous vision.... It was a vision of a society, where every individual was immensely important, where there was no hurting each other. Every person had a chance and the right to develop himself. This was the dream, and it's why people are socialists, why I was. (*Going Home*, 1957)

The war introduced certain alien influences on Southern Rhodesia and disturbed its conservatism. For Lessing herself most important were the contacts it brought with young Englishmen sent out to serve in the Royal Air Force bases there. They brought with them what was then the fresh Marxist idealism of the 'thirties': They soon formed a communist group, in which there were no distinctions of race, which she joined in the claustrophobic Rhodesian society:

There was a time in my life when I was a member of a communist group, which was pure... for a period of about three years. ... (*Going Home*, 1957 p.12)

Doris Lessing came under the influence of Sufi ideology and dogma of life. The Sufi thinker Idries Shah influenced her literary ideology which has reflected emphatically through her notable novels. One of the eminent scholar Dr. Badode remarks as:

Lessing's ideas have been nourished and clarified through her interest in Sufism, the name in western languages for Islamic mysticism. Sufi thinker Idries Shah, who lives in England, personally and through his writings, has had considerable influence on Lessing. (Badode, p.19)

The Sufi functions as a kind of emissary of the God to remind individuals that they must be humble to themselves and accept the highest truth that 'ALL' is in reality 'ONE'. Sufism also imparted Doris Lessing the belief that human beings are evolved towards higher consciousness through the development of extra-sensory perception, intuition, dreams and journey into inner space, and thereby, to transcend time and space. Lessing has written two essays on Sufism, An Ancient Way to New Freedom, and in the World, Not of It. The philosophy of Doris Lessing's Sufism is similar to the great Sufi practitioner Idries Shah. As he quotes:

The Sufis claim that a certain kind of mental and other activity can produce, under special conditions and with particular efforts, what is termed a higher working of the mind, leading to special perceptions whose apparatus is latent in the ordinary man. (Idries, p.24-15)

Doris Lessing's philosophy is formatively influenced by the colonial society of South Africa. Her views regarding 'Colonialism' would get best expressed with reference to Frantz Fanon's, who in his classic of anti-colonialism entitled The Wretched of the Earth says:

Europe has multiplied divisions and opposing groups has fashioned classes and sometimes even racial prejudices, and has endeavored by every means to bring about and intensify the stratification of colonized society...These differences are born of colonial history, in other words of oppression. (Frantz, p. 10)



Doris Lessing has been the victim of colonized society at her stay in South Africa she has a lot to say about Rhodesia from childhood to the young age. She spends a good part of her time moving through the African velds which are seen in many of her novels and short stories. The painful memories of colonialism and the exploitation can be seen evocatively reflexive through her writing. She is truthful in describing each element that best describes the period in the best possible words on the canvas of literature. In fact, she has an obsessive alignment towards the colonial sufferings of Rhodesia. Thus, Doris Lessing discusses colonialism as an influential part in her literary career. She narrates the influential introduction to African stories as in the following words.

When white man arrived in (South Africa), they saw themselves as civilizers. They know nothing about the people they conquered...what they knew was put to their own uses. For instance, the men recruiting black labour for the mines took a look at the old custom that a girl would not marry a young man who had not proved himself in war or in hunt; and then substituted for it the idea that a young man who had not worked in the mines was a 'mompapa', a fool he had not proved himself a man. (Doris, Introduction, p. 4)

Doris Lessing expresses her views on formative influence of colonist because she not only applies African settings of some of her novels but also to the very model of her novelistic perception. she has been chiefly concerned to the politics of colonialism with its ethics and ontology.

### 1.3 The world of Doris Lessing

Doris Lessing covers the local and private issues of England like man -woman relationship, population explosion, socio economic, racial conflicts and other issues. She also covers colonial oppression in South Africa, threat of nuclear Holocaust, Marxism and racial politics .She explores the world of Africa, Britain, Europe and space. She is one of the half dozen the most interesting minds to write fiction in this century .She is unique write fiction in present century. She is also unique among women writers, for sheer scope and variety.

Doris Lessing is a writer who wrote on the vital issues of the world ranging from colonial oppression in South Africa, threat of nuclear Holocaust, radical politics madness, prophecy, Sufism, the relation between men and women and philosophies like Marxism and communism. She is really a critic of modern civilization also she makes a compulsive for the human condition to find a way through the historical destruction. Lessing's novels expose a world out of control the Armageddon of technological disasters looms in her work.

Lessing's novels teach us how to manage the better world and expose a world which is out of control. The themes of the novels show the deep concern of the world issues they seem to naturally flower out of the earlier, and a kind of experimentation and an effort to seek a solution. She raised the basic issues of Africa: colour and superiority men and women relationship. Man's inhumanity to man based racial and the solution of the problems through communism. Lessing is dissatisfied with communism and she turns to seek a new world to solve human problems.

Lessing's attention is constantly turned towards weakness and potential strength of the world according to her the universe is a roaring furnace and out of darkness. Thus she has forged her total vision of future and the novels show mankind but she warns to destructive forces of humanity. She is a writer of artistic commitment: she uplifts the social changes for the welfare of the people with her social responsibility. She describes her views:

“One is a writer at all because one represents makes articulate is continuously and individually fed by a number of people who are in articulate to whom one belongs to whom one is responsible.” (*A Small Personal Voice. p.20*)

Doris Lessing observes that an anti-colonial position did not necessarily need to ally to communism. She found the situation different in England. There were many progressive intellectuals who were against racism and colonialism without following communism. This thought was a significant delusion in her enthusiasm for communism. Now the

question raise had she continued to live in Rhodesia? It is possible that communism would have been the key factors in her writing.

Lessing has showed her early life through her novel *Martha Quest* which is the study of the individual consigns in its relation. The life of Lessing is correlated to Martha who was born after the World War I, her youth fallout with the World War II and the final days of her life hold the threat of the great conflicting conflagration of the World War III. Doris always found himself herself as her heroine who are disagree with colonial society on the point of racial in equality. Her family always broods over the former glory of the British Empire. During the living in Rhodesia, in 1942, like her heroine, Martha quests, Lessing joined the Communist Party of Rhodesia and she left it in the 1950's. Lessing had an uncertain conception of the social and political goals of communism. She was more attracted boy ethical and moral aspects of communism. In her preface to the *Golden Notebook*, she writes:

“I think it is possible that Marxism was the attempt, 4 hours time outside former religions, at world mind, and a world ethic police stop inverted.(*Vassailieva 20<sup>th</sup> Century English Literature: A Soviet View p.327*)

Doris Lessing had to encounter the literary culture for the establishment of her as foreigner writers who do not belong to the native literary culture in England. She was only race and colour bar writer in her early career for the native of England. After the success of the *Grass is singing* (1951), her fame was surprisingly consolidated further by her African short stories in the collections. The sun between their feet and this was the old chief's country and through documentary writings. Through earlier treated virtually as exile like Sylvia Plath in her own country, her great talents as promising writer of significance world recognise and Doris Lessing succeeded to enter into a critical relation with the dominant literary culture of England.

The circumstances of an author's life, specially his youthful life are usually determined by his attitude to life and the range of his art. Her thoughts are stimulated by what he

himself has experienced add the age he was most susceptible to impression. For instance, Sir Walter Scott grew to intellectual maturity in the border country, Thomas Hardy in rural Wessex. The writer generally in his writes composites several scenes that show the essential problems of society in which the most of his writing spring. Southern Rhodesia was to Doris Lessing as Wessex to Thomas Hardy and the border country to Sir Walter Scott.

Political necessity and literary ambition drove her to England from Rhodesia, which was Lessing's home for 25 years. In her early childhood when her father migrated from England to Rhodesia with his family; the seeds of racialism, colonialism, injustice and inequality were sown.

Lessing's understanding of the social economy conditions and their effects on human, even during the indolence was well established. She felt suffering of her parents add they live in a mud house and thatch. Even they had not good furniture at home, she incensed as a child by those in equalities, which letter was, documented in her writing. She not only observed the black roses but also analysed white colonial mentality in her childhood. She also recognised hypocrisy off pictures at an early age fully stop the concrete example of collective behaviour of Britishers.

Doris has warranted serious critical attention different from the other colonial women writers. She was encountered the literary establishment as not only a woman but also as foreigners. During this, women writers are not only situated but also recognized in subordinate relation. They also situate themselves within it. We find it is a two way collusive process. Doris cuts this as the same way that Sylvia Plath, the exile writers did. The two women writers who were British contemporary acknowledged as artists of classic stature and treated as virtual exiles in their own country, it was not an accident. They first enter into a critical relation with dominant culture after it they ascribed value. Doris came to British literary culture with an extreme encounter and perception that she will as a woman established a literary culture. She, as an African writer acclaims and showed herself to be very conscious of the place of white writer.

Doris has always recognised in her own way who told truths. She has as soon as created her philosophical cast that leads hard to break novelistic forms. Through this creation her most devoted reader has left and breathless in pursuit. Similarly, her Allison of political realism into world to world of insanity and science fiction has left and move quickly which is unable to make so gracious a high jump between realism and fantasy, confused and puzzled.



## Chapter II- Early Novels and the Novel of Sequence

### 2.1 The Golden Notebook

The Golden Notebook appeared in the radical atmosphere of the 1960s which nourished the feminist movement. Though at the time of its publication in 1962 it was ignored or received with reservation by the critical world, within a decade critics came out with their corrected views and their admiration for the work. Many people are of the belief that this novel is one of the chief factors that helped her to get the Nobel Prize to Mrs. Lessing in 2007.

Actually the aim of Mrs. Lessing is to provide her readers an atmosphere the intellectual and moral climate of Britain which should relate to in the mid twentieth century. For this, she presents various themes to convey such climate. Really, the novel conveys prediction of those cultural trends which were not generally accepted till some years later. Lessing in *The Golden Notebook* reevaluates material that relates to colonial and used in her earlier novels, but in this novel she has shifted her focus for turning into fiction. Anna's involvement again in the British Communist Party shows faith in communism. Doris discusses her female characters and their roles women in the mid twentieth century.

The Golden notebook regarded by critics as the most important single novel written by a British author since World War II. It nourished the feminist movement and inspired a sexual revolution. Philip Larkin identified the first string of the revolution in his poem, 'Annus Mirabilis' (1963): "Sexual intercourse began/in nineteen sixty three (which was rather late for me) - /Between the Chatterley ban/and the Beats' first LP."(Philip Larkin, Collected poems, p. 20) The evolving concept of sexual relationship as a source of the slackening grip of public prudery coincided with the tremendous popularity of female contraceptive, the emergence of women in a sexually assertive role, and legislative liberalization which facilitated divorce and birth control and legalized abortion and adult homosexual behavior.

The Golden note book is shaped around a series of notebooks and these notebooks are kept by a woman writer, Ann Wulf, who is the narrator –protagonist of the novel. Anna, a

suffering novelist from writer's block is a divorced woman and has a young child, Janet, with whom she lives in London flat. She is involved in social and political activities. Her first novel *frontiers of War*, gave her measure of financial independence, the narrator brought her daughter, did voluntary work for the Communist party and mused her past. Anna also spent valuable time with a Jungian Psychologist, Mr. Marks, who treated her for frigidity or lack of feeling and cured her to start writing again. But Anna was conscious only writing between first novel and her 'unfeeling' i.e. the lifting of her block, were the notebooks which comprised the major part of the narrative.

The Golden notebook became a key text of the feminist movement like George Eliot's *Middlemarch*. After the World War II, it was not very happy time in the history of mankind because the hope of making a peaceful society had diminished gradually. There was chaos and confusion all over the world due to crisis like the trouble over Suez, the Korean War, The Mau Movement, the Soviet invasion of Hungary (1956) and Czechoslovakia (1968), the Witch-hunt in Communist Russia and McCarthyism in Capitalist America. The increasing temperature of the cold war and the installation of Soviet missiles in Cuba brought back the memory of the total annihilation of mankind. The invasion as well as proliferation of weapons of mass destruction like the hydrogen bomb added much fuel to the fire. In Short, it was the time when things began to fall apart. In May 1969 interview at *Story Book*, New York, Doris Lessing referred to the period in which the events of the golden Notebook occurred as "a time when everything is cracking up... it had been falling apart since the bomb was dropped on Hiroshima... Though at my life I've had to support parties, causes, notions and movements which stink... I feel as if the bomb has gone off inside me and in people around me. That's what I mean by cracking up. It's as if the structure of the mind being battered from inside. Some terrible thing is happening." (*A reader's Guide to the contemporary English Novel*, p. 292)

The central theme of the novel is breakdown and it is reflected in the novel that is unconventional and accentuates the fragmentation of protagonist's consciousness and the consequent formlessness of her life and writing. The novel equally informs the Marxist ideology, feminist thoughts and psychoanalysis. Doris Lessing's attempt to imitate the

all-encompassing canvas of her favorite 19<sup>th</sup> century realistic fiction-deconstructs the life of its protagonists, Anna Wulf is a former communist and deeply leftist writer who lives in post war London with her small daughter. Anna, a successful writer of first novel, 'free woman' - the tragedy of colour bar is colonial Africa; is battling a writer's block and damaging chaos of life. The success of novel provides the financial freedom to Anna that enables her to bring up her daughter, do voluntary work for the British Communist Party and muse on her past.

Lessing wrote on Politics, madness and the roles of women and all these are familiar themes. But in *The Golden Notebook* its peculiar form; the form itself echoes the content in its fragmentation, so that the theme and the form reflect each other. *The Golden Notebook* was taken as one of the key texts for the feminist movement. However Lessing strongly rejects this view.

Doris Lessing's fiction *The Golden Notebook* demonstrates distrust of realism as a series of conventions. Anna repeatedly comments on the limitations of the traditional novel, on the impossibility of conveying "reality" through that form, and indeed casts doubts on the nature of that "reality" to which nineteenth-century fiction was committed. Anna is aware that the only 'reality' the individual can be sure of is his or her subjective perception of it: for the modern writer as Lessing herself puts it, there is "no way of not being intensely subjective". However, both Anna and her creator argue that any novel about individual human emotions must in turn reflect external reality, since these emotions are a product of society.

Lessing started her writing as a realist so she admired 19 century novels and novelists. When she interested Sufism, began to question on realism; it was difficult to say about her conscious mind that what was she wanted of variety of methods to convey her readers. In the "Preface" Mrs. Lessing explains the function of "Free Women" within *The Golden Notebook*:

To put the short novel, 'Free Women', as a summary and condensation of all that mass of material was, to say something about the

conventional novel, another way of describing the dissatisfaction of a writer when something is finished: ‘How little I have managed to say of the truth, how little I have caught of all that complexity; how can this small neat thing be true when what I experienced was so rough and apparently formless and unshaped?’(The Golden Notebook, P.13)

Many literary historians describe *The Golden Notebook* unequivocally as her Magnum opus. It is by a wide margin the subject of more critical studies than any of her other novels and is virtually a classic in every feminist’s library. In this novel, the chaos of modern ideology, politics, and sex roles and mindless retreat is the central conflict. It is read in many translations all over the world, it is still Lessing’s most popular work. Despite its length and complexity, *The Golden Notebook* makes a coherent single statement through its congruity of form and content. It is probably because of this thematic and formal complexity that many critics consider this novel to be Lessing’s finest work.

The novel focuses on a writer, Anna Wulf, living in London in 1957 from the modest royalties of a best-selling novel and unable to write another book. Its form is carefully, even mathematically constructed. A framework novel under the ironic title “Free Women” constitutes approximately one-fifth of the total text and is divided into five sections. These are interspersed with Anna’s four notebooks, the total of which represent the remaining four-fifths of the book. Completing the symmetry of this scheme is the fifth, “The Golden Notebook”, which synthesizes the other four notebooks in a compressed description of the breakdown and reintegration of Anna’s personality.

The formal arrangement of these narrative fragments reflects the novel’s content: the dialectic opposition of chaos and order within the protagonist’s consciousness. Early in the book, Anna asserts that the problem of chaos is at the heart of her artistic struggles. She is too realistic not to recognize the chaotic nature of twentieth-century existence, but nevertheless clings to the hope that on paper she can somehow make sense of things. While suffering from a compulsion to write, she sees that any effort to condense her

generation's experience of wars, violence, and many fronted revolutions into one book could only end as "a mess". By keeping four separate note books, internally divided by a system of lines, spaces and newspaper clippings, Anna Wulf attempts to impose a rational order on the fragments of life as she perceives them. The implied abolition of a coherent, traditional fictional form corresponds exactly to the impossibility of a harmonious, streamlined *Weltanschauung* for the protagonist.

The notebooks are a chronicle of Anna's biography from 1950 to 1957, with lengthy flashbacks describing her experience in World War II in Africa. The superimposed novel "Free Women" takes place in 1957. We meet a politically disillusioned Anna, further wounded by the end of a recent love affair, who devotes a great deal of effort to her friend Molly and Molly's troubled son, Tommy. Anna's moral energy is gradually drained through Tommy's suicide attempt, exploitative boarders, and meaningless love affairs until she finally collapses. In the fifth section of "Free Women" she has recovered and is preparing to go into welfare work. The structure of *The Golden Notebook* -- that containing, the conventional novel, "Free Women", intercut with the four "notebooks" that explore the underlying chaos of relations between sexual and political experience and creativity. It is elaborately and deliberately orchestrated, more so, in fact, than anything Lessing had done since her first novel. This time, however, the planning is reflexive: the blocked feeling has become writer's block; the breakdown is the artist's; and the repressions and gaps belong not only to an alien culture but to the story telling process.

The new heroine, Anna Wulf, shares some of Martha's experience (during the war, she lived in Rhodesia, was part of a Communist group), but she has no past to speak of. Instead she is caught in a hall of mirrors: The African experience she made over into a bestseller called *Frontiers of War*. Her painful withdrawal from the communist 'myth' (*The Red Notebook*), abortive story-telling, projected on to a fictional "Ell", also a blocked novelist (*The Yellow Notebook*). Anna has divided herself up this way, we are told, in order to register her chaos, and stave it off. On the surface, her story is that of "Free Women", a wry tale that keeps her in middle-distance focus, as much involved in others' lives as in her own. It is a version of the "resting point" between the individual and the collective Lessing had talked about in "The Small Personal Voice", but in the

context of the notebook it is clearly about exhaustion. Most readers probably begin by accepting it as realistic. And in a sense it is.

The tone is reluctantly ironic: Anna and her friend Molly are women who have escaped from marriage, bringing up children alone, but hardly “free” from men (their friendship consists partly of supporting each other in the face of repeated disappointment); when they meet after a year, Anna finds herself inwardly rebelling, foreseeing a sinisterly anecdotal for two of them:

If I'm not careful, Molly and I will descend into a kind of twin old maid hood, where we sit around saying to each other, do you remember how that man, what was his name, said that insensitive thing, it must have been in 1947... (Ibid, p.62)

While their shared tone does indeed enable them to carry on, that is precisely what is wrong with them. This dangerous perception can only express itself, in ‘Free Women’, as the kind of disease that had taken over in *Children of Violence*—Molly’s hands unconsciously twisting and pleading, Anna blackmailed back into the ‘safe tone’ “yes, it’s all very odd...well, I must be rushing home.” (Ibid, p. 59) The shareable language shuts out the possibility of breakdown, of radical discontinuity. And, as we come to realize, this is partly why Anna can’t write any longer, because fiction too seems to involve a lying, self-preserving collusion. Her notebooks (private anti-writing) try to unravel the comforting ironies.

The *Golden Notebook* opens with a conversation between Anna and Molly in the summer of 1947, after a separation. A review compares this opening with that of D.H. Lawrence’s *Women in Love*, which is a dialogue between Ursula and Hermione. Lawrence, a rash man, was not afraid to set two young women talking together, unobserved. Doris Lessing’s two women are close upon forty, and they are articulate upon all sorts of matters in a way that would have enraged Lawrence. Besides this opening conversation, there are three other brief sections of dialogue between them, each preceding extracts from the four notebooks, and a concluding conversation -- five in all. It would not be

wrong to put up a notice, “Danger! Free women talking!- like the warning at a street excavation, “Danger! Men working!”), for, what those two experienced women say is often explosive.”

The Golden Note book starts off evolved with a — free women section: Free women is a conventional quick novel this is divided into 5 sections and separated through stages of the four Notebooks; Black, Red, Yellow and Blue, and The Golden Note book appear close to the book’s give up. In these notebooks Anna continues writing of activities in her life. The Black Note book is a record of various factors of Anna’s best selling first novel, *Frontiers of warfare*; The Red Note book is ready her reviews and dissatisfaction with the British Communist birthday party, the Yellow Note book is ready her romantic novel called *The Shadow of the third*, in this notebook she writes approximately Ella that's the reflect of her lifestyles; and the Blue Note book is Anna’s diary of her lifestyles.

The Black Notebook talks about Africa. Anna’s experiences in Africa during the war; fruitless negotiations regarding TV and Film rights to her African novel, *Frontiers of War*; reviews of this novel are clearly presented in this book. The Red Notebook deals with communism. Anna joins the communist Party in 1950. And reflections on the development of communist dream in the early 1950’s and on Stalinist politics are also presented in this book. Anna’s hope for a new, uncorrupted party in England is an unfulfilled dream; in 1956 “People are reeling off from the C.P. in dozens, broken hearted.” (Ibid, p.395)

The Yellow Notebook is about fiction, a novel on which Anna works intermittently, entitled “*The Shadow of the Third*”. It is a fictionalization of Anna’s relationship to Michael through the journalist Ella’s prolonged love affair with Paul, a psychiatrist. Ella’s disillusionment with communism coincides with the end of the affair. Ella approaches mental breakdown and concentrates on her own writing efforts on the male/female conflict.

The Blue Notebook is nothing but a diary. Anna enters psychotherapy because she could not deeply feel about anything. “She is frozen” (Ibid, p.215). Newspaper clippings on H-

Bomb, Korean War, the year 1954 marks both the end of her affair with Michael and Anna's withdrawal from the communist party. Her shaken mental balance is aggravated by affairs with Nelson and De Silva. Affair with Saul Green leads to breakdown and recovery. Last but not the least; The Golden Notebook is a synthesis. Anna "cracks up": in her "mad" state, experiences, characters, and situations of the other notebooks flash before her eyes like a film. The final section of The Golden Notebook is a fictional piece written by Saul Green, Anna's partner in madness. The chronological development of the traditional novel here gives way to an intricate structure in which The Golden Notebook is divided into five sections, each one including a segment of the "conventional novel" which is separated from the next by a segment from each of the four primary notebooks. These notebooks belong to Anna Freeman Wulf, the central character of "Free Women", the author of the bestselling novel, *Frontiers of War*, who has determined to write no more fiction. Overwhelmed by a fear of chaos, of formlessness, of breakdown, she is suffering from an unacknowledged writer's block. She has begun to keep four notebooks rather than one because she thinks that compartmentalization will keep formlessness, which she equates with breakdown, at bay. When the notebooks peter out in response to "inner and outer" pressures, the new golden notebook is written not by Anna alone, but by Anna and Saul Green, an American with whom Anna shares a breakdown, a therapeutic folie a' deux; in this notebook "you can no longer distinguish between what is Saul and what is Anna, and between them and other people. In "The Golden Notebook", the conventional novel Anna writes out of the raw material of the notebooks after the sequence of events described in The Golden Notebook has been completed. The fifth section of 'Free Women' concludes The Golden Notebook.

The Golden Notebook primarily deals with three major concerns of the mid-twentieth century: politics, madness, and what Lessing calls "the sex war". These three concerns are equally involved in the social and psychological disintegration overtaking both Anna and the global community. They are kept in a unifying tension by the novel's emphasis on the act of writing itself, on the nature and responsibilities of the artist, the dialogue about which envelopes all other topics in much the same way that "Free Women" envelops the notebooks. It is assumption of a stable. It has grow to be a digital common



ground of cutting-edge criticism that postmodern notion demanding situations the Enlightenment's view of human motive, specially it is belief of a of a static, independent issue capable of directing the forces of records. A few theorists see postmodernism as pivoting for this reason on the reformation of the anti-Enlightenment notion that emerged in the course of the 19th century.

As Louis Yelin stated in *From the Margins of Empire: Christina Stead, Doris Lessing and Nadine Gordimer*:

In the first two-thirds of *The Golden Notebook*, the theme of breakdown is elaborated in the novel's representation of national and global politics. Soviet-inspired Communism, Britain society, national liberation struggles, European colonialism and imperialism, in the Third World which are disintegrating, collapsing, crumbling, and fragmenting, under the pressures both internal and external. The last third of the novel relocates the crack-up in the person [...] of Anna herself (*The Margins of Empire: Christina Stead, Doris Lessing*, p.79)

Interrogation of the communist party adds much strength to the novel.

Doris, like Anna, writes about communism (she became a member of the communist birthday party in each South Africa and Britain). Paul Schlueter had rightly stated that:

“Doris Lessing became a Communist as a result of sincere optimistic desires to see the world improved and to have the injustices of a supposedly inhuman competitive system of values eliminated. To a great extent, her decision to become a Communist appears now as naive many other youthful commitments. She has said, ‘for instance, when I became a communist, emotionally if not organizationally, in 1942.’” (*A Small Personal Voice*, p.36).

Anna feels depressed through her writing approximately the communist birthday celebration. The rejection of being a communist is associated with Lessing, too. Lessing

herself, in an interview with Hermione Lee mentions that, “she has just stopped being a communist and being on the extreme Left”.

It became clear that Lessing became not satisfied with joining the Communist Party. She confirmed her feeling to leave the party. I didn't depart it after I decided to, due to the fact there was a preferred exodus, plenty publicized, from the British Party.

In the Red Notebook, Anna explains that she hates joining anything, which seems to her incompatible. In lieu of being satisfied with joining the communist party, she always was thinking about leaving the Party. According to Marx, “the aim of a communist society is to procure genuine freedom, genuine individuality and humanity, genuine democracy.” (The Englishing of Doris Lessing, P. 534)

However, affirmative political views of turning into a communist in Central Africa play surely no part here for Anna. She attacks Communism at the start of talking with Molly approximately joining the birthday party:

Last week, Molly came up at midnight to say that the Party had circulated a form by asking the details of their members. The form contains various sections; Molly said she had begun to write a few sentences, had found her writing ‘whole thesis-dozens she seemed upset with herself. I told her she was mad. I said:

‘She gave me her small, almost sour smile—the smile she uses when I say things like this. Molly is not an innocent Communist. She said: ‘You're very cynical.’ I said: ‘You know it's the truth Or could be’.

‘She said: ‘If you think in that way, why are you talking of joining the Party?’ I said: ‘Why do you stay in it, when you think in that way too?’

[...] It's all very odd, Anna, isn't it?’ And in the morning she said: ‘I took your advice. I tore it up’. (The Golden Notebook, p.150-151)

In the introduction to the second edition of The Golden Notebook, Lessing specifies two overall themes, disintegration and unity. Disintegration — the threat of breakdown into chaos — is recorded directly in numerous instances throughout the notebooks, but the

separation into notebooks itself symbolizes compartmentalization the loss of the second theme – unity, expressed by *The Golden Notebook*, which comes into being when Anna abandons the primary notebooks. The unity of dialogues and the subject of the novel determine the structure of the novel. But the integrity of theme and technique does not end with the separation of notebooks; it extends to other formal elements such as the variety of “narrative forms -- diary, letter, book, review, parody, short story, film script, headline, news item, and synopsis.” Anna’s name gives some insight into both the meaning and structure of the novel. Wulf clearly associates her with Virginia Woolf, with whom she shares a commitment to the act of writing, the need for a room to do it in, and a tendency to psychological breakdown; “Freeman” is obvious enough in its ironic juxtaposition to “Free women”. Anna perhaps recalls Anna Livia Plurabelle, the archetypal mother. The never-ending river of *Finnegans wake*, whose circular structure, ending at the place where it began, is echoed in Saul’s giving Anna near the end of *The Golden Notebook* the beginning sentence of “Free Women”. A generation ago, Virginia Woolf, writing her feminist book, *A Room of One’s Own*, was agreeably surprised to find among the first words of a new novel written by a woman that Chloe liked Olivia: “sometimes women do like women.” Chloe and Olivia share a laboratory as well as domestic interests.

Doris Lessing’s pairs – the two in the play, and Molly and Anna in the novel -- share politics and causes as well as domestic interests and the problems of motherhood. They are often together without any men around. “When women are alone,” wrote Virginia Woolf, “unlit by the capricious and colored light of the other sex”, what are their gestures, their half-said words? And she noted how long accustomed women have been under concealment and suppression when they thought themselves observed. Looking back at the relationships between women in the English novel, she found them all too simple, with too much left out; women were shown almost always in relation to men. For purpose of interpretation it makes sense to discuss the primary notebooks and “Free Women” separately, starting with the notebooks because Anna wrote them first. Each of the four deals with one aspect of Anna’s experience that she now -- beginning in 1950, the date of the earliest entry, to 1957, the date of the last -- finds irreconcilable; she needs

to isolate them from each other so that their contradictions and divisions will not destroy her. The threat of destruction manifests itself in various forms in each of the notebooks.

The Black Notebook (the first entry of which is dated 1951 although it chronicles events of 1944; the last entry in Anna's handwriting is dated September 1956, although newspaper clippings continue through 1947) is devoted to her ongoing relations with *Frontiers of War* -- which significantly resembles *The Grass is Singing*, an example of Lessing's intersexuality -- whose proceeds are continuing to support her. It records not only her transactions with film and television agents but also her attempts to reconstruct the experiences on which the novel was based. Dealing with the past, this notebook provides an overview of Europe in World War II refracted through the colonial viewpoint. Anna concludes that *The Frontiers of War* was powered by nostalgias for death and destruction -- that this emotion, in fact, was the reason it became a bestseller. She falls victim to cynicism, followed by despair that art, whether fiction or film, can ever record the truth of experience of this artistic problem.

Dealing with the present, *The Red Notebook* (first entry 3 January, newspaper clippings through 1957) records Anna's disillusionment with the British communist party, which reflects the moral collapse of the party itself as the news of Stalinist politics filters into Britain. The notebook includes various parodies and ironic stories centering on the naiveté of dedicated communists, and dwindles into newspaper clippings about such events as the electrocution of the Rosenbergs, the shillings of Quemoy and Mauls, and the testing of the hydrogen bomb. The end of Anna's hope for a better world through socialism results in a profound distress that seeps into all aspects of her life. Michael, Anna's comrade before he became her lover, appears first in this notebook.

The Yellow Notebook contains Anna's novel 'The Shadow of the Third'. Neither an endeavor to repossess the past nor to record the present, it is analysis through the hypothetical, an attempt "to set (Anna's) public and private selves into fictional perspective". Ella, a fictional projection of Anna, represents contemporary women as well, as her name, based on the French feminine. In transmuted form the events of "The Shadow of the Third" echo some aspects of Anna's experience. Ella, who works for a

magazine catering to working-class women, writes a novel about a young man preparing to commit suicide: when with some surprise he understands his unarticulated intention, he kills himself. These novels reflect Ella's self-destructive tendencies, just as Ella's relations with her lover Paul parallel and exaggerate Anna's own dependency on Michael. At the same time, Paul is also another projection of Anna, serving as a vehicle for intellectual exploration just as Ella functions for Anna's emotional exploration. He introduces the idea of boulder-pusher who in spite of their conviction that human stupidity cannot be overcome, like Albert Camus's existential hero Sisyphus, still tries to improve the human condition by patient labour at mundane tasks. Although Ella completes her novel, Anna never finishes "The Shadow of the Third"; disturbed by what it reveals about her own tendencies toward self-destruction and idealization of the other, she abandons the novel, and *The Yellow Notebook* winds down with a number of ideas for short stories related to events in Anna's life, recorded in the *Blue Notebook* and obligingly cross-referenced so that the connection is not overlooked.

The *Blue Notebook* is more of a diary in the conventional sense, a book devoted to reportage. It covers the years, 1950-57 (first entry dated 7 January 1950; last dated entry in Anna's handwriting in September 1956), beginning seven years before the opening scene of "Free Women", includes her affiliation with the British Communist Party, her affair with Michael—the most intense love experience of her life -- and her lengthy psychoanalysis with Mrs. Marks, the Jungian analyst with the Marxist name, which provides the basis for Anna's recovery when she has relived the therapy in her own experience. It also chronicles the confrontation between Saul and Anna, the experience ultimately heals her of fragmentation, ironically enough by encouraging her to split into her numerous potential selves. Here she becomes aware that some selves come into being because they are drawn out by circumstances ; the jealous lover, for example, is called into existence in the same way that her daughter Janet's presence brings out the concerned, efficient mother. Her relations with Saul make her realize that like Martha Quest *The Four-Gated City*, she has to go through madness before she can be healed of it. She is finally able to admit to having had a writer's block when she is on the verge of writing fiction again.

The conventional novel “Free Women” is both more inclusive and more schematic than any individual notebook because it presents the material from all of them in a more condensed and shapely form, heightening the pattern of cause and effect that the notebooks obscure by their wealth of detail. Further, characters and events may be modified for the same meaning, as Anna confers blindness on Molly’s son Tommy in order to increase his thematic significance. In the same way the portrait of Molly’s ex-husband Richard, the tycoon, the enemy, both politically and in the sex war, of Anna and her friend Molly, rounds out the picture of British society. The descriptions of international capitalism and interest Lessing returns to in the description of the coffee cartel in *The Summer before the Dark* balances the image of international communism appearing throughout *The Golden Notebook*.

Although considering each primary notebook and “Free Women” in isolation is necessary for seeing their overall patterns, this tactic admittedly obscures the forward movement of *The Golden Notebook*, falsifying the dialogue connections, which depend on juxtaposition and doubling of the sex war. Politics and madness cut across “Free Women” and all the notebooks, appearing in different guises and in different relations to each other. The subjects of protracted dialogue throughout the novel, the notebooks are components of the great themes of disintegration and unity, although they have neither watertight compartmentalization nor subordination in a defined hierarchy of ideas. Moving Anna’s story forward, the arrangements of the various segments is by no means arbitrary. Each of the first four sections formed by one segment of “Free Women” is followed by one from each of the black, red, yellow, and blue notebooks (always in this order, chronologically through each notebook, though the entries from notebook to notebook may have been written on widely differing dates). Each section has a thematic coherence and a forward movement from disintegration to a new unity recognizing the existence of chaos, a unity characterized by process rather than states. This arrangement of the material undercuts the emphasis on linear time traditionally expected in narrative. However, it increases the reader’s experience of felt life, which is never solely linear, much in the manner of *Finnegan’s wake*.

In the 'Preface' to *The Golden Notebook* Lessing comes to terms with the way her novel has been wrested from her. She sets her own reading of it against the way it has been read since its publication. She mentions three readings, each of which concentrate exclusively on one aspect of the work (the sex war, politics, and mental illness) and observes that:

“these incidents bring up again questions of what people see when they read a book, and why one person sees one pattern and nothing at all of another pattern, and how odd it is to have, as author, such a clear picture of a book, that is seen so very differently by its readers” (*The Golden Notebook*, p.20).

Such diverse readings appear to reflect the dilemma Anna finds herself in at the beginning of *The Golden Notebook*, when she sees her notebooks as an attempt to impose order on formlessness and the chaos of the world she lives in. Doris Lessing's vision in her novel is in the end so all-embracing, speaks in such a huge diversity of languages, that many of her readers have tended to opt for partial engagement, for the voice they are most familiar with, the comfort of the whole. And, in her preface, Doris says:

It is not only childish of a writer to want the reader to see what he sees, to understand the shape and aim of a novel as he sees it—his wanting this means that he has not understood a most fundamental point. Which is that, the book is alive and potent and fructifying and able to promote thought and discussion 'only' when its plan and shape and intention are not understood. (*The Golden Notebook*, p.20-21)

The first section of *The Golden Notebook*, “Free Women” is by far the longest because it describes not only Anna's present situation but also, especially in the black notebook, the events leading up to it. The opening segment of “Free women” begins in the summer of 1957, that is, immediately after the events of *The Golden Notebook*, in which Saul Green gives Anna the first sentence of “Free Women”.

Anna and Molly are friends, they are free women. They live in London but Anna has a small daughter, Janet. She has also been rejected by means of her lover, Michael after a five-year relationship. Molly was married to Richard: he left her after the birth of a son Tommy, and returned to his family fold by marrying Marion to suit their tastes. But he is tired of her after three children, and wants to marry his secretary. Thus Molly becomes a single mother, trying to earn her livelihood through paintings, dancing and now as a small-time actor. Molly is outgoing, dresses well and goes out in search of life. Anna lives in a house with her daughter and rents out one room upstairs. Her novel, *Frontiers of War*, continues to bring in royalties. And she lives on that and the rent. In contrast to the nature of Molly, Anna is reserved, small in stature, shy and unable to assert her. Anna records different aspects to keeping four colour notebooks. Tommy reads four books and accuses Anna of dishonesty.

The first scene of the novel is a very cleverly constructed scene, with casually scattered clues to past events and future developments. As they remember and reflect upon their lives and opinions, the two women find many things rather odd. The two women are alone in the London flat. It is a sunny spring day, the windows are open, and men are delivering milk and selling fresh strawberries from the country in the street. Tommy, Molly's son, is in his room upstairs. It is a cheerful opening scene, but two reasons for uneasiness soon appear: Tommy is a problem, and Anna, with a successful first novel promising a literary career, seems unable to write. They eat strawberries and cream and drink wine in the sunlight, and catch up on what has happened to them during the year of separation. Richard, Molly's ex-husband and the father of Tommy comes in and they discuss Tommy, who presently joins them. Richard is now married to Marion. Molly had been away on a holiday for a whole year and has just returned. Richard had been worried about Tommy being abandoned by his mother, and wants to absorb him into his family business. Tommy does not care for the offered job. After Richard leaves, the two friends talk about why Anna is not able to write another novel. There is exhaustion in the atmosphere, so that nothing worthwhile could be said. They talk about the position of women, men and about the communist problems with regard to the happenings in Russia. Anna also talks about the notebooks she keeps in which she record nothing but the chaos



as she apprehends it. She returns to her room, where alone, she can be herself and looks at the notebooks.

Anna quarrels with a homosexual couple dwelling a part of her flat, She says them to depart. She decided to send her daughter to a girls' convent boarding school. At the same time, Anna starts to have a breakdown from her relation and to head mad. She has an affair with an American, this relation recovers her madness, and she indulges in paintings and marriage steering. It is only the end of *The Golden Notebook* which is collected in her diary.

'Free women' is written inside the third character, and its tone objective, and fairly indifferent. The emotional and non-rational elements related to such activities that separated from them which is shown in the *Blue Notebook*. Lessing is a writer of the real and traditional novel which allows us to look how the chaos of notebooks has been established, therefore technique of the books diminished.

The four books are each eighteen inch square with distinct colours--black, red, yellow, blue. The black book records her interaction with the movie and T.V. agents regarding modifying her novel, *Frontiers of War*. It introduces all the themes and concerns that are developed at length in the notebooks. It also introduces all the characters or their doubles that appear there. It immediately announces the first theme of breakdown when Anna says to Molly, "As far as I can see, everything's cracking up". This theme appears in the black notebook as the destruction caused by World War II- in the red notebook as the beginning of Anna's disillusionment with communism, in the yellow as the breakup of Ella's relationship with Paul Tanner, as Anna's incipient psychological breakdown manifested in an inability to feel in the blue notebook. It appears in a number of modalities -- as suicide and a longing for death, specifically as nostalgia for the time of war, in the black notebook; in the red notebook it is echoed in Anna's reason for joining the communist party: wholeness, for an end to the split, divided, unsatisfying way we all live". It appears also as the fear of madness, in the red notebook, where Michael is introduced as a witch-doctor, a soul-curer" and again when, canvassing in a working-class area for a communist candidate, Anna discovers that "this country's full of women

going mad all by themselves". It appears in the Yellow Notebook again as suicide, the subject of Ella's novel, through which death enters her life. This segment of the yellow notebook ends with Ella at the window, night after night, waiting for Paul to return, all the while thinking, this is madness. The theme has its most direct exposition in the blue notebook when Anna articulates her sense, which has been growing throughout this entire section, that everything happening in the world is death and destruction.

Lessing stored the notebooks as Anna's way of life that has been set time to time. The elements of her existence on this way as she did not hold writing and emerges as a dumb document in their blocked creativity -- scrap books simply of newspaper cuttings or jottings of plots and situations. These notebooks are a record of that failure and it is impossible to keep events coherent. A resolution image of compartmentalization that runs through the entire *The Golden Notebook* is especially evident in this section. The class structure of British society, which is, of course, a defense against social chaos, much as Anna's notebooks are a cover against the chaos of her life is implicitly analyzed in "Free women", in Anna's and Molly's interchanges with Richard and in their commitment to leftist politics, appearing overtly in such characters as the milkman, "one of those bloody working class Tories" (*The Golden Notebook*, p.15), whose son has won a scholarship that will guarantee him a place in the middle class. The first segment of black notebook, which is ostensibly about Anna's best-seller, *The Frontiers of War*, includes a full discussion of class. Paul Brockenhurst, a Royal Air Force officer sent to Rhodesia to train as a pilot, is a self-proclaimed member of a dying class; the socialist views he espouses contrast ironically with his aristocratic attitudes. An uneasy tension exists between him and Ted Brown, an Oxford scholarship boy who, adoring and resenting Paul, does political missionary work among the airmen, motivated by his anguish that his opportunities are not available to all working-class youths. Ted Brown shows the kind of psychological fragmentation brought about by upward mobility that awaits clever working-class boys like the milkman's son in the first segment of "Free Women". This frame of mind is further elaborated in the yellow notebook when Paul Turner, Ella's lover (a fictional double of Michael and, like him, a psychiatrist), manifests the emotional problems of social mobility; educated out of his class and natural responses, he suffers a

“split in himself so painful that sometimes he wonders if it was worth it” (The Golden Notebook, p.165)

The sex war occurs in “Free Women” as a battle between Anna and Molly on the one side and Richard on the other when he demands their sympathy because Marion, his second wife, who he has subjected to psychological abuse for years, has taken to drink. The relations between men and women presented in adversarial terms in “Free Women” are much more ambiguous in the notebooks. They are the subject of implicit and explicit dialogue, appearing in the relations among the characters, their actions, and their commentary. In the blue notebook Anna’s attitudes are more flexible than in “Free Women” and certainly more open than Molly’s. Anna’s relations with Willi Rodde are strained because of sexual incompatibility, but she has a glorious night with Paul Brockenhurst, whose previous homosexual experience she does not condemn, any more than she condemns Maryrose’s incest with her brother or George Hounslow’s compulsive womanizing. However, Anna’s fictional double, Ella of the yellow notebook, has very conventional views of the relations between men and women, preferring not to think when searching for happiness with a man. On the other hand Paul, also Anna’s projection, observes, “The real revolution is, women against men” (The Golden Notebook, p.184).

The Novel ‘The Golden Notebook’ broke all records in its open discussion because it was discussion of girl sexuality from the point of view of a female writer. There is a splendid deal about men’s sexual inadequacies in this book, from lovers who are technically green but emotionally indifferent, to folks that are definitely inept. What Mrs. Lessing reiterates is the exclusive nature of the sexual act for a female if it’s far inside the context of affection. After Paul leaves, Ella is stricken by sexual preference. She is disinterested because it is not for any specific person, but then she realizes that this preference is fed by way of a multitude of emotional hunger.

This line of idea manner that Ella has to rely on a person for her of completion, a risky dependence in this novel when you consider that there isn’t always a ‘real man’ in it. The topic of the life-cycle--analyzed further in Children of Violence—appears in “Free

Women” as a dialogue about parenting in the relations of all these adults, with Tommy, the middle class young man, confused by the number of his opportunities. It is manifested in the black and blue notebooks as a subtopic of the relations between men and women: romantic mooning and sexual obsession mark the entry into puberty of June Boothby, the daughter of the landlord of the Mashopi Hotel, and Anna transcribes from an old diary the details of Janet’s conception in 1944. An important idea, upon which the process of the novel depends, is flexibility of the personality so extreme that people may be interchangeable: Anna notes that for both Richard and Marion, for instance, Anna seems to fulfill the same function as Molly. Molly herself enjoys playing various roles, while Anna’s rigidity may have something to do with her state of imminent breakdown. That personality boundaries are of some consequence is suggested by the fact that Anna allows Tommy to question her about her ideas and motives, almost as though he represents her conscience. Furthering the dialogue about the writer’s responsibility, he points out that her decision not to write for a public audience while she writes and writes in notebooks, saying what (she thinks) about life is irresponsible, arrogant, and even contemptuous of others. This connection between them is strengthened by Tommy’s observation that he too may become a writer.

The role and responsibility of the artist introduced in ‘Free women” by the dialogue between Anna and Tommy, appears in all the notebooks. At the beginning of the Black Notebook it is presented indirectly through the description of the film industry’s attempt to buy a book. Anna writes a synopsis of *Frontiers of War*, the satiric nature of which is not recognized by the agent until she points it out. Reflecting on her novel, Anna realizes that it was powered by nostalgia for the time of war in which the generation most directly affected – the men called to military service and the women who loved them. Anna becomes cynical not only about the film industry that wants to capitalize on this negative emotion but about the act of writing itself.

Having been subject to a “twenty years’ preoccupation with her question of morality in art” (67-68) Anna focuses her major question on how well fiction tells the truth. She begins to doubt even her memory: “How do I know that what I ‘remember’ was what was important? What I remember was chosen by Anna, of twenty years ago. I don’t know

what this Anna now would choose” (122). Her relation to her art has now reached a crisis point, as have all other aspects of her life. The Yellow Notebook contains Anna’s reflections on the way in which literature fails life: “analysis after the event” (196), it is untrue to the feeling of life as it was lived. What Ella lost during the five years she spent with Paul was “the power to create through naivety” (183). This observation clearly relates to Anna’s disgust with the “lying nostalgia” of *Frontiers* that makes her unable to write.

The Blue Notebook immediately picks up the dialogue about the role of the artist. Excluding Tommy and Molly, Anna ventures to write a short story. But deciding that fiction is an evasion, she resolves to write down simply what happened. This process produces further information: for instance, Anna’s husband, the father of Janet, is the Willie Rodde of the Black Notebook, although here his name is Max Wulf, a discrepancy that further confuses the boundaries between fiction and truth. Anna’s problem, her writing block, leads her obviously enough to a psychoanalyst. Of this interesting woman doctor, whom Anna and Molly call Mother Sugar Mrs. Lessing draws a fascinating portrait. The sessions with her expose both private and public neuroses. The psychotherapeutic management of breakdown appears in “Free Women” in Molly’s and Anna’s reminiscences of their therapy with Mrs. Marks, known as Mother Sugar because of “her tendency to sugar coat reality.” (Draine Betsy, p.81).

In one of Anna Wulf’s sessions with Mother Sugar, Anna, rejecting the remedy for pain that consists in putting it away where it cannot hurt by turning it into a story or into history, declares her convinced that there are whole areas of herself made by the kind of experience women have not had before. Mother Sugar smiles “Never?” And behind her voice Anna hears the sounds always evoked at such moments — “seas lapping on old beaches, voices of people century’s dead.” Mother Sugar insists that the details change but the form is the same; she calls up the artist – women, the independent women of the past who insisted on sexual freedom, a line stretching back into history. But Anna argues that they did not look at themselves as she does or feel as she does. “I don’t want to be told when I wake up terrified by a dream of total annihilation, because of the H-bomb exploding that people felt that way about the cross-bow. It is not true. There is something

new in the world... I don't want to be told when I suddenly have a vision... of a life that isn't full of hatred and fear and the envy and competition every minute of the night and the day that this is simply the old dream of the golden age brought update ... the dream of the golden age is a million times more powerful because it's possible, just as total destruction is possible.

Mother Sugar provides the connection between psychotherapy and art in *The Golden Notebook*. In the *Blue Notebook* Anna uses Mrs. Marks as a touchstone against which to measure her own artistic experience. Mrs. Mark's therapy focuses on archetypal psychoanalysis; she urges Anna to associate every image and dream symbol with the primitive, with the unchanging aspects of the world and human nature. Thus, for her, art is stasis, an absolute, against which image Anna eventually formulates her own perception of art as a chaotic process dependent on historical circumstance and individual situation.

The end of this segment of the *Blue Notebook* pulls the first section together, providing a coda reiterating its overall movement. Breakdown is demonstrated as well as interpreted in the way the diary collapses into clippings, resuming, only recording Anna's dreams at the end of the four-year psychotherapy. At this point Anna has regained the ability to feel but registers only pain. A dream summarizes her condition, indicating through the image of a malicious miniature crocodile weeping frozen tears her guilt about profiting from the "lying nostalgia" of *Frontiers of War*, her ensuing cynicism about art, and her own frozen yet painful emotional state. The task that remains to her is to integrate a positive element into her erosion of "joy in spite" (Draine Betsy, p.81,408), which has appeared to her in dreams as a Rumpel stilt skin figure, "an inhuman sort of dwarf" (Draine Betsy, p.81, 214). In short, as Mrs. Marks helps her to understand she must dream positively of destruction. The *Blue Notebook*, back with Anna, summing up the first sequence, shows her offering her analyst Mrs. Marks an allegorical dream of a casket full of fragments: Not a whole thing, broken into fragments, but bits and pieces from everywhere, all over the world, in the dream, these horrors are metamorphosed into "a small green crocodile with a winking sardonic snout" that cries diamond tears and

delights the moneyed people. We're back, seemingly, to the meretricious, nihilistic tone of which she had accused herself in the Black Notebook.

The second section of 'Free Women' has Anna trying to talk sanity to Molly's sick and hysterical adolescent son Tommy, and failing. He has eavesdropped on her notebooks, and knows she is lying: Having 'exposed' her (and through her his mother), he attempts suicide.

In the Blue Notebook she remembers having said to Mrs. Marks that instead of assimilating her experience to the community of myth she should be on the lookout for anomalies: If I'd said to you ... yesterday I met a man at a party and I recognized in him the Wulf or the knight... you'd nod and you'd smile... But if I'd said ... yes, there's a crack in that man's personality. However, these attempts at an optimistic view do not convince: the image documenting their failure takes the form of a suicide attempt on the part of Tommy, who has been reading what he calls "madness books" (Draine Betsy, p.81, 221).

Tommy goes to Richard's office and does not return home immediately. Molly is worried and phones Anna. Having gone to see Marion from his father's office, Tommy comes to visit Anna. The talk turns around his father and the two women Anna and Molly. Tommy is not prepared to take up the assignments his father offers him. His upbringing by Molly and Anna's influence had been too strong. He criticizes Anna and his mother talking about his 'phases' and their 'attitude'. He had wanted to be in their company and share in their laughter but such phases and such attitude had put him off and he talks about how he had felt totally ignored. He looks into Anna's notebooks and questions why there should be four notebooks instead of one, and why some statements had been bracketed or scored out.

A simplistic view appears in "Free Women" when Marion complains about Richard's infidelity: "when he said he wanted to marry me, he said he loved me, he didn't say I'm going to give you three children and then I'm going off to the little tarts leaving you with the children"(The Golden Notebook, P. 239). Even though Anna tells her that she does

not feel free and would in fact like to be married again, Marion persists in the conventional perception of Anna's life: "It's all very well for you, you live with just one child, and you can do exactly as you like" (The Golden Notebook, P. 239). Counteracting these simplistic views, Anna explores the complexities of the relations between men and women in the Yellow Notebook.

The Black Notebook contains a reply of Anna's experience with the film industry, this time with television. *Frontiers of War*, say one British and one American agent in almost identical phrasing, is "basically (just) a (very) simple love story" (The Golden Notebook, P. 241,251). This interpretation omits all mention of the political issue of racism; the very element Anna considers the essence of the novel. She greets the agent's suggestion to reduce *Frontiers of War* to a simple love story with ironic disgust while harbouring a desire to retreat from the political herself. In the Red Notebook she records a dream about the world seen from space: colored like a map with the communist countries in a beautiful glowing red, it unravels into chaos, waking she puts her arms around Michael and retreats into a dream of happiness through romantic love, although she already knows on some level that Michael will leave Ella. In this section it becomes abundantly clear that Anna's loss of faith in art reflects a collective rather than an individual malaise. In the Blue Notebook she records everything that happens to her in a single day in the hope that this technique will produce truth, she concludes that focusing equally on all details falsifies just as much as selecting details for fiction does. This Blue Notebook provides a summary of Anna's situation. She understands that she is about to leave the party, which, because it marks a completed stage of her life, is a forward rather than a regressive movement: "And what next? I'm going out, willing it into something new, and I've got to. I'm shedding a skin, -- or being born again" (The Golden Notebook, P. 302). Thus this section of *The Golden Notebook* ends with the possibility of positive change, even though it is the consequence of desperation.

"Free Women-III" deals with the serious problem of Anna's fear of disintegration giving away to the possibility of unity through submitting to breakdown rather than resisting it with rigid and outworn structures. Tommy survives his suicide attempt, but he loses his eye sight. He returns home to become the centre of the house. Apparently



developing a new sixth sense, he becomes an embarrassment and constraint for both Molly and Anna; he is no longer confused or undecided, he is now one piece. Marion becomes an admirer of Tommy, starts visiting him very frequently, spending long hours with him, discussing politics. Both of them get interested in leftwing politics and are concerned over the 'blacks'. Richard asks Anna to persuade Marion to agree to divorce, but she is helpless because both Tommy and Marion are resolved and would not listen to Richard, nor would they release him so he could marry his new lover Jean.

Tommy's blindness gives him a congenial role that integrates his entire personality: "He's all in one piece for the first time in his life" (The Golden Notebook, P. 323). Rejecting such mutilation as a way to wholeness, Anna nonetheless understands that change must come into her life. She tackles the problem again in the Yellow Notebook, which itself demonstrates the disintegration it describes. There is an increasing sense that Breakdown- the cracking of a rigid mould -- may lead to a new awareness, new hope. "The shadow of the Third" collapses into summary as Anna describes how Ella cracking holds on to the image of Ella, "whole, healthy, and happy" (The Golden Notebook, P. 385). Failing in her attempt to force happiness, Ella accepts self-knowledge even if it entails unhappiness.

The most important technical devices Lessing uses in her attempt to break certain forms of consciousness are to be found in the Yellow notebook. Most of the sections of this notebook deal with another book. Anna is writing called, The Shadow of the Third. One of her sessions with Mother Sugar, Anna remembers saying to her that people maintain their sanity by enforcing rigid limits on themselves; Tommy's blindness is Anna's metaphor for this generalization. She also postulated the existence of a new kind of person: "there's a crack in that man's personality like a gap in a dam, and through that gap the future might pour in a different shape" (The Golden Notebook, P. 405). Further, she hypothesizes that people who are cracked may be keeping themselves open to new experience.

Anna's ruminations on the relations between men and women in "Free Women" reflect her increasing awareness of their complexity. Through Richard's real distress that Marion

no longer has any time for him, she suggests that a man's love may be expressed in ways unrecognized by the women who know him, such as keeping his wife a kind of prisoner. Anna continues to explore these relations in the Yellow Notebook. When Ella becomes subject to a "raging sexual hunger...fed by all the emotional hungers of her life" (The Golden Notebook, P. 390), she is astonished because she has always assumed that a woman has no desire independent of a particular man. Ella's father believes that solitude is the only way to prevent men and women from being cannibals to each other; his experience with Ella's mother casts doubt on the impression created so far that only women can be victims in sexual relationships. The relaxation of the presumption that men are always to blame has its corollary in Anna's revelation in the black notebook: "I kept thinking stubbornly. Of course it's him, not me. For men create these things, they create us. In the morning, remembering how I clung, how I always cling on to this, I felt foolish. Because why should it be true?" (The Golden Notebook, P. 428).

In short Anna rejects the idea that women are always victims. In both Black and Yellow Notebooks Anna continues her dialogue about the artist's responsibility to the truth. It seems that art is a scam not confined to those who want to make money from it. The intellectual editors of the little magazines and the reviewers in Marxist journals are just as biased as the makers of films and television movies; the first, for example, may accept a parody as the work of "the honest young artist with built in integrity" (The Golden Notebook, P. 375) or "Blood on the Banana Leaves" as a real African story, while a Marxist review, criticizing *Frontiers of War* because the situations and characters are not typical, proclaims the need for "new concrete forms of realism in the literature of Africa" (The Golden Notebook, P. 381). Hence, all media are more concerned to forward their own agenda than to encourage artistic truth, the achievement of which is admittedly difficult, if not impossible. After a year and a half of short entries in *The Blue Notebook*, Anna concludes that this technique is just as false as the fully detailed record of one day.

The relations between Anna and her fictional double are clarified in this segment of the Yellow Notebook. Anna has said literature is analysis after the event, in this particular segment of the Yellow Notebook she also believes literature may be hypothetical, involving both discovery and prediction.

The Red Notebook records a short-lived renewal of hope in the communist party. Although she has left the party, in November 1955, Anna has begun to attend meetings, infected by the hope for a “genuinely democratic” (The Golden Notebook, P. 382) party now that Stalin is dead. In August 1956 Anna records her astonishment that less than a year previously she believed a new party possible; she begins to think: “the one from of experience people are incapable of learning from is political experience” (The Golden Notebook, P. 384).

The Blue Notebook reinforces the sense that Anna is about to undergo some important change. She gets a recurrent dream about “joy in spite”. Although Mother Sugar has suggested that this force has positive as well as negative qualities, Anna is horrified when she recognizes it in a man reappearing in her life. At the same time she feels that something new is about to happen. This sequence of events foreshadows the appearance of Saul Greene. “Free Women-IV” deals with the notebooks which contain newspaper clippings from 1955-57; one dated entry for September 1956 in Anna’s handwriting; no other dates are included in these books.

In this section the notebooks which have been Anna’s defense against disintegration, begin to collapse into each other. One after the other they end in double black lines as Anna realizes they are not serving their purpose. Both the Black and Red notebooks are largely composed of newspaper clippings, which are only described, not shown. The newspaper clippings in the Red Notebook (from 1956 and 1957) are about violence in Europe, the Soviet Union, the United States, and China, in the black notebook are about “violence, death, rioting, hatred in some part of Africa”(449), (from the years 1955,56 &57). The word ‘freedom’ is underlined in the red notebook by Anna. Six hundred and seventy six times it occurs in the novel. Each of those notebooks contains a single entry in Anna’s writing. The Black Notebook entry describes a dream about a television film being made from Anna’s African experiences. She is appalled to see that what is being filmed is not what she remembers. When she remonstrates, the director replies that what matters is whether they make a film, not what the film is about. Waking, she names the dream as being about total sterility, the sterility of the artist who no longer feels she can write truthfully.

The Red Book's single entry shows the protagonist Anna's emotional allegiance to Communism. Harry Mathews has prepared for the day when he would be summoned to the Kremlin to give his views on how the Russians Communist Party had gone wrong. Invited to join a tour to the Soviet Union, he believes till the last evening that this is the call he has awaited all his life. Disillusioned at last, he lectures from a panoply of books and notes to the only person left to listen to him when, forgetting she is only an exhausted tour guide, he addresses "History of itself" (The Golden Notebook, P. 454). His experience, which reflects to an exaggerated degree the feelings of many communists who joined the party in the 30's, reveals in periodic form the strength of the hope that he has maintained Anna's illusions and the cynicism with which she now regards them.

The Yellow Notebook has its version of newspaper clippings, notes of ideas for short stories. The ending of the Yellow Note book is clearly based on the parody on Saul Green that it ends with a parody about American working-class youths called "The Romantic Tough School of Writing" (The Golden Notebook, P. 462).

The Blue Notebook begins to connect even more closely with the other notebooks, recording for example the incidents to which the ideas in the Yellow Notebook are cross-referenced. The ideas come to Anna when, with Janet gone to boarding school, she rents a room, to Saul Green. From this point on all the concerns engaging Anna's attention are treated within the dialogue she establishes with Saul. This breakdown of the compartmentalization giving some kind of order to Anna's life signals a breakdown in Anna herself. Saul resurrects Anna -- not only her writer's imagination but also a range of emotions to which she has been dead for years. She falls deeply in love with Saul "So that .... the warmth of his shoulder against my palm is all the joy there is in life" (The Golden Notebook, P. 479). Conversely, she begins to have nightmares of being both the "old dwarfed malicious man" (The Golden Notebook, P. 481) and the old malicious woman, and of Saul as an embodiment of the same malicious principle. She overcomes by alien emotions, for example a "terrible, spiteful jealousy" (The Golden Notebook, P. 482) of Saul's other women. She and Saul argue about everything, from the state of the world, to her class origins and his childish machismo.

At last she understands that she has entered his madness and can go no longer separate herself from him, but she also understands that it is a temporary state because she will have to be sane when Janet returns. By then Anna will have completed the pattern she must work through. She tries to summon the image of Tom Math long to balance Saul's influence but instead becomes inhabited by the terror filled paranoia of Charlie Themba, who imagines that his wife and his congressional colleagues are trying to poison him with tainted crocodile meat. Suddenly she returns to her state of sanity and she falls asleep and dreams that she is "the malicious male- female dwarf figure, the principle of joy- in- destruction; and Saul was my counter –part, male-female, my brother and my sister" (The Golden Notebook, P. 508). She is approaching the point where she will be able to experience the positive aspect of disintegration.

Blue Note Book provides a summary. For the first time Anna admits that she has been suffering from writer's block. Realizing the way to integration lies through breakdown rather than false order, she intends from now on to put "all of (her) self in one book" (519). She avoids compartmentalization and also admits the reason for keeping four notebooks. The decision of putting all her experiences in one Note Book marks her recognition that the way to wholeness is through healing madness.

'The Golden Notebook' section is an important section in the novel. After lovemaking Anna feels that her happiness had driven away all fear. And Saul's walking in the upstairs room brings back the fear. Her body appears 'distasteful' to her --her crotch, her breasts, everything repels her. She suddenly realizes that this repulsion for sex makes man a homosexual because those features would not be there.

She sits nude on the carpet. She feels that she is "moving down into a new dimension, farther away from sanity than I had ever been" (The Golden Notebook, P. 333). And she sleeps and has another dream experience of a tiger who would not hurt her (Around the time she was writing this novel, Lessing wrote a play, Play with Tiger). Her acts and words would be 'shapes of pain'. In the dream delirium, she goes through past events around the Mashopi hotel, and recognizes their insignificance. What then had appeared unimportant assumes news significance. She recognizes that she, Saul and such people

are 'boulder-pushers'. The visitation of her past reminds her that she had still to work on it. The feeling that her choice of events carried by her memory was correct is eroded -- it all now appears glossed "with untruth, false and stupid" (The Golden Notebook, P. 538).

She wakes out of the dream experience, and asks Saul to move on, particularly since Janet would be coming home soon. He feels inadequate, because of his dependency. His youthful idealism had dried up "All over strongest emotions are buttoned up" (The Golden Notebook, P. 542) they conclude, she feels that he would grow mature, strong and serene -- like a saint but, "I'm not for sainthood, I'm going to be a boulder-pusher" (The Golden Notebook, P. 544). She experiences his naked ego the "I,I,I"; not only the ego but that "I" against women (The Golden Notebook, P. 546) -- coming out of her sleep she experiences a vertigo, so she crawls back into bed. Once again, she makes a fast review of the past events. She thinks of the concept of courage as the basis of every life, and recognizes the flaw in it: "the only reason why I have only given my attention to the heroic or the beautiful or the intelligent is because I won't accept that injustice and the cruelty, and so won't accept the small endurance that is bigger than anything" (The Golden Notebook, P. 551). Now she recognizes that this small painful endurance is the force of will in the blade of grass.

Saul comes and tells her she has to start writing again. He even offers to write the sentence to a new start. In return she asks him to write his novel -- and she offers to give the first sentence for his novel: "on a day hill side in Algeria, the soldier watched the moon light glinting on his rifle." She also surrenders her golden notebook because he insists on having it as a precondition for writing his novel. (The novel would be about Algeria guarding a French soldier, an intellectual, with whom he has a discussion about his state of mind. The commanding officer thinks that the Algerian is a spy, and shoots him as we as the French prisoner). Free Women-5

After Janet goes to the boarding school, Anna feels lonely. She wishes to shift into a smaller house and take up a job. She thinks "the remedy for her condition was man"—like a medical prescription. She suspects she is going mad—she had been occupying herself with cutting news items from papers and sticking them up on the walls of her

room with drawing pins. She suffers hallucinations about the condition of the world, and feels discouraged and depressed. Molly's friend,-- Molly being away – sends an American Milt as tenant for Anna's room. He laments that he could not sleep alone. He removes all the paper cuttings pinned on the walls, and brushes up the papers under the table. She feels 'cared for' and is interested in Milt. They sleep together and have sex. At the end of six days, Anna wants Milt to stay with her. But he is ready to move on.

By the time Janet is back for holidays, Anna is in the process of looking for a smaller flat and getting a job. Her friend Molly is going to marry a moneyed man who has a house in Hampstead. And they feel that they both are 'going to be integrated with the British life at its roots' (576).

The Books: For purpose of interpretation it makes sense to discuss the primary notebooks and 'Free Women' separately, starting with the notebooks, because Anna wrote them first", says Jean Pickering (*Understanding Doris Lessing*, 93), though she agrees that such a treatment "obscures the forward movement" (98) of the novel, which depends on juxtaposition, character – doubling and so on. We learn towards the end that "Free Women" is a novel Anna was writing, each of the first four sections being essentially based on a choosing and screening of events and happenings she recorded in the blue notebook—each part following the appropriate section of 'Free women'. The fifth part of 'Free women' is a 'conclusive' conclusion, unsupported by any diary entries, because by then she had stopped writing in the notebooks.

Did she compose the first four parts of "Free Women" before Saul supplied her with the starting line for her novel? (And she had stopped writing in all the four notebooks and had drawn double lines, indicating that she was done with them). Was she inspired by Saul's words and the opening sentence that he supplied, and then started writing after his departure, breaking her dairy into parts to correspond with the amount of the narrative that went into each of the four parts? And, since, the fifth part is in the shape of a brief conclusion, did she find it unnecessary to base it on any recordings? *Frontiers of War* which is fetching her royalties which make her independent financially, is first mentioned in the first part of "Free Women", with the associated problems of the media trying to

buy the rights for a movie or T.V serial. In the Black Book the reader is given a brief synopsis of *Frontiers of War*. The details of the experience in Africa and the Mashopi Hotel, from out of which the novel grew, follow in the same book. “That was the material that made *Frontiers of War*”, Anna says (149). It also speaks of the way the movie and T.V folks wish to tamper with the central theme of the novel, and subvert it totally.

The Red Notebook is a clear, straight presentation of the British Communist Party, their problems when the party disintegrated in Russia itself after Stalin’s death. This is an ideology in which Anna and many friends including Molly ardently believed, and were disillusioned equally strongly. The impact of the ideology, through Anna and Molly, on Molly’s son Tommy, and his protégé; Marion, constitutes a substantial argument in the novel—those that are important to furnish the backdrop -- except very few, like Richard, are all believers, in Leftist ideology. And, the rise and fall of communism and its impact on the integrity of the British, has a bearing on the character of Anna –at least as a background.

The Yellow Notebook is the draft of the novel “The Shadow of the Third”, about a character with suicidal tendencies. This is perhaps inspired by Lessing’s reading in Jung and Laing, and by Anna’s sessions with Mrs. Marks, though Anna does not manifest any such tendencies, and her sessions with ‘Mother Goose’ as Mrs. Marks is referred to between Anna and Molly and more positively than otherwise—“allow your mind to rest on these first blades of tentative green grass that will poke into the light out of the lava in a million years time!” (The Golden Notebook, P. 478)

The narrative in the parts of the Yellow Book runs more or less parallel to Anna’s personal emotional and intellectual life. The reader sees it as a projection of Anna’s life on the plane of a novel: she herself says, “I, Anna, see Ella, who is of course, Anna” (484). Readers may wonder if this drafting is inspired by the frequently reported lament that she is suffering from a ‘block’. To top this, she reels off nearly a score (nineteen) of plots for the short story, short novel or novel! If we add the plot she suggests to Saul for his story in The Golden Notebook, it is twenty plots – none of the banana leaf story is added. Neither this fertile imagination behind these plots, nor the drafting of “The



Shadow” ,--we are not yet clear if “Free Women” is now or later—does not take away from the moral -- philosophical reasons behind her inability to get back to writing , behind the ‘writer’s block’.

If the Blue Book is Anna’s dairy, then, “Free Women” which not only draws heavily on Anna’s personal experiences but runs very close to it, could be called a semi-autobiographical novel. Or, possibly it is a novel in its own right because the experiences are filtered and presented. But she feels that this filtering falsifies experience: “... the pattern of an affair, even one that has lasted five years and has been as close as marriage, is seen in terms of what ends it. That is why all this is untrue. Because while living through something one doesn’t think like that at all... literature is analysis after the event”( The Golden Notebook, P. 210), Anna feels about “The Shadow...”, still, it could be called a veiled biography – biography at one remove -- because apart from Anna owning that she is Ella and Ella is herself, the circumstances of life that made the two single mothers are similar -- married without love, separated after the birth of a child, both having mature lady friends , Molly, and Julia, the friends working at a theatre as small time actresses, Anna and Ella have affairs, which hardly bring any love -- all but one in either case, Michael for Anna -- and Paul for Ella. Both are disillusioned communists, and Anna is more fondly hopeful –less realistically perhaps than Ella -- that something would emerge to redeem the world in future. So what is the role of Anna, protagonist of the black book writing?

The Shadow of the Third, in The Yellow Notebook. As Claire Sprague, Joseph Hynes and others have suggested, Anna is a plural character (mentioned in Jean Pickering, 93). She refers on various occasions to many Annas, Anna the mother of Janet, Anna the mistress of Michael, Anna who goes to the office, and on and on. Apparently, a clear understanding of Anna’s character alone can clarify the relationship between the various Annas as much as the relationship between the books. It is through these books that Doris Lessing has projected her protagonist on multiple planes across/ through multiple screens/filters) – the protagonist of Lessing’s novel, this character projecting herself on to two different planes, as Ella of “The Shadow of the Third” which is a projection on the emotional-personal plane, and as Anna of “Free Women” , a more intellectual, idealistic

person succeeding in taking a positive step into the future somehow overcoming the mental-moral block , and gaining a positive view of the future. The entire process suggests a Chinese box structure, mocked by the reader critic Thomas Frick about ‘the novel within a novel, within a notebook, within a novel. etc.,’ (‘The Art of Fiction No. 102’, p. 33) As in *The Grass is Singing* and *A Proper Marriage*, in this novel also, there is one character Anna. Rather, the protagonist dominates the other characters. In other words the novel is about Anna, the personas and projections of Anna, she is a composite character, with multiple persons as the mother, the lover, the literary editor, the sacred one, the sick, the sane, one looking on the sick one, and the anxious Anna, and so on. The other characters are there either to help shape out her character in its various dimensions, or to fill up the background because this is a ‘composite novel’ some of the characters reappear with different names in other sections. Basically ‘Free Women’ is a narrative based on Anna’s life, and the material found in the notebooks—Black, Red, and Blue – screened to form the ‘Free Women’, the disorganized facts, organized into a novel. It is a matter of opinion whether the characters reappearing are the same, practically unaltered, or altered considerably and falsified’ along with the facts, as Anna feels.

In the third segment of the Bluebook Anna’s bio-details are given. She was born Anna Freeman(1922), spent six years during the war years in central Africa (1939-45) , married May Wulf in 1945 , had a daughter in 1946, divorced in 1947. Some of the persons she was associated with during her stay in Africa supply the basic raw material which goes to shape her sensibility, apparently. She rubs shoulders with idealists rejecting advances from others like Paul and George. She is known for her social behaviour, especially in regard to the blacks. Out of these experiences she weaves a novel, *Frontiers of War*, which becomes an instant success, and fetches her livelihood. The tragic end of Paul and the nostalgia that were the bedrock of the novel nauseate Anna, and so, though she is thankful for the money the book is fetching, she is unhappy with it, and stops writing.

Other factors also contribute to this, “writer’s block”, her inability to put pen to paper. She had become an activist, sympathetic to the communist ideology through her marriage to Wulf, and though she divorced him soon after her daughter’s birth, she continues to believe in the possibility of the world becoming a better place for all people through the

communist meetings, and, as a writer, helping with the publishing of a Leftist journal. Two kinds of experience shock and disillusion her. One is on the racial level. The TV movie media want to cash in on the popularity of the novel, *Frontiers of War*, but at the cost of its basic outlook. They want that colour dimension should be eliminated, and the tale made into a classic romance, located in Britain. The keenness of her sensibility and ardour which had been behind her conviction about the race equation in Africa, suffers a shattering blow at this callous, commercial approach to art.

The more demoralizing experience is at the political level. Anna is asked to select stories written by the member of the party for inclusion in the journal. The impossible situation in which the selection is already made at the higher level, and she is asked merely to endorse it, and promote both falsehood and bad writing, is something she could not willingly agree to. Her moral sense suffers a beating and she leaves the party. Through her narrative “Free Women” we learn that Molly is fed with false news again and again -- when she seeks information about two of her friends who were missing – they had been imprisoned in Russia and released two years later—and all the time the party had known about it. The manner in which the deteriorating condition within Russia are sought to be falsified by the British Communist Party, and the manner in which the real events percolating out are dismissed as the vicious fabrication of the Capitalist press make the two ladies totally disillusioned.

The realities about the struggling farmers in China, the dissidents and Jews in Russia, the freedom fighters in African countries are so shocking that every time Anna wished to put down on paper what the world should know about these things, she is confronted with the vision of the poor peasants or labourers or prisoners asking her, “what are you doing for us?” under such circumstances writing becomes an act of betrayal, a kind of self-indulgence while the world is suffering. She feels, “It is immoral to write when people are suffering”. Moreover, looking back on what she had written of her memories of the past, she realizes that during the intervening period – twenty years – between the experience (in Africa) and the time she was recording the things had changed her impressions- “what I remember was chosen by Anna, of twenty years ago” (137) -- had changed it is no longer the truth and it had altered during the intervening time when the

memory distorts. And words to falsify, because the writer tends to view the events, review them from the viewpoint of accumulated experience subsequent to the events, and analyses that “while living through something one doesn’t think like that at all. ... Literature is analysis after the event (210). So she feels inhibited every time she wants to write. This is the mental block which she would not recognize initially, nor confess to her psychiatrist.

It is much later, during the ‘therapy of dreams’ she goes through, that she recognizes it for what it is: I realized that all the things to which I had given emphasis , ... the film went very fast, it flicked fast, like a dream, ... became a series of moments where a peasant’s hand bent to drop seeds into the earth, or rock stood glistening while water slowly wore it down, or a man stood on a day hillside in the moon light,... his rifle ready on his arm...That was about courage , but not the sort of courage I have ever understood. It’s a small painful sort of courage which is at the root of life... the force of the will in the blade of grass is the same as the small painful Endurance” (The Golden Notebook, P. 550-51).

This is what the projection of her past during her dreams has taught her, and has now made her ready to agree to Saul’s challenge to her and get ready to write. While her ideology regarding her colonial attitude suffered a mutation through the cynical approach of the media men to her novel and the newspaper headlines telling of what was happening in China, Algeria and the many African countries (where idealism and purity of vision were being destroyed and political immaturity, double-crossing , corruption and cynicism were reigning) , her belief in the communist ideology received a death blow through the way the British Communist Party indulged in duplicity(lack of freedom and honesty) , highhandedness and deceit , as well as the happenings in Hungary, Russia ( where Jews and opponents were being decimated) and elsewhere in the world : “... two people ... discussing politics as people not communists would discuss them... but more than two, and a different spirit altogether is present.”(273) Early on, Anna has a dream vision of the world growing red and losing the red to the other colours:

The glorious dream about the ideology, the dream about the establishment of the philosophy of humanism, that could have spread all over the world is seen to shrink and disappear, leaving disorder and disintegration behind. She had initially been motivated by the objective concern for the African and Africans. From that she moved into the field of politics, a field involving part personal experience and impersonal theory. Though not being totally committed, like her colleague Jack for example, Anna was mixing her personal values of justice, humanism etc; with the totally impersonal practices of the communist party.

She had then moved into the entirely personal / subjective field of marriage and sex. After separating from her husband she became a single parent for her daughter Janet, and like her friend Molly, she had declared herself a 'Free Woman'. Women like Anna and Molly are free women—intelligent women with definite ideas, supporting themselves, and who earn their livelihood and feed themselves and their kids. They deal with men on terms of equality, and they feel free also from the usual conventions and constraints. They take lovers as easily as the men folk take women: no reason why there should be any difference.

But 'freedom' has its own problems and complication. For one thing being single, they are easy targets for the providing males, who would not be inhibited to ask them to go to bed with them. Paul had pursued Anna, although he knew she was Willi's girl, and George had tried two or three times without success. Dr. West hints to Ella that his wife being away for some time, he would like to have an affair with her, and, he would not care a whit if she rejected the offers because there are others on his list. Paul tells Ella that the Russian and Chinese Revolutions are nothing, "The real revolution is, women against men". (198)

But they realize that their freedom means nothing, until men have freedom. Here Julia says, "What's the use of us being free if they aren't. I swear to God, that every one of them, even the best of them has (sic) the old idea of good women and bad women". (The Golden Notebook, P. 404) Their heavy dependence on men for sex makes Ella almost sick. The problem is the different ways men and women approach the idea of love. For

women it is all emotion. It is only when a woman is with a man she loves can she feel full satisfaction. Both Molly and Anna, and her alter ego Ella, have varied affairs with men who cannot love, or who cannot hold for long, and complain that the women who are intellectual are 'ball braking' or 'castrating', a reaction caused by their inferiority complex.

They want to be macho. They want their women to be submissive. "It would do you well, Ella, to be like other women"—says Paul to Ella. Saul Green tells Anna that woman's freedom, intellect which can turn out a novel, is "a challenge to my sexual superiority... I enjoy a society where women are second-class citizens. I enjoy being born". (536) Such women -- or to generalize, women -- measure a man's manliness through his attitude to the mate during sex, most are casual, loveless 'affairs', a pastime for men, time -- fillers while the wife is away on holiday. When looked to the men, as Ella looked to Paul, for love—Ella is totally content and happy in Paul's company; he would know, she thinks in herself, when and if they should make love she would be ready for him when he is ready. And experiencing such abundant love for him, she also experiences, as she confesses, a vaginal orgasm; when she talks about it later, he pooh-poohs the idea, takes her to a lecture where a medical expert declares that women do not experience vaginal orgasm. As Margaret Drabble has pointed out, "it is perhaps for the first time in literature that a woman's periods and the experience of orgasm have been written about in this personal, descriptive, anecdotal, confessional, aggressive way" (Doris Lessing: *Cassandra in a World Under Siege*, p.52). Ella declares that vaginal orgasm is an emotion and that will be brought about when a woman loves the man. That is why for woman love is emotion, sex is emotion. "a woman's sexuality is, so is to speak, contained by a man", says Ella. "The man's desire creates a woman's desire, or should so I'm right to be critical." (Doris Lessing: *Cassandra in a World Under Siege*, 401-402).

Anna would not want to mix up her attention to her lover, Michael, with her attention to her daughter. After she feeds her and sends her to school, she shops for him, makes a dinner for him, savouring every moment of it, in anticipation of the pleasure she would desire later in the night. True love, she feels, is when she does things for him lovingly,

thinking of the time she would be sharing the things done with him, and waiting for his arrival with a pleasant eagerness.

Anna experiences bouts of hysteria or neurosis. She thinks that she is going mad. Normally one who goes mad does not know about it nor does one have control over her own psyche. Anna, thus affected when she accosts a man while returning from a meeting, yet remembers Janet, for whose sake she needs to keep her sanity. "I continuously ask myself -- how extraordinary, that when inside I am flat, nervous, dead, I can still, for Janet, be calm, responsible, alive?" (Doris Lessing: *Cassandra in a World Under Siege*, 435).

Critics such as Mary Ann Singleton, Dorothy Brewster, and Jean Pickering are of the view that Anna has indeed gone mad. Lessing, being a student and admirer of Jung and Laing, says that Anna is mad. Perhaps those we notice in Anna are the symptoms of madness. When Mary Turner experiences obsessive dementia, she recognizes her moods of depression and goes to Mrs. Marks (a variation on Marx) for consultation. Instead of taking the patient to an infantile stage for rehearsal and dismissal of the 'causes' as myth, the psychiatrist asks her to get back to her writing, explores the various causes of depression, and asks her to dream. And Anna readily obliges. It is fascinating to observe the way Anna could dream to order, as it were. And in those dreams, she reviews, or is made to review her past experiences, reevaluate them, making proper choices instead of applying false values, and arrives at a healthier understanding of the past; this is what Anna calls 'dream therapy'.

This is during the days she had Saul Green as her tenant. She considers him as lonely, scared of loneliness, sick, and going mad. A few critics Elizabeth Masleen, Mona Knapp, Gayle Greene are of the opinion that both Saul and Anna are mad for some period of time. Psychically they are presented with the same kind of problem. They are crazy, lunatic, and mad. They "breakdown" into every different, into different humans, they were two-in-one. She finds after one week that she had been happy, she experienced "a calm and delightful ecstasy, an oneness with everything" (Doris Lessing: *Cassandra in a World Under Siege*, 491). Yet, her tension and anxiety ("the cause of my anxiety is Saul,

she feels), make her feel a sense of disintegration, which really takes her to Mrs. Marks. It is in the 'Golden Notebook' section, that she goes through her dream therapy, and comes out of her obsession, and anxiety, and is regenerated almost entirely such that she could decide that Saul should leave. They had come so close that they had "become each other" (Doris Lessing: *Cassandra in a World Under Siege*, 539). So she says, "We're very bad for each other ... you've got to break it" (Doris Lessing: *Cassandra in a World Under Siege*, 539).

They insight –inspire each other to being committed once again to the act of writing. Each supplies the opening sentence for the other, with the difference that Anna furnishes the plot as well as the opening sentence to Saul. A character who can be conceived of as Anna – leave aside the personas and projection -- is more or less a passive character. In her African sojourn, she serves less as an active participant – she can hardly be compared to Paul or George or even Mrs. Boothby – than as a passive one, observing the happenings ( and recording them in her memory for a later 'nostalgic' reminiscence). Even in a later episode of pigeon shooting, she is shown as a passive observer. Perhaps the only time we see her little active is when she and Paul run off to make love and upset the usually phlegmatic Willi. In her relationship with Molly too, it is her friend Molly who is the more active one. She sits and talks, interacts with Richard, Tommy or Marion when they come to her. We see her go out into London occasionally to her office, or party meetings, or for shopping. There was one occasion when she happened to be in the neighborhood when Tommy was picked up by the police. For the rest she is passive. There was the time when she attends a party meeting where she meets Nelson, who becomes her lover for a while and at whose invitation she goes to his house and meets Mrs. Nelson.

Between Molly and herself, Anna is the less aggressive, more accommodating, "shy, unable to assert herself, and ... easily overlooked" (*The Golden Notebook*, P. 30). For all that Molly is more outgoing; she is very dependent on Anna. For every small or big thing, she brings up Anna to ask or share something or seek assistance. It is Anna who stands by her at the meeting between Molly and Richard, and Tommy. When Tommy shoots himself, it is Anna who runs to Molly's aid. They share confidences about their lovers.



As a mother, Anna is very concerned about Janet. She is anxious to keep her sanity for the sake of Janet. Feeling the tension of the work she will have to do she thinks, “I want very much to protect her from the pressure, to postpone it; then I tell myself I must protect her from nothing” (The Golden Notebook, P 300) -- more in the line of Martha vis-à-vis her daughter, but more because the cause of the tension is in herself, and not outside. When she experiences a feeling of giddiness, she remembers Janet, and resolves to keep herself sane for the sake of her daughter. When Janet, now twelve expresses her wish to go to a boarding school, she tries to hold her back with many arguments. But the real reason seems to be that Janet is the fulcrum of her own sanity: “the reason why I don’t want her to go is that she is my normality. And though she is shocked over Janet preferring the plain ugly uniform of the school, and feeling actually contented, she is also able to see that the girl can survive.

After her departure, as a lonely person she is no longer motivated by a set of activities that relate to Janet: “Having child means being conscious of the clock, never being free of something that has to be done at a certain moment ahead... I was sitting on the floor this afternoon, watching the sky darken, an inhabitant of a world where one can say, the quality of light means it must be evening, instead of, in exactly an hour I must put on the vegetables, and I suddenly went back into a state of mind I’d forgotten, something from my childhood (The Golden Notebook, P 480). She goes into a depression allows all her fears and weaknesses to take over. In her depression she feels: “I have depended a great deal on that personality... Janet’s mother I continually ask myself—how extraordinary, that when inside I am flat, nervous, and dead. I can still, for Janet, be calm, responsible, and alive” (The Golden Notebook, P. 435) . After the advice from her psychiatrist, she applies to herself the dream therapy where her dreams “delivered her from disintegration” (The Golden Notebook, P .523). She further feels,-- this is the fifth part of “Free Women” – “ she know that Janet’s mother being sane and responsible was far more important than the necessity of understanding the world ; and one thing depend upon the other. The world would never get itself understood, be ordered by words, be ‘named’, unless Janet’s mother remained a woman who was able to be responsible” (The Golden Notebook, P.102). It is motherly awareness -- mother of a child growing into mother of the world—

that brings her round to a recognition of her responsibility and makes her recognize the need to 'order' her experience in words.

Tommy had, while he was visiting her just before his attempted suicide, charged her with dishonesty, and delimiting herself deliberately, and with arrogance. She tries to answer his charges and say how she had been living by a philosophy—more on act of faith that the world would go forward—that there would be “goodness, kindness. The end of being animals” (The Golden Notebook, P.248), and that glorious dream which she and Molly and others like them were trying to keep alive, had faded. And it is only through returning to the act of writing, that she can feel the responsibility, become honest, and thus be integrated. So Anna's fear of chaos, and the problem of her breakdown -- of all kinds—get finally resolved through her recognition of being a mother,-- because that is a world that is ordered, oriented, focused and organized.

One cannot afford to disintegrate. At the end she finds integration on the personal level, as well as national level through joining the Labour Party and teaching a night class for delinquent kids. The other characters are only a series of actors in a charade that forms part memory and part self projection of Anna. As Mary Ann Singleton, one of the critics of Doris Lessing, has pointed out, Ella is a metaphor for Anna. She is her alter ego, and one of the few characters elaborated in detail. She unrolls, as in a movie, Anna's own sensibility with regard to her emotional self, so all of Ella's adventures in sex are Anna's. Marion, Muriel and Mrs. Nelson, are only representatives of housewives as the victims of chauvinist male ego. Mary rose, along with George, is an example of colonial sensibility and Molly in partly modeled on Mary rose.

Among male characters, Max Wulf and George, the husband of Anna and Ella, are expendable. Their contribution to the tale is only in the shape of their children, Janet, and Michael. Among the African team, Willi, with all his fearful personality, is a neutral character. Paul is a coxcomb, a Leftist who believes he can educate and improve the life of the blacks and only serves to irritate Mrs. Boothby by befriending their cook Jackson and causes his dismissal through his thoughtless behaviour. George along with Mary rose and the Boothby is a colonial. He has a finer sensibility than is found among the

colonials: his concern for his half-caste child born to Jackson's wife is an example for his sensibility. But his humanism stops at a personal equation, and does not extend to the concern for the children of the blacks.

Michael, Nelson, De Silva and Saul Green, Paul and others are the procession of lovers that Anna and Ella have. They are married. They (except Saul) have children to whom they return after an affair. Paul, the more elaborately presented lover of Ella spends the nights with Ella, and goes home in the morning for a change of shirt before going to hospital for duty. Having been her lover for five years,

Michael, after a pleasant night, just goes away – he brings up Anna to say that he is not coming, and hopes that she hadn't cooked for him. Paul does not have even that much of decency. He just leaves for Nigeria where he had sought an appointment, and writes to Dr. West how he had “got himself involved with a pretty flighty piece... (who was) pestering to marry her” (The Golden Notebook, P. 207). Nelson suffers from sexual dysfunction, being too quick, and afraid of his life.

De Silva is a deserted, and CyMaitland merely finds pleasure in sex. None of these male characters is presented as full-fledged men, capable of loving and capable of rousing love in women. With Paul and Michael, Ella and Anna were deluded induce course, the veneer peels off, and the self-centered, male chauvinists emerge out of them. Richard is Molly's husband. He had divorced her, married Marion. Tommy is Molly's son. Richard bore three children to Marion. Unlike Max Wulf, Richard shows interest in Tommy. He is concerned when the latter attempts suicide and when he later gets arrested over an African issue. He is aristocratic and had left Molly to gain peace in his family, and marries Marion as a drudge and child-bearing machine. Now he is eager to divorce his wife and marry his secretary, Jane. Basically selfish and self-centered, still he is prepared to trust his business interests to Tommy, perhaps he wants Tommy as 'his man', managing his business, while he has a sweet time with Janet.

Tommy refuses to oblige him. He had imbibed the values of his mother and Anna, and was dissatisfied with the way they sought to marginalize him, he is critical of Anna and

he is concerned about why Anna is not continuing to write. Looking into the four notebooks, and the way sentences are bracketed or scored out therein, he charges Anna with being afraid to be honest, and to accept her own limitations, and he calls her 'arrogant'. Perhaps affected by those books, he attempts suicide, but survives the attempt. He returns from the hospital blind, but develops thereafter an extraordinary sixth sense in such a way that he is able to know who has come over what he or she is doing, he is able to identify the caller over the telephone even to the point of sensing what they were talking. This makes communication between Anna and Molly exceedingly difficult and embarrassing. And, picking up where his mother and Anna leave off, he turns to active politics with the help of his new found friend Marion. They participate in demonstration, and ask Anna for causes for which they can fight in an active way.

The others like Jimmy, Ted, Ivor, Ronnie etc, do not count except as background, in addition to furnishing a point of departure in action. Jimmy is a lover of Paul (and despised by him), Ted is a hanger on Jimmy, and both of them are fashionably homosexual. Ivor had, in the early part of the novel, been Anna's tenant, silent and invisible, till Tommy's accident, when he took care of Janet while Anna went round the hospital, concerned with Tommy. But getting his friend-lover Ronnie as his room-mate, he earns the displeasure of Anna. Ronnie in particular, a blatant homosexual and fetishist, ridicules the normal relations among males and females, and more particularly to save Janet from bad influence, Anna throws them out. Thus the four characters serve a one-dimensional purpose in the novel.

Saul is an American, thrown out of the Communist Party for not being sufficiently loyal, and thrown out of Hollywood. He abandons his wife-love, and comes over to England in search of a haven. He too had dried up as a writer; and has psychological problems. He is scared of loneliness. Perhaps he is mother-fixated, he is overbearing both physically and mentally, garrulous—talking, talking mostly about himself, shooting his 'I,I,I' as pistol shots. Anna recognizes his sensitivity and suffering, and falls in love with him, and his lecturing. They become as one, even in their madness, as Anna says. While she realizes, after passing through her dream therapy that he would be bad for her, he feels otherwise. He is hurt when she asks him to leave, but says that she should return to her writing and

he gives her the first sentence for her novel-- which is the first sentence of "Free Women". In return she asks him to start writing, and she supplies him with the opening sentence for his story, which – we are told—was written by him, and proved to be a moderate success. We have no direct knowledge of Saul's writing powers , nor even the fact that he did write the story as Anna suggested it to him Like Ella, Saul too fades out of the narrative. The difference is that if Ella is Anna's alter ego, Saul is the one who put her on her way to therapy.

## 2.2 The children of violence

After the success of *The Grass is singing*, Lessing turned to a five-volume series entitled *Children of Violence* (*Martha Quest* (1952), *A Proper Marriage* (1954), *A Ripple from the Storm* (1958), *Landlocked* (1965), and *The Four-Gated City* (1969)) such a vast fictional space seems to have been necessitated by her creative ambition to explore the theme of survival in relation to a highly complex spectrum constituted by the forces of the family, society, politics and history. As we see, Lessing places the feminine consciousness of her protagonist of the series *Martha Quest*, at the center of this spectrum and goes on to examine a whole drama of conflict and tensions with its psychological and socio-political implications.

*Martha Quest* is the first novel of the series-*The children of Violence*. The novel concentrates on Martha's life with her parents as well as in the larger context of the South African white society. The life of the white colonial society, which was represented in *Grass is singing* by a few families, is now greatly extended and cover its variety and complexity. However, the family constitutes an early experience for the perceiving consciousness of the heroine of the power of authoritarian, patriarchal society. The story of Martha's growth in its early part is therefore the story of her will struggling against the pervasive power of the family. She sees in search of an identity which instead of falling into received patterns, will survive meaningfully. Kafka tells about this subtle power and authority of society as felt in the institution of the family in a letters which addressed to Elli Hermann (1921):

The family then is an organism ... and like every organism it continually strives for Equilibrium. As long as this striving for equilibrium between parents and children goes on [the equilibrium between the parents is a separate matter], it is called education. ... The: selfishness of the parents knows no bounds. Even the greatest parental love is, as far as education is concerned, more selfish than the smallest love of the paid educator. ... Thus tyranny or slavery born of selfishness, are the two educational methods of parents; all graduations of tyranny or slavery. Tyranny can express itself as great tenderness ["you must believe me, since I am your mother"] and slavery can express itself as pride ["you are my son, so I will make you into my savior"]. But these are two frightful educational methods, two anti educational methods, and like to trample the child back with the ground from which he came... (Kafka's letter to Elli Hermann, 1921)

In *Martha Quest*, a great part of the heroine's struggle against the conditioning forces of the family is described. Martha's mother, Mrs. Quest is depicted as a frustrated middle aged woman living a traditional married life, attempting to compensate for her disappointments by domineering her family and especially her daughter, Martha. The society depicted is no doubt patriarchal, but given Mrs. Quest's domineering impulse, it is she who presents a real psychological threat for Martha. Martha's Mother wants to turn Martha into a nice middle class girl and far her of "silly ideas" about politics. She also wants her to wedlock properly in married, so that is, to get safely settled as wife and mother in the institution of marriage. Representing as she does the conditioning power of conventional attitudes towards sexuality, society and politics, it is not surprising that Martha sees her as part of a terrible dream:

The eternal mother holding sleep and death in her twin hands like a sweet and poisonous cloud of forgetfulness - that was how she saw her, like a baneful figure in the nightmare... (Martha Quest, p. 32)

The parents communicate to Martha who is fifteen years old girl about the reality to her and her private world which is made of dreams and visions. The novel describes a

contrast between the harsh, hostile familial world and Martha's adolescent ideal of community which is represented by the "ideal city" where mankind can survive. Whenever Martha realizes the lack of role model she lapses into her familiar dream of the Golden City:

Citizens moved, grave and beautiful, black and white and brown together; and these groups of elders paused, and smiled with pleasure at the sight of the children - the blue-eyed, fair-skinned children of the North playing hand in hand with the bronze-skinned, dark-eyed children of the South. (Martha Quest, p.17)

The dream of the noble city conveys Martha's adolescent idea of how she envisions the survival of society where characterized by-an ideal of racial equality and harmonious relationship between the generations. It also symbolizes Martha's state of mind on the personal level. A year later we find Martha's detailed plan of the mystical city which becomes an instrument of vengeance against the people of the district of the golden city.

Martha is a highly critical girl and this power of critical detachment is the gift of the Cohen brothers living at the station, who always provide her with books on sexuality, sociology, economics, psychology and politics. The reading of these books has given her a clear picture of herself from the outside. Her intellectual communication with her Jewish friend Joss Cohen makes her long for a brotherhood.

Nature, in the novel play a vital role and also serves as a home for Martha as well as it creates ideals for her. The narrator suggests that as a child Martha had a "religious phase" which contained experiences of a mystical unity with nature. She is largely barred from this unity during her adolescence when nature is said to be like a "loved country which refused her citizenship". Through this mystical experience Martha acquires a "conscience" which helps to orient her towards reality:

The measure was that experience that was the gift of her solitary childhood on the veld: that knowledge of something painful and ecstatic, something central and fixed, but flowing. It was a sense of movement, of separate things interacting and finally becoming one,

but greater - it was this which was her lodestone, even her conscience.  
(Martha Quest, p. 220)

When Martha was exiled from her parental family, she rejects both in terms of social and political ideology and as a model for personal relationships. On the other hand she experiences herself as an exile from the kind of intuitive communion with nature which she had during her childhood. It is not so much the semi mystical epiphanic experience of nature grounded in intuitive communion, but the dream of the golden city which at this stage at least seems to constitute hope for Martha's survival as a free individual.

Doris Lessing in a variety of ways portrayed this struggle for a free identity. For instance, Martha's sense of identity as a woman which her mother tries to undermine and which Martha tries to assert constantly murmuring, "like a lover: Beautiful, you are so beautiful". This provides a complete contrast to Mary in *The Grass is Singing* whose feminine self being in a state of disintegration could never be asserted on any level.

Martha felt this pressure of forces outside the immediate circle of the family also. Whether it is in her career as a typist working in the legal firm owned by Mr Jasper Cohen, or whether it is in her exposure to South African collective life in the form of the 'Sports Club', Martha finds herself in a situation where other forces want to mould her according to their needs without taking into account her individuality. The Sports Club is an institution which provides norms for the sex role behaviour of white young middle class men and women. In the club all is so public; anything is permissible the romances, the flirtations, the quarrels, provided they are shared. The club is flooded with a false feeling of goodwill, friendliness and equality. The Club supposedly free from class divisions, caste-barriers, and pressures of the political reality outside. Social interaction in the club requires a strongly stereo-typed behaviour. Men treat women with a ritualized adoration to which women respond in an understanding and sexually pleasing manner.

Martha becomes disgusted with the sexual behaviour of the wolves like Binkie Maynard, Douglas Knowell, Donovan, Perry, Andrew Mathews and Adolph King because desperately she has her first sexual act with a Polish Jew, Adolph King. Thus Martha in



her rebellious mood has her first love affair with a man she is not the slightest in love with. The affair however comes to an end on racial grounds.

Thus Martha has her first love affair with a man whom she does not have the slightest love. The last part of the novel deals with Martha's plunging into a hasty marriage with Douglas Knowell at the heart of impending war in defiance of her parents' Victorian sexual attitudes. Though Martha has never felt lonely in the veld before, when she reaches it this time, to announce her marriage with Knowell to her parents, her anxiety extends outward into the physical world, transforming it into the correlative of her inner state:

She was now feeling lost and afraid. She was vividly conscious of the night outside, the vast teeming night, which was so strong, and seemed to be beating down into the room through the low shelter of the thatch, through the frail mud walls. It was as if the house itself, formed of the stuff and substance of the veld, had turned enemy.

(Martha Quest, p 258)

Thus the novel, *Martha Quest* is a detailed portrayal of Martha's attempts to survive at different levels such as at the level of parental family on the veld of South Africa, at the financial level through the job of a typist in the city, at the group level in the Sports Club, and finally at the level of sex and marriage. Her sexual experience is also characterized by the contrast in the masculine self of the lover which tries to absorb her authentic feminine self even at the heart of sexual union; hence she keeps on changing her sexual relationship with her lovers from Adolph to Douglas. She feels disappointments and frustrations wither relationship. Therefore Martha likes modalities of survival for her feminine self. That is why hers is an experimental self, plunging itself into a series of new situations and ordeals and seeking to extract meaning from them. As this ripple of the problematics of survival goes on to expand into larger circles in the later part of the sequence, Martha becomes more than an individual, she becomes one of the many children of violence. *Martha Quest*, as the first novel of the sequence has an important place in Doris Lessing's novelistic vision.

Doris Lessing highlights the problems of survival of the self and society in the context of conventional marriage and motherhood as well as in the context of a society threatened by the disintegrating forces of the Second World War. The first part of the novel deals with Martha's unsatisfactory marriage with Douglas Knowell and her unintended pregnancy. During this period she experiences many social and institutionalized pressures working against her through her mother Mrs. Quest, Stella Mathews, her friend, and Dr. Stern. Martha's feeling for Douglas is mainly one of dislike tempered by guilty affection as he simply doesn't fit "that image of a lover.

The role of Stella Mathews as surrogate mother in Martha's marital life, her hair cut properly but Martha replies that she won't have her hair cut as if this act of defiance would in itself be a protest against her whole situation. On the other hand Martha's mother, Mrs. Quest stands as reminder of an "appalling fatality" working against Martha's wishes to shape her into just such another middle-aged woman. Thus, this disparity between the idyllic life depicted in fiction and her disillusioned experience of life makes her restless. When Martha tries to understand her ambivalent attitude towards her husband by turning to books, Lessing comments that the artists should not deny responsibility when "the Martha's of this world read and search with the craving thought, what does this say about my life?" And Martha has found that the novelists "have not caught up with life" for the attitudes of mind she and her friends take for granted, do not appear there from which she deduced that women in literature were still what men or men-women, wished they were".<sup>7</sup> Martha is not happy with married life. She dislikes her husband because she insists on her being a unique individual, and on the other hand she longs for his support, assurance emotionally. She feels that her marriage is nothing but a 'gigantic social deception'. Douglas joins the army and much pleased with the idea of escaping from boring and empty married life. On the other hand Martha sees herself in daydreams of nursing the wounded. Her real desire, the solution to her confusion, is "for some man to arrive in her life, simply take her by the hand, and lead her off into this new world. But it seemed he did not exist" (A Proper Marriage, P. 81) Martha is unable to think about pregnancy. Sometimes, she hates it its furtive secrecy; On the one hand, she loves its feelings of warmth and curiosity on the other.

Now, Martha sees herself in her mother's place "a woman horribly metamorphosed, entirely dependent on her children for any interest in life, resented by them and resenting them" when she was returning from her mother's place. Yet Martha has some hope that since she doesn't intend to have a child it is "in her power to cut the cycle".( A Proper Marriage, p.109) Her loss of freedom is emphasized in an argument with Douglas when she claims that a woman has a right to have an abortion, he states that it is illegal to do it. She realizes that this "anonymous voice of authority" is used by men whenever their own personal authority is threatened. She also expresses her anger against the government who presumed to tell women what they should do with their own' bodies, it was the final insult to personal liberty" (A Proper Marriage, p.106)

. Quest's plans for the future of Martha's child are the second part of the novel, which she is yet to deliver. Martha is totally different with the suggestion of her mother. She says, "you know this is my baby".<sup>43</sup> Thus Martha has decided to protect her child against the tyranny of the family, and against a possessive meddling mother. She, therefore, decides to send her to a progressive school where a child without any parents at all clearly has a greater chance of survival as a whole personality. (A Proper Marriage, p. 127)

Martha feels lonely and restless during the period of her pregnancy when Douglas and Willie, Alice's husband escaping their wives attend some celebration both Martha and Alice wish they had never married and wish they were not pregnant. They wish also to restore their self-respect by going out in the rain, enjoying a redemptive plunge in the muddy waters of a pot-hole. This somewhat Lawrentian experience gives them both physical and psychic release. The two pregnant women's instinctive union with nature is a protest against the male war activities. At the end of the section Martha is tied down to the nourishment of her daughter, Caroline who is born on the eve of the World War II. Recalling that Martha herself had been born during the World War I which clearly indicates the comprehensive role played by collective violence - the wars, in Martha's life.

Martha wants to keep her child away from her poisonous influence by sending her to a progressive school very soon. She tells her daughter "don't marry young; I'll stop you marrying young if I have to lock you up. But I can't do that ... because that would be

putting pressure on you and that's the unforgivable sin". D She again assures her that freedom would be her gift. She concludes that there must be, if not in literature, which evaded their problems, then in life that woman who combined a warm accepting family and motherhood.

Now Martha decides to leave her husband and join the party politics in search of a meaningful survival as a 'person'. For the first time in her life she had been offered an ideal to live for<sup>48</sup>. She is filled with rage at having been cheated. Martha discovers in communism an ideal to live for. For a few months it appears to her as if she has discovered a perfect balance of personal and political life she, therefore, believes that her commitment to communism will free her from the unacceptable tyranny of domesticity and motherhood. But as Lessing comments ironically on Martha's relationship with communist lover, "neither knew whether they loved each other or the revolution".

But Martha leaves her marriage and rejects the society's judgment of herself and her life for the sake of freedom to pursue self-identity by breaking off the cycle of family, a sterile, repressive institution; hence the novel ends with a sense not of closure but of release. This sense of release is a product of Martha's realization that she cannot survive as an authentic person either in the institution of the family or in the institution of marriage.

The third novel of the children of violence series, *A Ripple from the Storm* (1958) expresses the possibility of another modality of survival in the form of political and social. Martha's marriage with Douglas breaks up because her dream of an ideal city becomes attached to a communist group of the colonial British society in South Africa. The dissatisfaction from marriage, Martha becomes attached with dream of an ideal city. The new group signifies a new kind of life, and brotherhood which will fulfill her needs for a life style characterized by equality in all walks of life and emotional and intellectual communication. The group also represents a new philosophy, that is, communism, which to Martha and other members stands for a belief in the future replacing her sense of being bound by the past, a faith in change instead of the "nightmare of repetition" and a committed idealism instead of dry cynicism. Martha gets a motivation to join this group both personal and political. She thinks that communism will finally integrate her private

life with her political life. Martha's political identity is characterized by a split between "bright shell" and "deep impersonal pain". The bright shell implies a spirit of all-comprehensive compassion for the whole of humanity injected by communism (future) whereas this 'pain' is related to her past, to those "personal matters" that she tries to repress, mainly her relationship to her daughter, Caroline.

The conflict of her political group revolves round its leader, Anton Hesse, a German refugee from Hitler's concentration camps, follower of Marxist theory and establishing the party discipline. The airmen resent his lack of concern for individuals, his putting policy over humanity, and his running of meetings in a pedantic fashion. The other members of the group are more interested in changing revolutions among the natives than in making an analysis of the economic forces of the country.

Martha's uncertain relationship with Anton Hesse constitutes the major interest of the novel. His fatherly lecture on the necessity of preserving her health arouses resentment in her whereas his pronouncement that the problems of women have not been given sufficient thought in the movement gives her a feeling of being "liberated into understanding and support". (A Ripple from the Storm, p.57) Hearing him deliver a speech on the future of mankind resting upon "people like us all over the world, the organized members of the Communist Party". She is elated and feels that she is freed from the frustrations of her past. His calm voice links her "with those parts of her childhood she still owned ... the moments of illumination and belief". (A Ripple from the Storm, p. 62)

After exhausted hard work, Martha falls ill, she feels disloyal to the group, but pleased to be alone to have time to think. During this period of illness, Martha has two dreams which dramatize her various fears and longings. The first dream manifests a longing in Martha to escape from the demanding political life to the shadow shores of nostalgia, where no responsibility existed:

"That country" was pale, misted flat: gulls cried like children around violet-coloured shores. She stood on coloured chalky rocks with a

bitter sea washing around her feet and smell of salt was strong in her nostrils". (A Ripple from the Storm, p.108)

Martha's relationship with Anton is established during her illness, that is, at a time when her personal problems are dominant. Both in his political and private capacities he is pictured as authoritarian. His political leadership is presented as oppressive which coheres with his personal relationship with Martha. Their relationship has the role pattern of the revolutionary leader and the devoted cadre as well as that of the patriarch and the submissive woman. In a semi-delirious state she sees her hand swelling as giant's hand and filled with tenderness. She wants to protest the world on her fingertips.

The relationship relationships between Anton and Martha and between Andrew and Maisie brought out internal conflicts in the group. These couples create a conflict not only personal but also political. Maisie becomes pregnant by Binkie the son of Judge Maynard who prevents a marriage. Andrew McGrew, a communist marries Maisie to give her child a name initially for ideological reasons. This demonstrates that family relationship need not be based on man's ownership of woman and child. Binkie Maynard who was the biological father, Andrew suddenly made aware that he is not father of this child. Andrew kills his love for Massie to listening this. Massie loses faith in men through this incident and she starts to attract customers of her sexuality while running a bar.

Martha marries to Anton without any greed to save him from the expulsion because of his status as a German refugee; Martha helps Mrs. Van, the leader of Socialist Democratic Party to devote as a political activist and opens a branch to educating the Africans in a democratic way. Mrs. Van is a gentle woman, combines marriage and motherhood with a serious political involvement.

Mrs. Van has become a powerful political leader by adopting a rational attitude towards her husband instead of keeping an image of a romantic lover. The group members were different in opinion to each other and the relationship between Martha and Anton is disturbed by his actions. The social and the political relationship begin to deteriorate.

The private relationships reflect the schisms of the group, Maisie and Andrew begin divorce proceedings; Martha waits for the end of the war so that she may divorce Anton who clings to Communist jargon as the last thread of order in a chaotic world. The group is divided into a pro-African Socialist Democratic Party and a white Labour Party because of differences of opinion on how to absorb the African Branch of the party. Thus actual social reality defeats the group's attempts to transcend it. The reality consists of racism, class consciousness, and sex role patterns exhibited by its members. The disintegration of the group makes Martha feel "cut off from everything that fed her imagination". Until this moment she has been part of the grandeur of the war in Europe, the plight of the Red Army, the guerrillas in China, the French underground and the partisans in Italy, Yugoslavia, and Greece. Martha then sums up her experience of the group life:

Why is it I listen for the echoes of other People in my voice and what I do all the time? The fact is I'm not: a person at all; I'm nothing yet - perhaps I never will be". (A Ripple from the Storm, p.279)

The fourth volume of the children of violence, *In Landlocked* (1965); Lessing expresses the theme of the problematic of the survival of self and society in the context of war which is a manifestation of collective violence.

The theme of violence is related to the issue of war, introduced through Martha's father, Mr. Quest and then is projected as a background to her first marriage and her political life. Martha wants divorce from Anton and for an opportunity to leave the colony for England. So, she waits for the end of the war. The novel covers the period from 1945-49 during which Martha comes to know more concretely that the problem of the survival of an individual as an authentic being is linked, however, indirectly, with the problem of the survival of the human spirit trapped in the crisis of history. Her role in life, during this period, is to walk sort of house keeper inside and outside of various rooms, however the human beings in the rooms can't meet one another or perceive each different and Martha should now not anticipate them.

when Martha comes into contact with the war through her relationship with the refugees, Thomas Stern, And then Anton whose lives have been deeply disturbed' by the war. They are misfits, outsiders in the South African society like her and anxious for change in their lives. Martha is first exposed to Thomas's strong feelings during a movie news programme showing the defeated German army. She attracts to Thomas and feels that she has an affair with him. Now she is more serious than anything yet in her life and not sure what she wanted and comes to know about the difference between dreaming of an ideal lover and confronting one.

With Thomas, Martha achieves the self-realization for which she has learned with Thomas. The intensity of their communion is one of the finest points in the novelistic world of Lessing so far. This absolute giving up of herself which Thomas demands is not easy, whereas her real nature had been put into cold storage, but when what she had been waiting for happened at last, then she discovered that creature in herself whom she had cherished in patience fighting and reluctant". The watcher, herself conscious, defensive personality questions what would happen when Thomas goes away.

Martha changes her understanding during relationship with Thomas and contract with a form of creative energy, mainly by means Of the intellect, ideas and books; she now develops her capacity for irrational and emotional perception through physical experience, Intuition and dreams. The reason why Martha escapes to the shed Is that here she can be "herself", no one puts pressure on her.

Thus the sane are blocked off to the world, the sick, the mentally disturbed, are open, trying to adjust too rapidly changing world. As Thomas points- out, man's consciousness is still geared to Continuity, to a life in which one is born, grows up, and is buried under an elm tree, a world of traditional values which No longer apply in a century of violent upheaval. The split, He explains, is why Martha is "on edge" and why he's sick. Then, the Greek communist, points out, the same idea, that the people are not thinking about the war, about what it means for the human race to have killed "forty millions of its people". Martha reaches very high love during a dance with him and her total state of mind which encompasses both love and Death, creativity and destructiveness. In this state of mind, she sees her relationship with Thomas As related to the war in Europe and acknowledges



Tressel's presence as a sign of the continuous existence of violence. On this occasion Martha experiences violence as something which exists within her not just within others. She feels filled with love and Stunned by sorrow, one hand becomes 'the claw of a lobster, something cold and predatory, a revelation of brutality. While the right hand is 'in the depths of Thomas' hand, through which

She received simple message of warm health. (A Ripple from the Storm, p.158)

Their love-making is threatened by the invasion of forces which is the consequence of a violent world she tells:

Perhaps, when Thomas and she touched each Other, in the touch cried out the murdered Flesh of the millions of Europe - the squandered Flesh was having its revenge, it cried out through the two little creatures who were Fitted for much smaller loves, the touch only Of a hand on a shoulder, simple hungers, and The kindness of sleep. (A Ripple from the Storm, p.167)

Martha begins to understand the implications of Athena's words about the war as if she were in the grip of a new insight. She Realizes that Whole world was peopled by a race of murderers who had done their best to annihilate each other - but Martha, by chance, had not been there where the fighting was".(A Ripple from the Storm, p.198 )

Thomas tells her that he was under the sea or dead. He hates himself all the time". 79 When he tells Martha About his marriage, another example of the dislocation of war, she, then, realizes that "there had been a failure of imagination, a failure of sympathy. Thomas goes to Israel, to settle an old score, leaving Martha to spend her nights walking, carrying on an inner discussion with him about violence, about the impossibility of achieving anything by it. An imaginary Thomas answers with the evidence of atom bomb dropped out millions dead. She wonders what it means to say that she hadn't believed in violence. When one has loved a man, been touched by him in "one's deepest self" and that man "picks up a gun and murders another man out of revenge". As a matter of fact, Martha has been formed by violence:

Martha was the essence of violence; she had been conceived, bred, fed and reared on violence? ... When they conceived me, one was in

shellshock from the war, and the other in a breakdown from nursing it's wounded. She (Martha) was as much a child of the 1914-1918 war as she was of Alfred quest, may quest. (A Ripple from the Storm, p. 203)

The entire human race has been damaged by violence at its deepest levels, that of the collective unconscious. The soul of the human race that was part of the mind which has no name, is not called Thomas And Martha, which holds the human race as Frogspawn is held in jelly - that part of Martha and of Thomas was twisted and warped, Was part of a twist and a damage - she could no more dissociate herself from the violence done her, done by her, than a tadpole can live out of water. (A Ripple from the Storm, p. 202)

Thomas returns from Israel and he shut himself and Martha see radically change in him. Both thought there had never been anything .Martha's vision of water, images of foam, jostling waves, The Sea symbolizes her rescue from "this nightmare she was caught in". (The Small Personal Voice 244) Africa itself, represented in her dreams as a "highly Dry plateau where ... Everything was dry and brittle, its quality was as drought", has come to be a prison, an image of sterility

And decay. Martha is truly "landlocked", filling in time, like a person waiting for a "train on a station platform". (The Small Personal Voice, p. 179)

Now, both Thomas and Mr. Quest die, while the city is in the grip of fear over a strike by African workers. Martha's job, during this period, is editing a manuscript Written by Thomas containing a mass of information about native Life, Yiddish jokes, poetry, songs and personal reminiscences of his past in Poland. Over this basically sensible foundation, there is a death obsessed layer of horror, of madness, of nihilism:

As a Jew and a communist Thomas is connected with the violence and oppression of the World War II. He dies as a victim of the destructiveness within himself and others and thereby foreshadowing the fragmentation and death of society Dramatized in the four-gated city. Thus Thomas displays failures of consciousness in relation to violence. Thomas lets himself be engulfed by it whereas Martha faces consciousness, in fact a new kind of emergent consciousness, at the very heart of violence itself. From the point of view of survival theme, landlocked is a Significant advance over the earlier novels because it extends The problematics of survival, so far limited to the self, society And

history into the purely ontological area of the nature and Function of consciousness. This development is amply reflected in the relationship between Thomas and Martha. Considering the Fact that in later works, consciousness is a major thematic Constituent in Lessing's exploration of the problematics of Survival, *landlocked* can be seen as an important fictional Statement.

The fifth and last volume of the children of violence Series, *The Four Gated city* (1969) gathers a whole set of Themes related to the problematics of survival, the novel depicts the self, Sexuality, politics, war, history and places them under a new Thematic focus which is introduced in *landlocked* to some extent - The ontological focus of a new kind of being, a new kind of Emergent consciousness. That is why Martha who, in the earlier Novels, had tried to conduct experiments with outer life in Terms of political ideology and action, now tries to conduct Experiments with inner life, not as a particular personality, But as "a watching consciousness, a soft dark receptive intelligence".

The novel is organized in terms of phases each dominated by a particular kind of crisis. Phase-I deals with Martha's experiences as a new-comer to London, without definition as a foreigner enjoying the freedom the levels of Society. Her experiences in London centre on her sexual contacts with jack, a South African youth; which is a prologue to her later experiments with inner life together with Lynda Coleridge. As a new-comer to London from South Africa Martha Experiments with different identities, such as her being clownish Self-deprecating "matty" with olive and jimmy, "hip-swinging" Sexually gallant girl with Stella. Before reaching the stage of being a "watching consciousness" she must free herself from the fear of loneliness which is brought out by her lack of social and personal identity. She must give up her desire to belong and quiet her heart:

And her heart ... Well, that was the point, It was always her heart that first fought Off the pain of not belonging here, not belonging anywhere, and then resisted, told to be Quiet, it quietened and stilled. Her heart As it were came to heel; and after that, the Current of her ordinary thought switched off. (*The Four Gated City*, p.37)

Martha can communicate with jack in detached state of mind; they inhabit the same region of human mind. Jack's painful childhood and war experiences have made him withdrawn from all social responsibility and live a life concentrated around sexual

experiences. Through sexuality He learns to master his "enemy" that is hatred which his childhood has created in him. He discovers that hatred and love both stem from forces that human beings can learn to control.

Martha's sexual experiences with jack are connected with her interaction with Thomas and her early sense of unity with Nature. Her sex with jack is described as a "ritual" with clearly Defined phases. The accumulation of energy is followed by a Stage in which Martha and jack investigate each other's bodies, through this act they can relieve their personal past and liberate themselves from it. Martha touches the scars from the wounds which jack received as a child and in war, and jack examines the marks of her pregnancy. They are then ready for the contact with the unconscious. Thus sexual union is described as a means for experiencing Inner wholeness in contrast to the compartmentalized condition of ordinary life:

Breath flows on, blood beats on, separately from each other, my sex lives on these, responding; or not; my heart feels this and that, And my mind up here goes working on, quite Different from the heart; yet when the real High place of sex is reached, everything moves Together, it is just that moment when everything Does move together that makes the gears shift Up. Yet people regarded sex as the drainer, the emptier instead of the maker of energy. (The Four Gated City, p 64)

Through sex Martha feels connected to a dynamo, the centre of life. Through jack, Martha is able to reach "the high place of sex" in which pictures flash into her "empty dark mind". At first she sees a vision of harmony a man and a woman walking with "lovely children with wild animals" as tame as house pets, which next turns into a picture of a "layered house" linking her future with the past, the dream imagery of landlocked:

She saw in front of her eyelids a picture of a man and a woman, walking sin a high place Under a blue sky holding children by the hand, And with them all kinds of wild animals, but They were not wild at all: a lion, a leopard, A tiger, deer, lambs, all as tame as house pets, walking with the man and the woman and The lovely children and she wanted to cry Out with loss. ... And then, out of the pain of loss, came another picture. ... (The Four Gated City, p. 62)

The pain of outer city is confirmed. She feels everything is different from inner city. Yet she commits herself to social life to fulfill her need to be responsible, to pay off her debts to her mother, her husband's and her daughter. She is engaged in holding operation, trying to prevent the various lives around her from exploding into fragments. Lynda provides the basis for Martha's social Life in the novel. The members of this family correspond to different needs in her life. Lynda who is classified as a Schizophrenic helps Martha to reach inner consciousness, whereas Mark represents an attempt to comprehend reality through the Use of reason. The cold ridge children serve as mirrors to her in which she can see aspects of her earlier life; by witnessing their development towards adulthood she receives a new image of her own childhood and adolescence. But Martha experiences a conflict. On the one hand she cannot move forward with freedom as marriage, motherhood and political involvement have placed her in an absurd position.

Martha's senses are filled with the scenes of the city she really looking for a city that should give peace to them. The city, according to them, was once planned as a whole; every Person in it has a function, although there is nothing static about this society. A shanty town, which eventually becomes rich and strong she observes:

It was even built on the plan of the inner City, in emulation of it. ...

But the outer

City was not like the inner one, no matter how often or how loudly it claimed it was. Inside was harmony, order - joy. Outside people fought for power and money and recognition, there were soldiers and a constant growing and overthrowing of dynasties. ... (The Four Gated City, p.141)

The rulers of the outer city want to buy the secret of the Inner city which has Joy, harmony and happiness but they failed. Because the people of the outer city fought for power, money and their recognition which is built in a desert, perhaps in North America. The inner city is an image of the self, the true centre of the Personality, surrounded and engulfed by diminished aspects of Man; it is that other country Martha seeks to "earn" through intense introspection.

Mark's brother- Colin begins with a bad time, his wife Sally flight to Russia commits suicide leaving Mark and Martha to raise their son, Paul. Martha knows that now she cannot leave. It is "as if a clear river suddenly floats down a corpse". The "poisoned river" image dominates this phase. Reporters patrol outside the house hoping for a story from mark abusing his brother, keeping them prisoners. Mark is stunned by the atmosphere of spying, suspicion and implied threats. This results in mark's conversion to communism. He uses language Identical with Martha's of ten years before. He had walked into a personality and he inhabited it. He makes insertions Into the text of "a city in the desert" which have the same Feel; the clumsy hot emotionalism of a good part of Thomas's Writing: they had come from the same place, the samewavelength".<sup>98</sup> Martha sees another manifestation of her former self, the 'clown' Personality, the mechanism of "matty" operating in mark's son Francis as a defense against brutal teasing about the "reds" The "commies" in his family. In patty Samuels, a dedicated communist with whom mark has a brief affair, Martha sees her "younger Self". It can be seen the correlations between Martha's experiences and others indicate the underlying unity of mankind which becomes A major theme in her later works.

Martha's inner identity helps her in regaining and mastering her past. It is described as a kind of essence of life neither Human nor animal, neither male nor female but all these things simultaneously. The pain which Martha struggles against is connected with her identity as a particular personality: To achieve the inner identity Martha must liberate herself from her need to be loved and to belong. She practices this in her Relationship not only with her mother but also with men.

Herein mark has been comforting Martha as a lover, thus a new phase of life for Martha and the World begins in 1956: a climatic year, a year of change, "of Protest and activity and lively disagreement". Mark works on his project novel with covering the walls of his study. He uses different Colored flags to mark the items as bomb and chemical warfare Factories, areas of contamination on one wall, war, famine, Riots, poverty, prisons on the other which indicate that violence Is a constant phenomenon. Martha too has gained from her experience, her long struggle of fighting for her memory:

It was as if she had pulled herself up hand over hand, out of a hold full of old dirty Water, a sour grayness. ... She could live again

through this time that time, when she wanted, so that, if she wanted, the past enveloped, seeped through, the present. ... (The Four Gated City, p .299)

She has made discoveries and had had to, and had entered places in herself She had not known were there. Thus the process of disintegration has led toward integration, toward, in mark's case, an Attempt at a unified view of the world, and in Martha's case a groping for a more complete knowledge of the self and a new Modality of survival. The climax of this phase is the Easter Aldermaston to London, peace march gathering perhaps 8,000 people together in a protest against war which mark connects ironically to the Defense estimates for the United States in 1961 on the wall of his study.

In the third Phase of the novel, it is seen the most crucial relationship between Lynda and Martha is explored, wherein Martha discovers the extra-ordinary properties of consciousness. Lessing comments on this process:

... This business of charting the new territory meant a continual painful effort of discovery, Of trying to understand, to link, to make Sense, and then falling back again, "forgetting, and then an effort forward again" (The Four Gated City, p. 498-99)

Martha enters with new levels through Lynda, whom she accompanies another spell of madness. Martha discovers that she can reach Lynda, can communicate with her, only through Participating in her world:

Now she understands what Lynda is doing - exploring the walls Of the room as though they are the walls of her own mind asking "why can't I get out?..." Martha uses "her body as an engine to get out of the small dim prison of every day". (The Four Gated City, p. 497)

This occurs when the body is submitted to an extra-ordinary state in which Physical energy is concentrated and transformed into psychic Energy. In this state of heightened awareness Martha encounters the "sound barrier" fifteen years ago she knew it as a faint jumble of sound throwing up banal songs and Phrases to her attention. It is the human mind, or part of it, And Lynda, Martha can choose to plug in or not". She rides, like a small boat, on a river of "words, shrieks, gunfire, explosions, and sentences. It is dominated by a creature that incarnates evil which is sometimes called the 'self-hater' and

sometimes the "devil". The 'self-hater' Makes Martha faces the “underneath" of herself that is all the Hatred and violence that she is shown to share with the human Race. All of These forms of hatred are referred to a principle or force of evil which Martha must experience such views of herself and humanity.

I am switched in to hating, which is the underside of all this loving liberalism.

But just because we are all such lovely liberals it doesn't mean ...Thinking That I am. I am what the human race is. I am 'the Germans are the mirror and catalyst Of Europe' and also "dirty Hun, filthy Nazi".(The Four Gated City, p 539)

Hatred is presented as part of a basic power within which opposite Forces unite and resolve. The part that is hate cannot be separated from the totality without deforming it. By experiencing hatred and admitting its existence Martha transcends the principle of evil and completes her search for a new modality of survival. She is free from her personal ego as well as her Unconscious, collective self. Martha's final discovery about her identity is that every discernible trait is simply a part of this general human experience. Lynda felt as ill and mad to hearing such voices and pictures in the society. After her experience with Lynda, Martha determines to challenge her own mind by retreating to Paul's house. While Martha charts the inner world, mark has been trying to find a pattern in the Outer world, some direction to events, the course of the future through the maps on his study walls. Martha finds part of a Memorandum mark has written to him, a prediction of local catastrophic occurrence. This warning of destruction and disintegration is paralleled by the enforced sale of the Coleridge House to the government. Thus the Coleridge house, once a symbol of a unity and integration becomes a metaphor for disintegrating Society:

All the houses were like this, Everywhere Was shoddiness and shabbiness, and - this was the point - there seemed to be no centre in the house, nothing to hold together (as there had been once when it was a real family House?) It was all a mass of small separate Things, surfaces, and shapes, all needing different



Attention, and different kinds of repair." (The Four Gated City, p. 352)

Lessing's dramatization extends to the individual which embedded in the collective frog pawn in jelly. In Our epoch that collective mind is unhappy and violent; as a Result, Lynda, Thomas and Jack are unable to push through the "self-hater" which is responsible for much of humanity's violent and self-destructive behaviour. Thomas and Jack are wrecked because they are not aware of the nature or dangers of the mass Psyche. Lynda is ruined by misguided psychiatric treatment. Martha believes that she escapes disaster only because without putting herself into the hands of psychiatrists, she has conducted Experiments with her inner life.

It is not surprising therefore that expansion of consciousness as an affirmative principle of survival not only of a single isolated individual but of the entire human race is projected in a vision of future at the end of the novel. The appendix to the novel is important from this point of view. It consists of the documents written between 1995-2000 and describes events before and after the catastrophe at the end of the 70's. During This period human race has driven itself mad, its nervous system "shot to pieces" from poisons of all sorts. However, as Martha Prophesized the doctors at last understand schizophrenia, not as illness, but as an indication of man's higher faculties. The insights of mystical knowledge help people in foreseeing the coming disaster and preparing them to face it.

Life on the island after the catastrophe has the delicate Texture of the dream world for which Martha sought "there is a transparency, a crystalline gleam". (The Four Gated City, p 646)

The children possess extra powers who born after the catastrophe. They are able to see and hear. Martha treats them as a guardian where knowledge is not endangered by insanity like Lynda or Forgetfulness like Martha. In one sense Martha's childhood dream developed in Mark's Novel has come to fruition - the outer city, those devoted to Welfare and financial profit, has managed to devastate the world, But the gardeners, the possessors of the secret of the inner City, remain and seem on the threshold of reconstructing the World on the model of the four-gated city.

Doris Lessing admits that the microcosmic fragment- Action of the individual psyche both reflects and results in further fragmentation of the macrocosmic society. She therefore imagines a world which will survive only on the basis of a higher, evolved consciousness, bringing into a harmonious focus the polarities of the self and society, consciousness and history, Ethics and politics. It is clear that Doris Lessing no longer is concerned with the survival of the individual only but also she deeply preoccupied the problem of the human race.

### 2.3 A critical analysis.

The central theme of the Golden Notebook is breakdown and its healing effect, noticed in the unusual enthusiasm displayed by the feminists. The novel was celebrated as a treatise on sex war. As Doris Lessing wrote:

“I was so immense in writing this book that I didn’t think about how it might be received... Emerging from this crystalline process, handling the manuscript to publisher and friends, I learned that I had written a tract about sex war, and fast discovered that nothing I said then could change that diagnosis.” (A conversation with Doris Lessing (1966), p.420)

Lessing was praised as a master of women’s writer and the novel was accepted as a main document of the liberation movement. The critics in the 1960s and 1970s focused on the novel because it appeared to them as the most import and novel and detail study of the women question. They found the novel as a powerful weapon in the sex-war and diction expression of a feminine consciousness, a powerful expose of gender equality and male aggression, a bold assertion of marriage that is viewed as an entrapment and a an enemy of free woman.

These feminist critics found in Anna Wulf a role model of inspiring figure of highly conscious women, fights against the tendency pigeon- holing women, justice and equality radical change in people’s attitude and end to sexual discrimination and oppression. Annis Pratt wrote about the Golden Notebook ‘had been appropriated by many feminists

as a document in the history of liberation' because of 'its instance on freedom, its movement on aggression, its attack on the masculine world.'" (Doris Lessing Critical Studies, p.143) Really, the novel has been created that it had the power to change people live by influencing the feelings of whole generation of women.

Doris Lessing raised some basic questions of women and its connection of freedom in mid twentieth century world in this novel. She beautifully responds Anna Wulf as a narrator who search for individual identity outside her role as wife, mother and mistress who is reflected a major preoccupation of feminist literature. The golden notebook fresh grounds in its frank discussion of female sexuality from a women's point of view and love, sex and motherhood were explored in the best way which were a rare see in women's literature.

The female sexual behaviour was presented as imaginative domain of women and the attitude demonstrates a conscious of body. Anna describes June Boothby's trance in the black notebook as:

All the women in the place were of June.... It was like watching a sleepwalker. She would take a half a dozen steps, staring across the valley at the piled blue mountains, lift her hands to her hair, so that her body, tightly outlined in bright red cotton showed every straining line and the sweat patches dark under the armpit- then drop her arm, her fists clenched at her sides. She would stand motionless, then walk on again, pause seem to dream, kick at the cinders with the toe of a high white sandal, and so on, slowly, till she was out of sight beyond the sun-glittering gum trees. (Ghosh K. Tapan "Doris Lessing's a critical Study, p. 33)

Lessing's portrayal of men-women relationship in this novel questions about gender methodology. Her 'free women, Anna and Molly, Elia and Julia strongly represent the sexist assumption of men that they are either sex hungry or appear. The Golden Notebook emphasizes women's subordination and male superiority and received notion of gender –speak and destabilize the practical discourse. Anna and Molly are

as free as men in all the major areas of life politics, sex profession and writing. They are more intelligent and responsible than their lovers.

The Golden Notebook does not uphold any feminist belief or idea of radical kind. The discussion about female orgasm or about the possibility of conceiving children without male interaction is suggestive not so much of a woman's sexual preference or a desire to do away with the biological family altogether. Lessing's perception of the basic difference between men and women is in their attitudes to sex. Sex is essentially motioned for a woman but men, it is purely physical.

Anna's narrative is absolutely free from the principles or aggressive quality which characterizes much of present day feminist writing. Irving Howe observes that 'has no use for the quavering of feminist writers or aggression of those female novelists whose every sentence leads a charge in the war of sexes. The feminine element in the golden notebook does not become a self-contained universe of being.'(Neither compromise nor happiness, p. 17)

Doris Lessing known as one of the most powerful writers in the history of women's liberation, desired allegiance to the movement. The novel explores the complex relationship between men and women and stresses the unavoidable need for the opposite sex. The protagonist Anna's identity is based on love and dependency and she finds happiness in the company of men she loves: "The truth is I don't care a damn about politics or philosophy or anything else, all I care about is that Michael should turn in the dark and put his face against my breasts."(Ghosh K. Tapan "Doris Lessing's a critical Study, p. 35) Anna always defines herself through her relationship with men. This relationship delineated in the novel is usually troubled and fraught with tension and hostility. The creative idea of women can be seen throughout the novel as she wants to live with her lover, to shop, cook and wait for him, to be emotionally and sexually fulfilled by him. The relationship of heterosexual is central to the overall of the book.

The novel also demonstrates the devastate effect of being abandoned along with women's hopeless dependence on men. After five years of living together when Michael leaves Anna for another woman, she feels completely disintegrated and suffers from feelings of severe loneliness, depression and sterility. She hopes that she will feel normal when she affairs with a man because a woman can get sexual desire by man. Elia suffers when Paul leaves at a time she has started depending on him. She also suffers from torment of sexual desire and understands well that she is totally dependent on men for having sex. Doris Lessing's female characters are completely dependent on men who fulfill women's emotionally and sexually desires. Ella says in *Yellow Notebook*: "Suppose Paul has said to me: I'll marry you if you promise never to write another word? My God, I would have done it" (Ghosh K. Tapan "Doris Lessing's a critical Study, p. 37)The novel does not recommended sexual revolution and autonomy for women but lays stress on normal, healthy men-women relationship based on mental love and respect. Lessing has said in an interview, "I am impatient with people who emphasize sexual revolution. I say we should all go to bed, shut up about sexual liberation, and go on with the important matters." (An interview by Jonah Raskin, p. 37)

The novel for grounds the feminine points of view and it explores the issue of 'free women' that the critics have leveled a feminist text. Lessing herself admitted about this novel that the novel was written from the women's point of view but it is essentially related to her. Her secure narrative voice speaks not simply for herself or her sex but for the entire irrespective of gender, class, sex and creed.

The male characters in Lessing's novel are seen selfish, opportunist and even exploitative. The men who came to Anna's life I Michael, Nelson, De Silva, Samuel Green in variably fail her. She learns that men can be cruel, hurtful and destructive of women. Thus her lovers found to be bad and devitalized; Anna does not try to bolster them up. Empowerment of male is running motif in the *Golden Notebook*. Anna writes in her diary:

I am always amazed, in myself and other women, at the strength of our need to bolster men up. This is ironical, living as we do in a time of men's criticizing us for being 'castrating' ... for the truth is,

women have this deep instinctive need to build an Amn up asa man.... I suppose this is because real men become fewer and fewer, and we are frightened, trying to create men. (Doris Lessing's a critical Study, p. 38)

The Golden Notebook makes a strong plea against artificial splits or divisions. The final message of the novel is not fragmentation but unity and cohesion. Lessing has not only profound sympathy for women are problem but also reductive in her approach to, and assessment of, the human predicament.

The novel envies varied range of interests and habits many words of thoughts. It contains a perspective analysis of today's women fast charging society and to be free and responsible human being in the chaotic and irresponsible state of the world. They provide a money account of an individual quest for personal selfhood and political identity. It examines division of society in the technological age and its reflection in the individual mindset and breakdown. The book discusses racism and apartheid in Africa, anti communist persecution in Russia and Britain. The Golden Notebook captures the freighting atmosphere more than any other post war novel of the 1950s. The novel presents a brilliant picture of the fear of annihilation that gripped humanity during the cold war years and mirrors the general disillusionment with the available models of political ideology. Anna's narrative exposes the inadequacy of any single world view to encompass and explain the complex and fluctuating twentieth century reality. The book recognizes the fading of the Marxist dream and the failure of communism, the most influctual political ideology of the century, to provide, to applicable alternative to the existing socio-economic system and a recognition which is reflected in her decision to join the Labour Party.

The Golden Notebook past four decades of the publication. The society depicted in it has undergone a sea-change in the meantime. After the defeat of communism of Soviet Union and disintegration, the world has become a subject of history. Feminism has lost much of its original momentum. Tapan K. Ghosh remark:

“The qualities which made the novel remarkable when it first appeared- the candid psychological and sexual description of its characters and its fractured, postmodern structure-seem no longer shocking. But it has retained a great deal of its power mainly due to its uncompromising honesty of intent, its intellectual and emotional energy, encyclopedic range of interests, and the sheer variation and sweep of its prose. The book is still alive and potent and fructifying and able to promote thought and discussion.” (Doris Lessing’s a critical Study, p.40)

### The children Of Violence

The novel Martha Quest in The children of Violence series describes a contrast between the harsh, hostile familial world and Martha's adolescent ideal of community represented by the "ideal city" into which mankind can survive. Whenever Martha realizes the lack of role model she lapses into her familiar dream of the Golden City:

“She looked away over the ploughed land, across the veld to the Dumfries Hills, and refashioned that unused country to the scale of her imagination. There arose glimmering whitely over the harsh scrub and the stunted trees, a noble city, set foursquare and colonnaded along its falling flower-bordered terraces.” (Martha Quest, p.36)

Martha is a highly critical girl. The power of critical detachment is the gift of the Cohen brothers living at the station, who always provide her with books on sexuality, sociology, economics, psychology and politics. The reading of these books has given her a clear picture of herself from the outside. Her intellectual communication with her Jewish friend Joss Cohen makes her long for a "brotherhood" where she might enter as a "welcomed daughter into that realm of generous and freely exchanged emotions for which she had been born". (Martha Quest, p. 106)

The struggle for a free identity is portrayed by Lessing in a variety of ways. For instance, Martha's sense of identity as a woman which her mother tries to undermine and which Martha tries to assert constantly murmuring, "like a lover: Beautiful you are so

beautiful". (Martha Quest, p. 220) This provides a complete contrast to Mary in *The Grass is Singing* whose feminine self being in a state of disintegration could never be asserted on any level.

In this novel, the Sports Club is an institution which provides norms for the sex role behaviour of white young middle class men and women. In the club all is so public; anything is permissible the romances, the flirtations, the quarrels, provided they are shared. The club is flooded with a false feeling of goodwill, friendliness and equality. It is supposedly free from class divisions, caste-barriers, and pressures of the political reality outside. Social interaction in the club requires a strongly stereo-typed behaviour. Men treat women with a ritualized adoration to which women respond in an understanding and sexually pleasing manner.

Martha becomes disgusted with the sexual behaviour of the wolves like Binkie Maynard, Douglas Knowell, Donovan, Perry, Andrew Mathews, Adolph King, who "mess around, like kids, not really making love properly". Somewhat desperately she has her first sexual act with a Polish Jew called Adolph King. Thus Martha in her rebellious mood has her first love affair with a man she is not the slightest in love with. The affair however comes to an end on racial grounds.

Martha's sexual experience is also characterized by the contrast in the masculine self of the lover which tries to absorb her authentic feminine self even at the heart of sexual union; hence she keeps on changing her sexual relationship with her lovers from Adolph to Douglas. Martha thus faces disappointments and frustrations, but what is remarkable is that she continues, in contrast to Mary in *The Grass is Singing*, for example, her search for modalities of survival for her feminine self. That is why hers is an experimental self, plunging itself into a series of new situations and ordeals and seeking to extract meaning from them.

The fourth part of the novel deals with Martha's decision to leave her husband for joining the party politics in search of a meaningful survival as a 'person'. Mien William, a young RAF Officer, exposes her to the literature of the cause. She is filled with rage at having been cheated. Martha discovers in communism an ideal to live for. For a few months it



appears to her as if she has discovered a perfect balance of personal and political life. She, therefore, believes that her commitment to communism will free her from the unacceptable tyranny of domesticity and motherhood. But as Lessing comments ironically on Martha's relationship with communist lover, "neither knew whether they loved each other or the revolution".

When Douglas tells her, after hearing her decision to leave him, that his mother is coming to intimidate Martha into staying, she is frightened:

... It was not voice of Douglas, but of society. She could see her mother-in-law, her own mother, Mrs. Talbot, the Maynards, massed behind him. They were all much stronger than she was. (A Proper Marriage, p.340)

But Martha leaves her marriage and rejects the society's judgment of herself and her life for the sake of freedom to pursue self identity by breaking off the cycle of family, a sterile, repressive institution; hence the novel ends with a sense not of closure but of release. This sense of release is a product of Martha's realization that she cannot survive as an authentic person either in the institution of the family or in the institution of marriage.

The central conflict of the group revolves around its leader, Anton Hesse, a German refugee from Hitler's concentration camps, who is primarily concerned with Marxist theory and establishing the party discipline. The airmen resent his lack of concern for individuals, his putting policy over humanity, and his running of meetings in a pedantic fashion. The other members of the group are more interested in fermenting revolutions among the natives than in making an analysis of the economic forces of the country.

The internal conflicts and dreams of the group are most clearly brought out through the relationships between Anton and Martha and between Andrew and Maisie. These couples dramatize a conflict between the personal and the political. Maisie becomes pregnant by Binkie the son of Judge Maynard who prevents a marriage. Andrew McGrew, one of the leaders of the Communist group marries Maisie to give her child a name initially for ideological reasons; later on blossoming into love. It demonstrates that family relationship need not be based on man's ownership of woman and child. But this

experiment fails. With the arrival of Binkie Maynard, the biological father, Andrew is suddenly made aware that the child does not belong to him. Thus this sense of ownership kills his love for Maisie. These events end Maisie's faith in men. She starts attracting customers because of her casual sexuality while running a bar.

The private relationships reflect the schisms of the group, Maisie and Andrew begin divorce proceedings; Martha waits for the end of the war so that she may divorce Anton who clings to Communist jargon as the last thread of order in a chaotic world. The group is divided into a pro-African Socialist Democratic Party and a white Labour Party because of differences of opinion of the African Branch of the party. Thus actual social reality defeats the group's attempts to transcend it. The reality consists of racism, class consciousness, and sex role patterns exhibited by its members. The disintegration of the group makes Martha feel "cut off from everything that fed her imagination". Until this moment she has been part of the grandeur of the war in Europe, the plight of the Red Army, the gurrillas in China, the French underground and the partisans in Italy, Yugoslavia, and Greece. Martha then sums up her experience of the group life:

Martha waits for the end of the war, for a man to unify her elements, for her divorce from Anton, and for an opportunity to leave the colony for England. The novel covers the period from 1945-49 during which Martha comes to know more concretely that the problem of the survival of an individual as an authentic being is linked, however, indirectly, with the problem of the survival of the human spirit trapped in the crisis of history.

The problem becomes more acute when Martha comes into contact with the war through her relationship with the refugees, Thomas Stern, and then and Anton whose lives have been deeply disturbed' by the war. Like her they are misfits, outsiders in the South African society, anxious for change in their lives. Martha is first exposed to Thomas's strong feelings during a movie news programme showing the defeated German army. Gripped by violent emotions, he mutters, "They should simply be stamped out, they should be wiped out like vermin" and claims "I'd torture fill every one of them myself, with my own hands". (Landlocked, p. 58)

Thomas begins to behave in a discordant manner, sounding utterly unlike the Thomas "of the loft", obsessed with private plans of revenge. When he tells Martha about his marriage, another example of the dislocation of war, she, then, realizes that "there had been a failure of imagination, a failure of sympathy.

An imaginary Thomas answers with the evidence of atom bomb dropped out of "military curiosity", millions dead, and a civil war in China. She wonders what it means to say "I don't believe in violence". When one has loved a man, been touched by him in "one's deepest self" and that man "picks up a gun and murders another man out of revenge". As a matter of fact, Martha has been formed by violence:

Having lived through a war when half the human race was engaged in murdering the other half, murdering more vilely, savagely, cruelly, than ever in human history, what does it mean to say: I don't believe that violence achieves anything? (Landlocked, p. 202)

As a Jew and a Communist Thomas is connected with the violence and oppression of the World War II. He dies as a victim of the destructiveness within himself and others and thereby foreshadowing the fragmentation and death of society dramatized in *The Four-Gated city*. Thus Thomas displays failures of consciousness in relation to violence. Thomas lets himself be gulped by it whereas Martha faces consciousness, in fact of a new kind emergent consciousness, at the very heart of violence itself.

In this detached state of mind Martha can communicate with Jack; they then inhabit the same region of "the human mind". Jack is an outsider whose painful childhood and war experiences have made him withdrawn from all social responsibility and live a life concentrated around sexual experiences. Through sexuality he learns to master his "enemy" that is hatred which his childhood has created in him. He discovers that hatred and love both stem from forces that human beings can learn to control:

Martha, do you know what I've discovered –making love? I understood what hating is. You say all your life I hate, I love. But then you discover hatred is a sort of wavelength you can tune into ...  
(*The Four-Gated City*, p.104)

Lynda provides the basis for Martha's social life in the novel. The various members of this family correspond to different needs in her life. Lynda who is classified as a schizophrenic helps Martha to reach an inner consciousness, whereas Mark represents an attempt to comprehend reality through the use of reason. The Coleridge children serve as mirrors to her in which she can see aspects of her earlier life; by witnessing their development towards adulthood she receives a new image of her own childhood and adolescence. But Martha experiences a conflict. On the one hand she cannot move forward with freedom as marriage, motherhood and political involvement have placed her in an absurd position. On the other hand, service to the Coleridge family prevents her from exploring further the discoveries she has made in her first free weeks in London. The novelist suggests through Jack's example that freedom from responsibility can be dangerous, which results in complete dissolution of personality in which he is possessed by a spirit of cruelty and bestiality.

Thus the "bad time" of the "cold war" is linked to a period of immense emotional instability in Martha who experiences psychological conflict between her violent thoughts of death and suicide and vicious emotions of all sexual, anger and hatred. These emotions stem from her childhood reaction to her mother and are intensified when Mrs. Quest announces her intention to visit her daughter in England, which causes a near collapse in Martha. She, lying on bed, weeps by uttering "Mama, Mama, why are you so cold, so unkind". (The Four-Gated City, p. 216) Martha engages herself in a "salvage operation" of her memory which she has repressed in order to avoid the pain of her relationship with her mother:

... her mother - ah yes, here it was, and she knew it. She had been blocking off the pain, and had blocked off half of her life with it. Her memory had gone. (The Four-Gated City, p. 232)

Lynda is ruined by misguided psychiatric treatment. Martha believes that she escapes disaster only because without putting herself into the hands of psychiatrists, she has conducted experiments with her inner life.

It is not surprising therefore that expansion of consciousness as an affirmative principle of survival not only of a single isolated individual but of the entire human race is

projected in a vision of future at the end of the novel. It consists of the documents written between 1995- 2000 and describes events before and after the catastrophe at the end of the 70's. During this period human race has driven itself mad, its nervous system "shot to pieces" from poisons of all sorts. However, as Martha prophesized the doctors at last understand schizophrenia, not as illness, but as an indication of man's higher faculties. The insights of mystical knowledge help people in foreseeing the coming disaster and preparing them to face it.

It is more than clear now - as one concludes one's analysis of the Children of violence series - that Doris Lessing is no longer concerned with the problem of survival of the individual only; what deeply preoccupies her is the problem of the survival of the human race, of the planet - Earth itself.

## Chapter- III Lessing's Inner Space Trilogy

### 3.1 Influence of Jung and Laing

Doris Lessing was much influenced by Carl Gustav. Jung and the renewed emphasis on inwardness highlights the major theme in her fiction: the construction of selfhood can be seen in her works which Jung calls "individuation." This term defines the process whereby unconscious impulses are assumed and integrated into the conscious life so that the individual ultimately grows into full organic awareness. The psychologist Carl G. Jung defines individuation as "becoming an 'individual,' insofar as 'individuality' embraces our innermost and incomparable uniqueness; it also implies becoming one's own self." Individuation can be translated as 'coming to selfhood' or 'self-realization.'" (Carl Gustav Jung 1966, p. 173)

Jung believed that the hunt for selfhood went beyond the narrow confines of the conscious ego and that self-transformation was possible through one's own efforts. Above all, he recognized the need for psychic wholeness, which was based on creative interaction between the complementary opposites of the conscious and the unconscious within the psyche. C.G Jung also believed that human beings could achieve self knowledge by connecting themselves with their dreams and interpreting their symbolic and archetypal import. Through listening to the messages of our dreams and waking imagination, we could make contact with and reintegrate our various parts and ultimately become whole. Doris Lessing was then clearly inclined to this Jungian valorization of dreams: In an extract from an interview by Jonah Raskin in 1969, she stressed that "with a few symbols a dream can define the whole of one's life, and warn us of the future, too."(Jonah Raskin, P.71.) It is this symbolic and predictable nature of dreams that Lessing acquired from her readings and friendship with Jung and developed in several novels.

Doris Lessing shares in the nineteenth-century view that artists are the traditional interpreters of dreams and nightmares. She writes, in her autobiography, that dreams are a vital part of her life: "[they] have always been my friend, full of information, full of warnings" (UMS 297). She reiterates this view in an interview: "Dreams have always

been important to me. The hidden domain of our mind communicates with us through dreams. I dream a great deal and I scrutinize my dreams. The more I scrutinize the more I dream.” (Jonah Raskin. 1970, p. 172)

The dream is a little hidden door in the innermost and most secret recesses of the psyche, opening into that cosmic night which was psyche long before there was any ego-consciousness, and which will remain psyche no matter how far our ego consciousness may extend; [...] in dreams we put on the likeness of that more universal truer, more eternal man dwelling in the darkness of primordial night. There he is still the whole, and the whole is in him, indistinguishable from nature and bare of all ego hoods. Out of these all-uniting depths arises the dream, be it never so immoral. (C. G. Jung, 1953 p.46)

In Jung’s model, the unconscious contains all of these, as well as elements of a nonsexual nature, which may never have been conscious, but which are capable of filtering into awareness through the symbolic language of dreams. In essence, Jung describes a compensatory psychic system in which elements of the personality never function at the conscious level as a “shadow,” as contrary to the conscious self. As Jung puts it,

The activity of the unconscious is a balancing of the one-sidedness of the general attitude produced by the function of consciousness [...]. 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. (Carl G. Jung, 1959, p. 419)

Jung’s method was concerned with relationships of meaning and the comparison of symbols and archetypal images. He used the term “archetype” to designate those symbolic, often personified configurations of dynamic mechanisms and experiences within the unconscious. The deepest of these potentialities is the “Self,” a hypothetical construct representing the person as a whole, including both what an individual is and is not aware of. Jung proposed that the ego is not an absolute monarch ruling the forces within the psyche, but an integral part of a dynamic system. The self,

according to him, is “an unconscious prefiguration of the ego. The self is the totality of the psyche, “the sum total of conscious and unconscious contents.” (Ibid. Vol. 11. p. 140)

The analysis of the characters’ in *Children of Violence* reveals the impact of the Jungian conception of the unconscious on the conscious. Lessing’s use of Jungian symbols is extensive here, so that the readers motivated and aware about the characters. The whole narrative process of the *Children of Violence* series is driven by Martha’s dream of the four-gated city which instigates her quest—a dream that initiates the first book of the series. Dreams proliferate mainly in book IV, *Landlocked*, in which Martha’s condition is epitomized by two major dreams, that of the topsy-turvy house with the decayed rooms, which she must keep separate, and the nightmare of being landlocked.

As a matter of fact, at this point in the novel *Martha Quest*, the heroine feels spiritually dead and broken into pieces. Her psychological breakdown and consequent disintegration are the result of the death of an ideal community represented by the demise of the Communist Party of Southern Rhodesia, to which she was dedicated in *A Ripple from the Storm*. It is also intertwined with her failed marriage with Anton Hesse, a German communist refugee whom she met when she became involved with the Communist Group. This second marriage has turned out to be another fiasco, obstructing her search for wholeness and engendering further fragmentation. These events account for her psychic decomposition and its manifestation in her dreams. The message here is that the heroine needs a lover in her life or an ideal group with which she can identify in order to gain the wholeness she craves for in her quest for selfhood.

However, the man who can help Martha fend off chaos and fill her “empty space” is comrade Thomas Stern, who becomes her lover during the latter part of her marriage to Anton. Since the alternative of a second marriage and a political cause have failed, Martha turns to the intense power of love. Her relationship with Thomas is both sexual and spiritual.



The four-gated noble city, circular in structure, dreamt of by Martha as she joins the Communist party is a reincarnation of the Jungian “mandala.” It indicates the center of the individual psyche in which the dominance of the ego is contested by the assimilation of the contents of the collective unconscious. The Communist group in which Martha is involved functions as a sort of home base, a container of archetypes where she creates and re-creates her sense of who she is.

Lessing holds like Carl Jung that “dreams are the guiding words of the soul as they pave the way for life, and they determine you without you understanding their language.” For her, dreams are states of greater perception than wakefulness. Jung also interprets dreams as specific expressions of the unconscious with a definite, purposeful structure indicating an underlying idea or intention. According to him, the general function of dreams is to restore one’s psychic equilibrium because they play a complementary or compensatory role in our psychic makeup. They are a source of communication from the unconscious and a regulating and complementary balance to the conscious mind.

Jung held that dreams perform a compensatory function by balancing the unconscious with the conscious. This is clear in Martha’s dreams, where metaphors of the controlling woman are an attempt to compensate for her psychic chaos. Allowing them to merge would mean chaos and disintegration Martha’s dream always is associated with images of “the monitor,” as is exemplified by the following words :

“Her dream at this time, the one which recurred, 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.”

(Ibid. Vol. 11. p. 20)

The control of physical space gives Martha a sense of wholeness. Metaphorically, she seeks to contain her chaotic self. We can clearly see the Jungian idea that the conscious and the unconscious communicate in a balanced manner. In addition to the fact that the

metaphor of the rotten house is significant of Martha's decaying psyche, it also reflects a profound psychological truth about the female protagonist: it is intimately bound up with Martha's feeling of displacement and deterritorialization in the mud house on the kopje. She needs territoriality in her imagined ideal city of London. In *Landlocked*, Martha experiences herself as cut off and living in a lonely vacuum, an "empty space" (37). She is utterly rootless and feels suffocated by "the colonial small-town atmosphere;" Life appears to her "meaningless, wasted" (212). By contrast, the dream of the noble city in London, with its potential of happiness, mitigates such feelings of dislocation.

But there, if this city were to be, nothing would happen for a long time, except that dust would slowly film the roofs which now stood glistening in the changeable October moonlight. Then dust would fill the corners of verandas and pile up around the trunks of trees. This city, if emptied, would be conquered at last by dust, not by wet; its enemy would be dryness, the spirit of the high veld where tall, dry grasses have grown since—well, long before man first stood upright here, that's certain.

For how many millions of years have the central plateau stood high and dry, dry above all, lifting upwards to the drought-giving skies? Where Martha stood on dry dust beneath the great tree, bones of drought-bred creatures had lain for—but what use was it to say words like millions, if she couldn't imagine, really feel them, longer (say) than twenty thousand? Dryness, dryness—the air snapped with it, she could feel the pressure of dryness shaping her substance, the dust was its creature and the air of October gritted on her tongue. (197)

The Rhodesian landscape and its weather are used as both index and icon—a measure of the condition of society and a symbol of the heroine's inner state. Dryness is a central motif in the four novels, *Martha Quest*, *A Proper Marriage*, *A Ripple from the Storm* and *Landlocked* to signify cynicism, frustration and paralysis. Against these images of dryness are set a series of metaphors of rain, wetness as well as sea dreams. In *Landlocked*, desert landscapes, ruined cities, nightmare houses are offset by regenerative forces of water. Dreams about water and the sea come to counter the general atmosphere of aridity and the dry and dusty land of Africa. More specifically, Martha's dreams take the form of a sensual wallowing in the salty atmosphere of England's seashore.

The dream suggests the transformative and regenerative nature of the ocean, a Jungian archetype signifying rebirth and transformation. Jung described the water symbolism in these terms:

Whenever water appears it is usually the water of life, meaning a medium through which one is reborn. It symbolizes a sort of baptism ceremony, or initiation, a healing bath that gives resurrection or rebirth [...].

[...] The baptismal font [...] is the return to the womb of consciousness, since consciousness has arisen in that state [...]. The return to such a condition has a healing value, because it brings things back to their origin, where nothing is distributed, yet everything is still right. (Doris Lessing and R. D. Laing: *Psychopolitics and Prophecy*)

It is as if one were gaining there a sort of orientation of how things really ought to be. Return into the mandala is something like a sleep or a trance in which the conscious is done away with to a large extent and things can find their natural way again. And the water is healing simply because it is the low condition of consciousness where everything is undisturbed and can therefore fall into the right rhythm.<sup>265</sup> (C. G. Jung, p. 409-410.)

Moreover, dreams about the sea have another function: they re-launch the theme of the journey and voyage at the narrative level, and foreshadow Martha's voyage to England. Martha's dreams about England's seashore foreshadow a transformative and alchemical experience which will take place in the following novel *The Four-Gated City*. At this stage in the novel, the prospect of a utopian land in England seems to be full of promise for the heroine, who feels the urgent need to sail to her homeland.

### Influence of Laing

Lessing was greatly influenced by the anti-psychiatrist movement advocated by the British psychologist Ronald David Reagan Laing in 1960s, . The term "anti-psychiatry" was first used by the South African psychiatrist David Cooper<sup>280</sup> in 1967.

The movement was dissatisfied with orthodox institutional psychiatry and the traditional definition of madness as a defective of the psychic mechanism. It was an outcry against the practice of psychiatry which consisted in forcing mental patients to enter state institutions, where they were coerced into taking high doses of neuroleptic drugs and undergoing convulsive and psychosurgical procedures such as “shock therapy” and “lobotomy .” (Nick Crossley, p. 91) The anti-psychiatry movement was instigated by a group of scholarly psychoanalysts and sociologists who shaped an organized opposition to what were perceived as biological psychiatry’s abuses in the name of science. They opposed traditional psychiatric institutions, which emphasized drugs and other physical forms of treatment such as the “brain surgery” advocated by William Sargant in his *Battle for the Mind* (1957). On the whole, the group challenged the fundamental claims and practices of mainstream psychiatry. This protest was supported by the 1960s world wide counterculture, which was already rebelling against all forms of political, sexual, and racial coercion.

Laing’s anti-psychiatry movement was also part of a wider international trend in the early to mid-sixties, including the French philosopher Michel Foucault with his *Histoire de la Folie* (The History of Madness) in Paris and Erving Goffman with *Asylums* in the United States. Both writers gave birth to new views of lunacy as a social construct in a given time and place, varying from one civilization to another and from one time to another, and of asylums as rigid institutions, thus breaking the cultural rules and conventional labels of the mentally ill and psychic illnesses. They were joined by critics like Deleuze and Guattari, and others who criticized the power and role of psychiatry in society, including the use of “total institutions,” “labeling” and “stigmatizing.” (<http://www.jrsm.org/cgi/reprint/94/3/148>) When Joyce Carol Oates asked Doris Lessing, in an interview, if she sympathized with the work of Ronald Laing, whose ideas resemble her own, she replied:

Yes. We were both exploring the phenomenon of the unclassifiable experience, the psychological ‘breaking-through’ that the conventional world judges as mad. I think Laing must have been very courageous, to question the basic assumptions of his profession

from the inside... In America, the psychiatrist Thomas Szasz, in *The Manufacture of Madness*, has made similar claims. He has taken a very revolutionary position. (Oates, Joyce, pp. 873)

Doris Lessing is as similar as Laing at different levels. They both had similar anti-conformist views regarding post-Second World War English life and culture. Having witnessed the disastrous repercussions of the war and felt the threat and emotional horror arising from such an experience, they vehemently opposed the rise of nuclear power. Writers criticized the nuclear age and they attacked science and technology and reasons for its failure. They viewed post-war English life as spiraling downward and producing defective personalities. The increasing division of the modern world had caused the divorce between mind and body was assumed by them and they had brought about an ontological insecurity accounting for the alienation and inner division of the modern man. Laing's idea—that beyond our culture's 'normal' consciousness, which he called egoic or rational-analytic, there was a different mode of cognition, which he termed non-egoic or intuitive 285 (In *The Politics of Experience*, pp. 137-138.) is to be traced in Lessing's fictional works in *The Four-Gated City* and *The Golden Notebook*. Her writings are saturated by both his theoretical claims in the field of psychiatry and his cultural and political stance. In her essay "Doris Lessing and R. D. Laing: Psycho-politics and Prophecy," (Marion Vlastos, p. 245-258.) Marion Vlastos argues convincingly about the necessity of studying Doris Lessing and R.D. Laing alongside each other because of their similar approach to madness. She stresses that Lessing's ideas are attuned to those of Laing as "an unorthodox psychiatrist and cultural theoretician" (246).

Laing was one of the first psychiatrists who argued for a revolutionary and phenomenological treatment of schizophrenia and madness. These symptoms were to be interpreted as a meaningful comment on an indefensible and unbearable existential experience of social reality rather than as merely pathological symptoms. Laing's argument was that when one's existential totality is forced to split into fragments, one experiences as a form of defense a kind of schizoid world, a world where affective relations are weakened and the real appears as if screened off from the self,

distorted and strange. “Psychosis” is thus viewed as the consequence of an incongruity between the self and others. The schizophrenic suffers from the conflict of the “desire to reveal himself ([herself]) and his/[her] desire to conceal himself/[herself].” (R. D Laing , p. 38) In order to understand his patients, the therapist therefore needs to adjust himself as the patient’s need and to try and enter their worlds as a place that becomes meaningful for him.

Vlastos argues that Lessing is influenced by Laing’s interpretation of schizophrenia as “an intensification of the divisions within the normal self” (Marion Vlastos ,p. 247), that is the idea which useful to the exploration of Lessing’s characters’ “false-self-systems” (to take up Laing’s terminology or divided selves, as evidenced in *The Four-Gated City* and *The Golden Notebook*. The novelist was also drawn to Laing’s pioneering view of schizophrenia as an intelligible and potentially healing response to destructive social demands.

However, Vlastos points out that Laing and Lessing believed that “the social ‘values’ on which the doctor’s authority rests were hostile not only to the individuality, the insight, and the potential creativity of the schizophrenic but also to the survival of the society itself,” (Marion Vlastos , p. 257) a view which Lessing first expressed in her portrayal of Lynda Coldridge in *The Four-Gated City*. Like Laing, Lessing also held that social behavior was based on the principle of compartmentalization, which led people to make a false division between the sane and the insane.

The negative picture of London deflates the image of the ideal city of Martha’s childhood dreams. Das suggests that *The Four-Gated City* goes beyond the documenting culture which becomes a counter-cultural treatise undermining the culture which apparently documents. Lessing was associated with the social protest who were from mid-fifties energy of *The Angry Young Men*, a group of British intellectuals, novelists, playwrights and leftist dissidents who questioned after the Second World War post-war orthodox literature for its compliance with the socio-political order of their country . Dissatisfied with the drabness of the post-war state, the group used social realism to criticize the H-bomb, the British class system, the hypocrisy and

mediocrity of upper-and middle-classes and social injustice. It was dominated by men, who were not particularly young, but also included women.

As a result of this insecurity, Martha becomes a modern schizophrenic character. Lessing's understanding of schizophrenia is similar to Laing's apprehension of this process as the individual's response to cope with the modern world whose increasing division causes a split between body and mind. According to Daniel Burston's interpretation of Laing's idea of schizophrenia, Schizophrenia is a symptom of extreme ontological insecurity, with its attendant fears of engulfment, petrification, and implosion; the consequent defense mechanisms are designed to maintain the person's precarious sense of identity, such as the flight into fantasy and the deliberate cultivation of the rupture between the so-called real and false selves. (Daniel Burston, p. 238)

What Lessing perceives in her characters and what Laing argues in *The Politics of Experience* is that if the world is inhospitable and "un home like," then perhaps withdrawal from that world is a sane and reasonable method of self-preservation. In *The Four-Gated City*, Lessing evokes this idea by situating her characters' experiences of schizophrenia in the post-war and pre-antipsychiatry period. The protagonist finds herself in the Coldridge household in the post-1950s London, a hostile environment marked by paranoia and schizophrenia.

*The Four-Gated City*, published at the end of the 1960s, offers a view of the changing map of post-war London through the eyes of the white South African Martha Quest, a female Quixote who acts as a mirror of society and politics of the post-war period. As a white immigrant from South Africa, Martha, like Lessing herself, is both an insider and an outsider, both in South Africa and in England. Martha's "quest" in England is about her search for an ideal world. All along the series, she is chasing the phantom promise of a new world and a renewed liberal spirit in the presumed golden city of London.

### 3.2 Socio- political Consciousness

Doris Lessing's socio-political consciousness refers to liberal and progressive outlook on life. She also got interested in communist ideology and became politically involved like the intellectuals of Salisbury who were filled with Marxist idealism. She was impressed by the ideals of the Royal Air Force personals and she contact with them. She experienced the Second World War through her father as it was divided in two groups American and European block. The social and political changes in Great Britain gave rise to the myth of classness, which was widely accepted. Domestic peace, colonial retraction and the Cold War on international level, led to the de-politicization of intellectual life. Lessing was one of the founder members and helped organize the first march protesting against nuclear weapons. Her involvement with these developments was primarily as an increasingly well-established, even celebrated writer.

The mostly writers of the thirties was certainly strongly inspired by Karl Marx, and it gave a positive vital force to their writings. In the thirties this tendency towards the Left was not confined only to the English writers. Intellectuals all over the world were drawn towards communism as a panacea for the ills of mankind. Andre Gide and Andre Malraux (France), Franz Kafka and Thomas Mann (Germany), Ignazio Silone (Italy), RelphFox (England), Howard Fast (America), Mulk Raj Anand (India), were all for the "proletariat" and communist ideals. Karl Marx was the source of inspiration for their writings.

The Englishmen with known sympathy towards communism during the World War II, serving in the Royal Air Force, brought with them to Southern Rhodesia what was then the first Marxist idealism of the thirties. This sympathy precipitated alien influence into the settler society of Southern Rhodesia and disturbed its ingrown conservatism. The Royal Air Force personals that formed a distinct group were a completely new element in the claustrophobic Rhodesian society. These personals were quite untouched by the attitude typical of an outnumbered "superior race". They were the torchbearers to the society and the most appealing new western faith.



Doris Lessing was influenced by her father and developed a liberal and progressive outlook on life. She had drifted away from the dominant white settler culture and white Rhodesian nationalist identity founded on new myths and the enforced feeling of apartheid. Lessing's liberal attitude resulted in her rapid politicization when she came to Salisbury at the end of nineteen thirties. Doris Lessing also got interested in communist ideology and became politically involved like the intellectuals of Salisbury. What was important for her at that moment was the overlapping of communism and radical, liberal humanism. She was impressed by the ideals of the Royal Air Force personals and she contact with them brought her in the communist fold. She remarks:

When I became political and communist, it was because they were the only people I had ever met, who had fought the color bar in their lives. Very few did not the Labour Party... not the liberals...and not 19 the members of the churches. But when you joined the communists, you met, for the first time, people of other races and on equal terms. (Going Home, p. 311)

Doris Lessing linked to the group of progressive intellectuals in Salisbury herself. They were not well organized but these intellectuals filled with Marxist idealism. The Marxist had not evolved any common practical program and comprised scattered individuals. She was very isolated in the prevailing social and cultural climate. Lessing says to this in one of her interviews:

There was a time in my life when I was a member of a Communist Party which was pure – they had no contact with any kind of reality. It must have been blessed by Lenin from the grave, it was so pure... for a period about three years, a group of enormously idealistic and most intellectual people created a Communist Party in vacuum, which no existing Communist Party anywhere in the World would have recognized as such... It was speculatively rootless. (Lessing's Interview by Florence Howe in Contemporary Literature, p.425)

When she was a member of a communist party all were blessed by Lenin. Though Political situation took a new turn in Southern Rhodesia Doris Lessing had, however, left for England at that time. The political validity and effectiveness of the communists, however, rapidly decimated with the banning of the Communist Party in South Africa and later with the growth of the black nationalists and Labour Movement there in the fifties.

Doris Lessing leaves for England to sustain her ambition as a writer. The Second World War had ended four years back but the world was getting divided in American and European block on one side and the Russian block on the other. While America was expanding its influence through alliances like NATO and SEATO, Russia was penetrating the countries of the world through its communist ideology with emphasis on a complex of economic, political and cultural forces. The cold war was generally escalating between the two blocks. Lessing felt the impact of this changing political scenario during her stay in England.

It was a very tough task to Doris Lessing for survival as a writer in England. She was a divorcee with a child to look after. She was without any significant financial security and sources of livelihood. Her situation therefore did not permit her much scope for political involvement. Though she gradually established herself as a writer and joined communist Party of England. She appealed to party head for a number of years strongly to the intellectuals and writers of England. Many British intellectuals had fought for the Republican cause during the Spanish Civil war and half of the British killed in the war had been communists. In 1952 she visited the Soviet Union as a party member. She helped the editor of a magazine 'The New Reasoner'. In This magazine, some of her short stories appeared that was founded outside the official communist Party.

The Labour Government had been swept into office in 1945 on a wave of popular radicalism. It led to full-scale social and economic change in England. There was a time to full employment and the development and expansion of the Welfare State. Doris Lessing settled in England but the myth of England as the citadel of radical liberalism, as seen by the colonials, was soon dissipated. The immediate post-war radicalism was quickly diffused when the Conservatives were re-elected to power in 1951 and stayed in

the position of authority for the next thirteen years. The conservatives worked hard and established their role as entrepreneurs of economic expansion, managers of the mixed economy and proclaimers of a new Britishers.

The social changes in Britain have given rise to the myth of classlessness, which was widely accepted. Domestic peace, colonial retraction and the Cold War on international level, led to the de-politicization of intellectual life. The dissatisfaction with communism of the senior intellectuals had come to the lime-light in the confessions published in *The God That Failed*. The later writings of George Orwell have further added to this reaction against the totalitarian communist regime of Russia. It was loudly proclaimed by the Angry Young Men. They expressed their views through their writings in *The Declaration*. Osborne, Lessing and Kingsley Amis were some of the main contributors of this paper.

The late fifties witnessed the development of a broadly based antinuclear movement, CDN. Lessing was one of the founder members and helped organize the first march protesting against nuclear weapons. Her involvement with these developments was primarily as an increasingly well-established, even celebrated writer. Her collection of stories entitled *Five* had already won the Somerset Maugham Memorial Prize for her. She was marked out from contemporary communist intellectuals, as a woman of talents and as a literary figure. She was a largely self-taught writer, living almost entirely on the proceeds of her writing rather than working freelance in television or journalism, and existing completely outside any educational institution. She was an unusual figure both in and outside the left. However, it was also her connection with the communist movement and its aesthetic and political traditions via Rhodesia that gave her a position as an intellectual. Though a member of the Communist Party of Great Britain, Lessing shared fully a stray spirit of individualism present in the Party. In 1956, for instance, a short – lined unofficial communist periodical dedicated to a greater variety of opinion was published with Lessing as one of its chief contributors. When the Communist Party of Great Britain continued repeating the Stalinist line and defending Soviet intervention after Hungarian revolt in October, 1956. Lessing and many others left the party for good, creating a crisis in the party.

While her first novel 'The Grass is Singing' and African stories reflect Lessing's colonial concern, *The Golden Notebook* is woven around political themes, more specifically communism. The enthusiasm for communism appears a natural evolution in the context of Lessing's deep-rooted radical liberal humanist vision of life. Even before her vision was firmly grounded in humanitarianism, she discerned the seeds of her liberal radical humanism in the ideology of communism and was naturally drawn to it. She embraced communism not merely as a political ideology but as a means to an end – to achieve socio-political consciousness.

Martha, the heroine of *Children of Violence*, acquires political consciousness in its first book, *Martha Quest*, politics does not figure prominently in this part. Joss Cohen introduces her to the Left Book Club in which on studying a Left Wing periodical for the primary time, she finds in it confirmation of ideas she has been defending vaguely and in a casual manner. Though she wavers in her choice between Douglas and Cohen brothers as her life partner, she decides in favor of Douglas Knowell. It is, however, clear in her mind that she has to devote herself to political activities. This is why even she marries Douglas; she has an inkling that she might have to leave him because of his apathy towards politics.

In the second novel of the series *A Proper Marriage*, Martha's marital relations with Douglas, are put increasingly under stress, despite the birth of the daughter Caroline, because of her growing involvement in political activities. During wartime the arrival of numerous R.A.F. personals in the city, committed to Marxist idealism, leads many left wingers like Martha to think more seriously about advocating an end to the 'color bar'. Martha turns for advice to Joss and Solly's cousin Jasmine. They counsel her to leave her husband and child because of her imperative need for developing her personality through her genuine interest in politics. She therefore decides to leave her husband and daughter for this greater cause.

Doris Lessing reads about the Russian revolution for the first time and undergoes a miraculous change in her life. She is completely transformed. She feels as if her eyes are opened, and ears made to hear; it is like a rebirth. For the first time she discovers a purpose in her life, an ideal to live for. Her sense of moving swiftly from the stifling

situation of marriage and motherhood to the thrilling horizon of political freedom is conveyed through her epiphany expressed in the forceful Biblical rhetoric.

Her father attributes her socialist passion to a disease natural to her age. Martha, however, gets deeply entrenched in Leftist activities and through her reading of the Left's activities and through her reading of the Leftist papers, acquires a clear vision of humanism inherent in Communist ideology. Armed with facts as revealed in *The New Statesman*, she engages in her first argument while working as a secretary. She firmly declares that it is France, not the Republicans who are the real reactionaries and rebels in Spain.

Martha, who leads separation from her husband Douglas, decides to join the Communist Party in Rhodesia. She says to William, an airman: "look, you don't have to flannel, like this. If there is a Communist group, I want to join it." (Lessing *A Proper Marriage*, p. 547) She was disappointed to learn that there is no organized Communist Party there. But after some time, the Communist Party comes into existence in Rhodesia with the efforts of Anton who has been a communist since 1933 and his friend Andrew. Martha joins the group as its member but feels upset by crevasses in it. There is tension between Silly Cohen and his cousin Jasmine for ideology of Trotsky and Stalin. The Trotskyists have little common and were hostile themselves.

It was remarkable fact that none of the girl knows what a Trotskyists was; they had accepted it as a term of abuse. For that matter, they knew nothing about Trotsky, except that he had tried to wreck the Russian Revolution. (*A Ripple From the Storm*, p.42)

The novel, *A Ripple from the Strom*, describes the communist activities in South Rhodesia. Martha was involved in such activities with several men and women and these people was dedicated communist and Jewish refugee Anton Hesse, whom she marries to save from deportation as an alien enemy. In one of his admirable speeches Anton Hesse gives a very impressive layout of Marxist history:

Comrades, this is the dawn of human history. We have the supreme good fortune and the responsibility to believing at a time when mankind takes the first great step forward from the barbarity and

chaos of unplanned production to the sunlight of socialism from the boyhood of our species to its manhood. Upon us, upon people like us, all over the world, the organized members of the communist party dependent the future of mankind the future of our species. (A Ripple From the Storm, p. 42)

He further says:

The motives of men making history in the past were often good; but the ideology of reformers often had no connection with what they actually accomplished; this is the first time in history that men can accomplish what they mean to accomplish; for Marxism is a key to the understanding of phenomena; we, in our epoch, seemed to that terrible process, shown for instance in the French Revolution when men went to their deaths in thousands for noble ends – in their case, liberty, fraternity and equality, when what they were actually doing was To destroy. For the first time consciousness and accomplishment are linked, go hand in hand, supplement each other. (A Ripple From the Storm, p. 42)

While Anton's eloquent speech enralls Martha, it falls flat on the working-class airmen, who fail to understand his high sounding rhetoric. The great virtues and high perfection as envisaged by Anton for an ideal communist are well high impossible to be attained by any man. Even Anton, though a dedicated communist, fails to come up to these ideals. Anton appears to be concerned more about theoretical principles of Marxism than to their implementation in practical life for the immediate good of the people.

Maisie, one of the girls in the group, places ahead a common-sense complaint declaring that there's no risk of imposing the plan, because the Communists aren't even contesting the elections. The group, however, disintegrates due to the fact maximum of them come to understand that its characteristic is solely theoretical. Antony and Martha group comes to be known as that of militants. It turns a very small group and is least effective. The other is of the moderates – the socialists – who form a social democratic group to help the native Africans as much as possible under the existing social structure and the Labour Party.

Before leaving for England Martha feels a little disillusioned with communism as she comes to know about certain shocking facts about high handedness of the Stalinist regime in Russia through an unnamed book by Timothy Gangin, a Russian peasant who became a minor government official following the 1917 Russian revolution and who, after being imprisoned for some years, migrated to America and wrote books denouncing the Soviet Union:

Martha read it. If this was true then everything she had been saying for the past seven years was a lie. But perhaps it was exaggerated?—after all, a man imprisoned unjustly was bound to be bitter and to exaggerate? That word exaggerates it rang false... She thought : I feel something is true, as if I'm not even reading the words of the book, but responding to something else, well, the yardsticks I would use, would say : yes, this is true. One has an instinct one trusts, yes... Martha gave the book to Anton at first he said, "I'm not going to read this trash." But he read it... and said, "After all they aren't saints; they were bound to make 31 mistakes. And off he went to the Forsten. (Landlocked, p. 486) The book, however, creates agitation in the mind of workers. Martha also, though silent and neutral, feels a little disenchanting. She is further shocked when just before leaving for England, she learns from her colleague Mrs. Van that the evils of communism have never been a secret for her.

The last novel, *The Four-Gated City*, in the *Children of Violence* series, is very long and spans over a period of approximately fifty years. The concluding portion is in the form of prophecy as her mature consciousness experiences the need for people to have a higher working of the mind, through which humanity can proceed to a higher level of evolution. She realizes that social changes are not possible without inner change.

In the company of Coleridge Martha comes in contact with the changing political and social scenario of the forties, the fifties and the sixties. She looks at the various trends of the outer world – transition, movements, communism, the cold war, the shocks of Suez and Hungary, Stalin's death in the mid-fifties and the growing dissatisfaction among the Leftists – with discerning and critical eye. She is unable to escape the role of the Labour Party in England as an alternative of communism. She meets Coleridge's sister, Phoebe, a member of the Labour Party, who also believes in the dissolution of classes in the society

but suspects Communists to be dangerous fanatics. After taking an overall view of the political situation, Martha, however, comes to the conclusion that “if she were to be political, communism was nearer her mark than Labour in its various degrees.”(The Four-Gated City, p. 80)

The novel then moves into prophecy for which Lessing has earlier prepared readers. She imagines and foresees that the political events and the increasing cold war might lead to nuclear holocaust, resulting in the birth of mutants after the accident. Some of these mutants would display telepathic power. One such child, Joseph, tells Martha that one day whole human race will be like him, and advanced evolutionary form replacing all previous inadequate forms. The emphasis on the Sufi view shows that people must first change the inner consciousness before bringing about social and economic changes. Martha thus shows a clear-cut shift from the Marxist view, which lays emphasis on social change as a necessary condition for the progress of mankind. She thus abandons all hopes of finding a solution through collective political action.

The Golden Notebook, which was published in 1962, between the publication of *Ripple from the Storm* and *Landlocked* of *Children of Violence* series, is also concerned with politics in its first section entitled “The Red Notebook”. The novel consists of four sections named “Black”, “Red”, “Yellow”, and finally “Golden”. “The Red Notebook” has a precise date of January 1, 1950. It shows the heroine Anna’s and also of her creator Lessing’s firm commitment to communism. The title itself suggests Lessing’s leanings towards the Leftist politics.

There is an obvious autobiographical element in *The Golden Notebook*. The heroine Anna Wulf, like Martha Quest, represents the author Doris Lessing herself. Doris Lessing, however, does not only reveal her subtle shifting of loyalty to communism through Anna wulf’s fuller character portrayal but also depicts the circumstances and later stages which lead to further political metamorphosis in her life. Ruth Whittaker observes in this regard.

The Red Notebook is mainly to do with Anna’s experiences with the British Communist Party for 1950-57, her growing unease with it, and her final extrication from it. (Doris



Lessing, p. 67) Anna, a person with integrity, can only project; she cannot change a deteriorating situation. After the death of Stalin in 1953, Anna looks for a meaningful allegiance to communism. Her renewed sense of purpose in the communist party is, however, short-lived for she discovers that the situation, she had sensed earlier, and which had led to her dissatisfaction with the party, has not changed at all. Talking to Jack, a party member, Anna explains her reason for both becoming a communist and for leaving the Party:

“Alienation being split it’s the moral side, so to speak, of the communist message. And suddenly you shrug your shoulders and say because the mechanical basis of our lives is getting complicated, we must be content to not even try to understand things ...” ( Doris Lessing, p. 297)

At this time, there is need Anna to join Communist Party for wholeness. When it fails to make her achieve this objective she leaves it and moves to another commitment. As an enlightened liberal White, Anna cannot assimilate the inconsistencies and pettiness of communism, and moves towards an area of sex and marriage and concurrently her need for psychoanalytic counseling.

Doris Lessing’s concern for political start up had begun through *The Good terrorist* which was later in *Martha Quest*. It is not because she loses hope and faith in politics as an effective means of change in man’s predicament. Dorothy Melling in *The Good Terrorist* is awareness for the participants of communist middle Union and a challenge how to get power.

Dorothy’s expressions deliver weight, due to the fact she too has been a communist. The activities of the misguided terrorists are self-destructive. That is what happens when explosive loaded car kills Faye and injures Jasper seriously. Communists apparently supporting the cause of a united Ireland were exploiting the youths for their own ends.

The novella, *The Temptation of Jack Orkney*, reveals the extreme type of dissatisfaction with political activities. It does not have as its characters idealistic communists who work around for the party even though they know about Stalin’s excesses. Its characters are the

most generous and forward-looking progressives of the seventies. Orkney realizes that all of their labour will accomplish nothing:

What he could not endure was that his son, all of them would have to make the identical journey he had his contemporaries had made, to learn exactly the same lessons as if they'd never been learned 41 before .....That humanity was unable to learn from experience was written there for everyone to see. (Lessing Collected African Stories Vol.2, p. 274-75)

In a series of lectures collected in her work entitled *Prisons We Choose to Live Inside*, Doris Lessing recounts the reason that initially attracted her towards communism, and after a brief period, led her to leave it. She remarks:

I went through a period of being a communist. It was a conversion apparently sudden and short-lived. Communism was in fact a germ or virus that had already been at working me for a long time. It was because of my rejections of the repressive and unjust society of old White dominated Africa. We believe that when the war would be over, everyone would recognize the blessings of communism and the world would be communist. It would be without class, race or sex prejudices. Everyone would be living in harmony, love, plenty of peace forever. (*Prisons We Choose to Live Inside* 28)

She, however, realized that the promises of an utopia made during the war time were all false: "Communism, has turned out so badly, proved itself not only one of the bloodiest tyrannies but also so inefficient that any type of regime no matter how bad, is preferred to it."(30) In 1967, she had believed that the communist countries, save for China had all become much more democratic. Lessing, who like so many idealists considered communism as a panacea for the world's economic and social ills, was disenchanted after some years of allegiance.

## Chapter- IV The Fiction of Outer Space

### 4.1 Science fiction

Doris Lessing, the Nobel Laureate (1919-2007), a British novelist, poet, a writer of epic scope, playwright, librettist, biographer and short story writer. She was the “most fearless woman novelist in the world, unabashed ex-communist and uncompromising feminist”. Doris has earned a great reputation as a distinguished and outstanding writer. She raised local and private problems of England in post-war period with emphasis on man-woman relationship, feminist movement, welfare state, socio-economic and political ethos, population explosion, terrorism and social conflicts in her novels.

Space is mankind's understanding of the cosmos and the universe of which the human is only a minute part. The conception of humans has been to know all like earth's atmospheric confinements, or even the solar system, which has been put together by science and other astronomical experimentation. Lexically, the word space is an unoccupied area but the space existing between the myriads of planets, stars systems and galaxies with meteorite particles, atomic dust and radiation. The Cambridge Dictionary of Philosophy defines 'space' as an 'extended manifold' of several dimensions, where the number of dimensions corresponds "to the number of variable magnitudes needed to specify a location in the manifold: in particular, the three-dimensional manifold in which physical objects are situated and with respect to which their mutual positions and distances are defined" .

Doris Lessing tries to explore the formal strategies of outer –space fiction with problems of cosmic survival using enough. She shows this fiction in the novels from *The Grass is Singing* (1950) to *the Four Gated City* (1969). The structure of the Canopus series- ancient gods tells the descending benevolent colonization from the earth. As we know, Lessing invents an alien in which she retells human history and different possibilities of the cosmic future for this purpose. Three planets have been seen conflicting among galactic empires; Canopus, Shammat and Sirius. The Canopus stands for ‘good’, Shammat stands for ‘evil’ and Sirius stands for technology which is an

advanced empire of ambitious bureaucrats who periodically invade other planets to enlarge the trilogy.

Lessing gave a surprise to the readers and critics who were fond of her realistic novels. *Shikasta* is an experimental novel. It deals with the history of the human race from its origin to its possible end and from a galactic empire's perspective. In the beginning, Rohanda (earth) is colonized by two galactic empires- Canopus and Sirius. Canopus helps humanity through introducing a new species to another planet. This new species (the giants) modifies Rohanda and the giants' mental power is impure to stay at Rohanda. The people in Rohanda too evolve soon and conditions that it is right for the 'Local' to take place.

Things get worse at Rohanda because some of the giants refuse to obey the advice of Canopus due to being transported to other planets but some refuse to leave; Canopus does not force them to leave. The people forget the things they have learnt and now they do not want to live in harmony no longer. They are involved in theft, loot and killing at random. But except Sirius, Canopus does not abandon Rohanda. Through history, Canopus agents are sent to help Shikastana in an increasingly difficult task.

In *Shikasta*, Lessing's main character is Johar, a Canopean expert. She says the book is a compilation of documents selected to offer a very general picture of *Shikasta* for the use of first year students of Canopean colonial Rule". We have summarized the periods of earth's history in which explanatory information is provided on various subjects like generation gap and religions of Shiatsu. A journal gives us an accurate and a vivid picture of the world's conditions just before the nuclear holocaust, was kept by Rachel Sherban. Therefore, Doris Lessing uses different perspective, different voices, different angles and different texture to explore her ideas.

Lessing has written on a very familiar topic and transformed her views but she does not always maintain the archivists' cool when it comes to certain issues. Lessing is still as socially aware and gives us penetrating analyses of the present conditions of the world. She points out that our system of economic production depends on the economic imperative of every conceivable kind of goods for instance; we see advertisements in

TV programs, magazines and newspapers related to a war, a game, and a fashion show which affects us more. John Berger points out in his book *Ways of Seeing* (Science Fiction, p.153) that through publicity, events are made 'eventless'; publicity is so effective that we learn to forget the atrocities of war. Civil war, Murder, Torture, Exploitation, Oppression and Suppression" (Science Fiction, p 12) and continue to believe that on the whole all is well.

Doris points out the impossibility and futility for twentieth century men to have any faith in politics. There have been so many betrayals, disappointments, lies, shifting of loyalties, torture and insanity and even fanatics of disbelief. The most recent religion is science which is becoming distrusted. The result shows that the earth is slowly despoiled, Minerals are ripped out, fuels wasted and soil is depleted by an improvement and short sighted agriculture. The seas are filled with disgusting dirt and poison, the animals and plants are slaughtered and destroyed and the atmosphere is polluted. The people have belief in modernity and they turn to all kinds of things like drugs, alcohol, sports and all kinds of work.

Doris Lessing again points out some dangerous results of neglecting and abusing children. The statistics show the result of the possibility of children turning to crime, especially children of the west. She gives us a new insight of colonial brutality through her first novel, *The Grass Is Singing* (1950), but in *Shikasta*, we find her most sketching indictment of colonialism. In the end, the white races are accused of destroying the world but Lessing does not condemn the white races only. Lessing shows that the other races are equally guilty of humanity to their fellow men. This happens because they have also "chosen to copy the materialism, the greed, the rapacity, of the white men's technological society" (Science Fiction Studies 5, p. 412)

Lessing captured huge details of their hatred, anger, and contempt for the colonizers. We see it in *Shikasta* that the Chinese take joy and pleasure and despoil Europe and starve its people to death, just before the nuclear catastrophe. It is a frightening but possible picture. It is difficult, however, to push Lessing into any one position even if this position expounds something she obviously explores. In fact, Lessing's indictment of the world today is its tendency "to put a label on feeling, a state of mind, a thin, to

find a set of words or phrase; in short believing that to describe it is the same as understanding and experiencing it”

Lessing clearly condemns colonialism in *Shikasta* but the relationship between Canopus and *Shikasta*, which is by no means negative, is that of the colonizers and the colonized. Canopus introduces new species and gains from the Lock as much as *Shikasta* does. The natives and giants lived in cities before the lock weakened. The cities were built in the shape of mathematical symbols. Even science had developed a system capable of establishing from early childhood the environment in which a given individual needed to live.

Canopus is not omnipotent or omniscient. This fact is that criticize of Canopus are also in the process of evaluation. They are subjected to universal law and other forces and power and they change themselves as the situation. As Johar says, “We are all creatures of the stars and their forces, they make us, we make them, and we are part of a dance from which we by no means and not ever may consider ourselves separate.”(*Shikasta* 1979, p. 58)

There is a possibility for fantasy or science fiction stories to have its plot or characters modeled upon an ancient myth; such a story does not automatically become myth. For example, Lessing prevents the story of the tower of Babel, the call of Abraham as some of the efforts made by Canopus to maintain harmony and balance on earth after the failure of Lock.

Doris Lessing portrays souls that wait for recently into earth in Zone Six. Their souls are the ones who realize that their earlier life was one of self indulgence and they wait for another chance to live a more meaningful human life. Such can be seen in one of the women characters who lose a chance to transcend her individual soul. She makes escapist decisions in her former life in *Shikasta*. There must be a delicate balancing of social responsibility and self -interest. In spite of cosmic misalignments, humanity has the ultimate choice for good or evil. Marsha Rowe observes:

“Lessing explores the idea of an overall pattern being possible to life. The characters are shown to have a destiny but not a fate.

They are free to choose to listen to and to fulfill and inner purpose which will serve society or to fall. Therefore, whom they meet, where they are reborn, such incidents are not accidental but opportunities. (1982:193)

It is important that human beings of Shikasta are actively involved in building the cities. It is the work of human hands which do not descend from heaven. Lessing's work shows the images of loomed large cities. She shows the Shikastean city in three stages. Before the lock weakens, the city presents a new variation to Lessing. It is the prelapsarian state enjoyed before the lock weakened. But these cities are abandoned when the lock fails away and the cities which are built later are not in harmony with the inhabitants. In fact, these cities affect the mental attitude and prejudices of the people who live in them. After the nuclear holocaust, the lock strategies again set an alignment. Doris Lessing once again renewed the concept of the apocalypse to emphasize strongly man's ability to cope and shape his future, subject to universal levels and not to the benevolence of any being. Doris Lessing has distanced reality for us by using fantasy and prompts us to view it objectively. She shows Shikasta space-age trappings, its beguiling story of friendly giants, and stone build geometric cities attuned to galactic harmony is a device to present the frighteningly believable account of the catastrophic events that might befall us. The fact that these events are set only a few years in the future in no way detracts from the essential realism with which the world as we currently experience it is rendered.

Lessing's *Marriages between Zones three, four, Five* is different from its predecessor. The setting in marriages is the Zones that surround Shikasta. Zone Three is a sensuous, sophisticated and matriarchy. The queen, Al. Ith, is summoned by unseen providers on a task she hates. Thus, she has to marry Ben Ata, one of the warrior's kings of Zone Four which is martial, hierarchical and misogynistic. Ben Ata needs Al. but it is not immediately clear why she needs him. They love each other; however and gradually see what the provider had in mind.

*Marriages* depart from certain particulars of science fiction set up in Shikasta. It neither includes the galactic empires of Canopus, Sirius, and Shammat nor does it roam

over possible time. The narrative constructs not only a narrator but also an audience in Marriages. He observes: 'Our chroniclers and artists have made a great thing of this exchange between Al.Ith and soldiers. Some of the tales begin at this point... often these pictures are titled "Al Ith animals."'

In Marriages, blue is the colour of morning in Zone Three so it has linked with death. The narrator's role is similar he tells all in along how key events are shown by the picture makers of the various Zones, how they are fixed for moment in a particular version and then conceived repainted as the social reality of the Zone changes. Al.Ith and Ben Ata function as real people. They are main characters in the novel. Their relationship is related in an intimate, personal, even serious way. As the two enter upon their marriage, however, and are driven through the emotions of fear, patience, lust, rage, liking, jealousy, rebellion, dependence, friendship, they become smaller, more complicated. Ben Ata is learnt many intimate details about sex by Al. Ith. for which he is grateful but also fearful. Later, love has developed, Al. Ith. notes in herself;" the sharp.. as if with an ambiguous wound.. Pleasures she felt in being ground and pounded into these ecstasies of submission..."

Lessing describes marriages with great sensitivity. The problems of men and women encounter when both are locked into their perceptions. As Al. Ith and Ben Ata first meet each other they say to each other is misinterpreted and misunderstood and both secretly wonder how the marriage will work out. The novel shows how men and women inevitably meet as foreigners. The relationship between the Zones shifts according to where we locate ourselves. Al. Ith finds the nature of Zones Four to be conflict and battle and warring. Undoubtedly we are shown that this is not an easy thing. In Zone Four brutality warfare, hierarchical social stratification and organization and enforced obedience was seen. There is no agricultural activity of Zones. Fields lie unused due to lack of labour because males are drafted into the army at the age of seven. Most of the women practice secret rites. If we compare both Zones Three to Zone Four, then Zone Three is a pastoral Utopia and Zone Four might become. There was no exploitation and hierarchy based force and privilege. There is no sexual ownership but monogamy is only temporary. Women will co-join with another man



during pregnancy, men when the vibration she feels is right for her and the child to be. Sex is not lustful. Every individual has sensitivity and understanding to each other. Marsha Rowe says:

The fact that there is no polarization between existence and essence shows itself in the result of all this uncleaned actively-- the buildings have an indescribable beauty, harmony is everywhere apparent. (Marsha Rowe, 1982, p. 197)

People take much pride in making beautiful things and work is a pleasure for them. No doubt, it is a 'feminist' utopia because women are independent and men are busy in women's work. Throughout the utopia as the novel begins, stasis setting in. The animals are sorrowful and unable to mate and so are the people. But by the end of the novel the immobilization is ended, transformal. We find that Zone Three has been revitalized, rejuvenated by Zone four.

Zone Five is a matriarchy but is very different from Zone Three. It is Ben Atta who appears civilized and Zone five who appears primitive. Within his Zone, Ben Atta had sought refuge from women and had not recognized them as persons in their own right. When he marries Vashi, he becomes in part also a teacher to her and her Zone. After her marriage with Ben Ata, Vashi learns to think and consider bothering with but later she feels that Ben Atta is beyond her in some ways. She also realizes that Ben Atta might be stolid and slow but he was not stupid.

Throughout her novel, Lessing does not give their story a conventional ending but she pushes them to greater and new heights. Murti was made queen of Zone Three in absence of Al Ith. But her suffering has stemmed from the rot which has started to set in Zone Three. There were the same sufferings in Zone Four because their sufferings were prepared by Al Ith. After her return from Zone four, Al Ith realizes that she moves to the borders of Zone Two, and slowly, after a lot of preparation moves into Zone Two. At the end of the book there is a continuous movement between the Zones. Marsha Rowe says that each Zone represents the four traditional psychic qualities. Zone Two is

intuition, Zone Three is feeling, Zone four is thinking and Zone five is sensation. But astrology does not match these qualities. It has a different meaning. As the symbol of thought (Zone four) is air (Zone Two), the symbol of feeling ( Zone Three)is water ( Zone four). Doris Lessing represents these as Zone two represents air, Zone three fire Zone Four, water and Zone Five, earth. Doris, through these Zones, creates a sensuous world. It at first glance seems to have nothing but after a close examination, however, reveals affinities. The behaviour and beliefs of Zone Four are similar to ours. She heightens the consequences of such beliefs and behaviour by using fantasy.

#### **4.2 Depiction of Socio – historic space**

Doris Lessing tries to explore the problems of cosmic survival in her new space-fiction with the formal strategies of outer space fiction. The basic structure of the Canopus series- ancient gods' destiny from above on each for the benevolent of colonization which can be compared to native structure of a popular space-science fiction

Lessing invents an alien to retell much of human history and also envision different possibilities of cosmic future. She has imagined the existence of several different planets all of which defamiliarize life on earth. The planets have been the scene of conflict in history among three galactic empires: Canopus stands for "good", Shammat for "evil" and Sirius is for technology which advanced empire of ambitious bureaucrats who periodically invade other planets to enlarge their territory.

These three empires regularly send envoys Planet side to influence the history of civilization. The one best suited for inhabitation is called Rohanda, it is earth. All colonized Planets are visited by canopean emissaries, such as Johor and K Lorathy, who descend like the mythological gods from Mount Olympus to observe, advise and meddle. According to this cosmology, our world has never been free of these competing missionaries who through the millennia have deeply affected the course of human civilization, including our sacred, profane and natural histories.

To show the tragedy of human civilization and history of violence and destruction was main motto of Doris Lessing's writing. In the first part, Johar, the most experienced canopean envoy provides an extra terrestrial narrative perspective from beginning of the

novel to and enjoy with the birth of Johar into the body of human being named George Sherban. Sherban provides terrestrial narrative focus in the second part of the novel with a report on George's activities after the end of world War III.

Twentieth century Shikastans are "not aware that they were living through what would be seen as a hundred-year' war, the century that would bring their planet to almost total destruction". The first two phases of this long war known as World War I and II cover the way for eventual annihilation by strengthening all industries involved in armament and chemical or nuclear warfare until they have absolute power over governments and populations. Doris concentrates especially on the privileged: inhabitants of the few developed capitalist countries, who "forget" from day to day the broken promises and gross errors of their administrations.

Lessing's treatise on nature which is a ray of optimism shed on this hopeless situation. She praises the noble animal and plant worlds, which survive despite the ravages of pollution. Again the tree symbolizes humanity's hope that nature might prove it. But here, as in *The Four-Gated City*, nature can prevail only after World War III, initiated by mistake, annihilates all but one per cent of the population. These few survivors can be sustained by the available SOWF, the substance-of-we feeling, and begin again on a cleansed and peaceful planet. After the holocaust, George works on the rebuilding of civilization, now unbarring and in harmony with nature.

Doris Lessing criticizes the society in her novels. She suggests just how difficult it is to make progress or to learn from the past. In *Shikasta*, Johor asks rhetorically of human beings, "what is the point of learning so much, so painfully ... if the next generation ... can accept nothing as 'given' as learned, as already understood?" (*Shikasta*, p. 119) In "the the temptation of Jack Orkney", he draws the same rueful conclusion about how impossible, it is for one generation to help the next. During a mid-life crisis, this aging liberal-activist despairs because he suddenly sees that his son "would have to make the identical journey he and his contemporaries had made, to learn lessons exactly as if they had never been learned before". (*The Temptation of Jack Orkney*, p. 274-75)

Doris criticizes all organized religions and specially Christianity. In this novel, Christianity describes as being "the most inflexible, the least capable of self examination", and its-: marauding disciple's unwitting victims themselves of "a religion as bigoted as Shikasta has ever seen". Doris focuses on Christianity, she apparently wants to demonstrate' how the hierarchy of the Church has debased sacred myths and rituals for its own political purposes. Perhaps the best example she offers, is in Johor's account of the "Festival of the Child", which is clearly a defamiliarize reference to the Holy child of Prague. According to Johor, the festival originated when the itinerants of an isolated village in order to introduce them to "more advanced ideas" of human potential and social equality". (The Temptation of Jack Orkney, p. 209)

The teacher left and the people discuss what they heard through stories? But the local monks regarded this ritual as a threat to their hegemony and tried to ban it. Failing this, they converted into the Christian ceremony that celebrates only the Christ Child and not all children -a ceremony that the priests control. With this example Lessing summarizes her view that, instead of serving the spiritual needs of its people, the church serves primarily the fiscal and political needs of its own bureaucracy.

In the preface to Shikasta, she reminds us that the "sacred literatures of all races and nations have many things in common", leading some scholars to conclude that "there has never been more than one Book in Middle East". (Preface to Shikasta, p. 10) Politics is really nothing more than an analogue of religion, Johor reports to his peers, for example, that religion in the twentieth century has become less tyrannical because it has lost most of its "certainties". But the gap that has been left by the weakening of religion has been filled by nationalism. Doris has set up a comparison in which politics = religion = science. By placing these three institutions in a complex metaphor, where each one is comparable to the other, Lessing forces us to regard all three from a new perspective. Through this metaphor she also constructs an image of our world in which these three divisions of reality have been re-united.

Another social myth Lessing works to discredit is that of nationalistic differences of the parties that rose to power after World War II. For example, Johor reports that "what was

remarkable about this particular time was how much they all resembled each other, while they spent most of their energy in describing and denigrating differences that they imagined existed between them". Of the period between World War I and II, the History of Shikasta reports that the two major dictatorships in power at that time (Germany and Russia) "saw each other as enemies, as totally different, /as wicked and contemptible - while they behaved in exactly the same way".

The Mock Trial scene in Shikasta provides another ironic stance on Lessing's view of history, and its African origins. It has been established approximately 1990 of the last period of the last days, the last Earth-generated imperial regime over a devastated Europe and much of the rest of waning Planet Earth. The regime is intent to exercise a Beneficent Rule, operating softly through re-education programmes and more commercially through the control of food supplies': and information flow.

Doris demonstrates the criminal absurdity of such a situation by having the Trialists, those very people intent on correcting the record, forget the Zimbabwean case in turn; says Chen Liu, "her case got lost ... What happened was what had always happened to that particular territory." (Preface to Shikasta, p. 406) In such details Doris shows the circularity of history -from the level of recurring Lobengulas through to the whole Zimbabwean story, completed in a bare century and forgotten once more.

Doris tells us he too is recalled to the new empire's capital to undergo "beneficent correction" until his death. A new faction has taken over and Chen Liu's sent a private letter to a friend who was already dead. Her view of history depicts the felt brutalities of empire building, of mass population control and sway of casual power creating disaster upon disaster which derives from her experience as a child of the British Imperial heyday.

Rachel with her brother Benjamin, Shireen Nassim, Fatima, and many others are dead, the two orphaned children George had asked Rachel to look after, carry on. The boy, called Kassim Sherban, is the Joseph Batts of Shikasta, the special survivor who participates in the rebuilding of the ancient cities that begins at the end of the Century of

Destruction. The novel ends with Kassim's letter in which he tells of a town with "a central square and a fountain. It is all done in stone." (Preface to *Shikasta*, p. 440)

Kassim hears tales from the Indians about Giants who were there long before known explorers arrived. He finds another city; a circle with scalloped edges, and then another composed of six linked hexagons. Continuing his journey with his jaguar and dog amid new kinds of people, he calls George people, Kassim finds four new cities: a triangle, a square, another circle, a hexagon. People begin to move out of the older cities into the new ones. When Kassim meets George both set out to start a new city.

Lessing seems to suggest that the feeling of wholeness provided by the Canopean order is what the human race has failed to sustain. This perception of wholeness is possible even in the wake of the holocaust. In a section of the novel which offers a defamiliarised version of the period before and after World War III, Lessing describes how, even after ninety nine per cent of the world's population is destroyed by radiation, poison and other agencies of death.

One can easily see at this stage that the novel is charged with both the biblical myth of the fall and the myth of Golden Age. At the heart of Lessing's re-conception of earth's history and destiny is a Golden Age myth, made fit for science fiction by the supposition that all human good depends on a physical force which is not native to earth, but which must be supplied by: a beneficent power beyond us. Johar describes as:

It is "a rich and vigorous air, which kept everyone safe and healthy, and above all made them love one another". Again, it is the "Substance of-Life" or "SOWF - the substance-of We-feeling".  
(*Shikasta*, p. 113)

In the last of the novel, Kassim, the stepson of George Sherban, writes to Suzannah, George's wife:

The first houses are already up, and the central circular place is paved, and the basin of the fountain is made. As we build, wonderful patterns appear as if our hands were being taught in a

way we know nothing about. ... George left after a few days. I walked with him a little way. I said to him, what is happening, why are things so different? So he told me. George says he is going into Europe with a team. He says that you knew he would be going, but not that he would be going now, and that I should tell you that when his task in Europe is finished, his work will be finished. I did not understand until he had left that it meant he would die then and we would not see him again. ... (Shikasta, p. 446-47)

Kassim's description of the newly built town echoes Johor's description of the geometric cities that he had visited many thousands of years before, at the time of the first threat to the SOWF line. The geometric town, with a fountain and a circular plaza at its centre, is Lessing's architectural ideal present also in the utopian fantasies of *The Four-Gated City*, *The Memoirs of a Survivor*, and *Briefing for a Descent into Hell*. In positing the Canopean force and its control of the human building of cities, Lessing has extrapolated from known scientific fact - a magnetic field - to an "estranged" but plausible human future.

Johor's aim is to teach the skills of survival and the rules of galactic cooperation. On the other hand, rarely has an extraterrestrial messenger been depicted with such consistently messianic overtones. Just as Johor is the servant of Canopus, the Messiah is the servant of God; Canopus, as a star, is one of the gods, the creators and sustainers of life. Johor's aim to earth also parallels Christ's, both in intention and in practice. He comes to "save" or to "redeem" human beings from the consequences of their fall into "disobedience to the Master Plan". (Shikasta, p.65) Reestablishment will be his work to the flow of the substance-of-we-feeling, SOWF, a gift from Canopus that is constantly equated with the grace of Christian theology. The act of redemption, Johor must perform, like Christ, become incarnate; although his essence is incorporeal; he must take on bodily form, being born to human parents selected, like Joseph and Mary, for their saintly attributes.

All the human beings must democratically share their position with myriad brothers and sisters, the planets of the galaxies:

We are all creatures of the stars and their forces, they make us, we make them, we are part of a dance from which we by no means and not ever may consider ourselves separate.<sup>43</sup> (Shikasta, p.58)

Individual human will become irrelevant under these conditions:

"There could not be disharmony, because they were harmony" (Shikasta, p.356)

The spiritual vision of the cosmos for Johar, all earthly creatures, all nations, all planets in the universe are the "ever-evolving Sons and Daughters of the purpose"<sup>46</sup>. But Johar admits the sickness of spirit occurs, even the error in their service to the Purpose, and when they do – when stars explode or wander in their courses. The Degenerative Disease becomes epidemic and creatures lose the ability to act in accordance with the Master Plan. That is what happened to the creatures of Shikasta, when "the misalignment" sapped their supply of SOWF, the substance designed to keep the inhabitants aware of "how they stood in relation to stars, planets, the dance of the heavens, the forces of the earth, the moon, our sun". (Shikasta, p. 356) Johar shows the Shikastans reach a lamentable state and how the gradual loss of the substance-of-we-feeling generating wholeness.

Thus, Shikasta offers a powerful narrative of the dialectic between man's atomistic fragmentation in the course of history and his ontological "necessity" to survive into "wholeness".

Lessing explores the problematics of survival in terms of an inter-related perception of language, consciousness and history in the volume. In documents relating to the Sentimental Agents in the Volyen Empire (1983) which is the fifth volume of Doris's novel Canopus Argos: Archive. The novel describes large framework, change, free will and the cyclical nature of history are the significant thematic constituents. Her imagination is always fascinated by the question of the changing nature of the universe. As, Doris shows various theme of Shikasta: Re: Colonized Planet 5 is the unstable and unpredictable life on earth. In The Marriages Between Zones Three, Four and Five the need for social and biological changes motivates Al. Ith and Ben Ata's marriage. These processes of metaphysical change, that is Ambien II's change from evil to good way of



life and thinking, are the subject of Ambien II's report in *The Sirian Experiments*. And, finally, the inevitability of change is the subject of *The Making of the Representative for Planet 8* in which the pressures of changing environment force people to survive or die with their planet. But even as the planet dies and the new Representative is born out of its ashes, the novel clearly shows that this is not the final evolutionary stage of either the world or its people. The same structure of mutability is picked up again in *The Sentimental Agents*, where the focus is on shifting political structures and alliances.

*The Sentimental Agents* utilizes the same themes and the same narrative techniques as Lessing's other space fiction. Like the other novels. This novel has a narrative guide-leader who is responsible for introducing us to the alien worlds of the text. In this respect, the novel fits more with what she does in *Shikasta* and *The Sirian Experiments* than it does with either *The Marriages Between Zones Three, Four and Five* or *The creating of the Representative for Planet 8*.

Lessing in this novel not only defamiliarises some of the worst periods of modern political history but also satirizes political rhetoric and propaganda. The novel has an element of humour which is an offspring of the influence of the Sufi tradition on Lessing. In particular the Sufi Mulla Nasrudin who is best known for his ability to put subtle ideas in silly stories. Sufi scholar observes:

... the joke, the moral - and the little extra which brings the consciousness of the potential mystic a little further on the way to realization. (Idries Shah, *The Sufis*, p. 63)

The silly jokes of Mulla Nasruddin enjoy us and we should look for deeper meaning. For example, Idrish says:

... add to the mind of the hearer something of the flavour which is needed to build up the consciousness for experiences which cannot be reached until abridge has been created' (Idries Shah, 'The Sufis', p. 72)

Lessing in her novel put the flavor of humour that build up the consciousness of readers. It is quality of writing and induces us to a new pattern of perception through jokes.

Lessing apparently satirizes the rhetoric of the French Revolution, the American Revolution, Joseph Stalin, and, Winston Churchill. The ongoing example of this in the series is the phrase "according to necessity", a nicely ambiguous phrase that assigns reasons and responsibility to an abstraction. What makes "according to necessity" an example of debunking is that hidden in the phrase is the belief in a higher authority (the authority of necessity), and throughout her series Doris has quite explicitly attacked all our major forms of external authority – whether they be the church, the state, or the scientific establishment.

Doris faces the problem as a prophet and polemicist is that of having to replace the authority she would dismantle. Ideally, in her system, the authority would reside within the individual and not have to be imposed without. But the danger in letting us think entirely for ourselves, as history shows, is that there is no guarantee we would all come to the conclusion Lessing desires. What she is after is cosmic harmony, a realization that we are all inseparable from each other and from the world of nature.

In *Canopus in Argos* this authority skulks in the phrase "according to necessity". As a writer and a thinker, Doris is aware of what she is showing. It is precisely because of her ambivalence about the need to debunk that she undercuts the use of persuasive language in this novel. We still remember what she says in her preface to *The Golden Notebook* to see how she feels about taking a text as gospel. She says:

“Everywhere, if you keep your mind open, you will find the truth in words not written down.” (‘Introduction’ to *The Golden Notebook*’ p. 29)

Doris Lessing does not want to make distinctions between the way the Eastern and Western super-powers use rhetoric to control people, she does make this distinction between the as she has imagined here - *Canopus and Shammat* - as, for instance, when Klorathy attends an examination administered by the Shammat an agent Krolgul. Krolgul has founded on Volyen a "School for Rhetoric", which is similar to one established on Shikasta by Tafta which "had two main branches - one disguised as a theological seminary, one as a school of politics". (*Shikasta*, p. 55)The purpose of

Krolgul's school on Volyen is to teach the students how to become rhetoric at the same time that they employ it to control others. To pass the examination, students must deliver a speech that is loaded with emotional words and phrases and do so without registering any emotion themselves. Although they are easily seduced by its rhetoric, the set speech they are to deliver sounds to us like a parody of Marxism, as it is full of references to "Comrades", "Friends", "sacrifice", "gross inequalities", "appalling injustice", and "honest work" (The Sentimental Agents, p. 60), where we laugh at this rhetoric, most of the examinees succumb to its emotional appeal and fail to complete the speech.

Doris Lessing mocks at political rhetoric as well as educational institutions in this metaphor. Thus the hospital, which is located on Volyendesta (Moon II of Volyen), is officially known as the "Institute for Historical Studies". The Institute has various divisions, as therapy is available in such departments as Basic Rhetoric and Rhetorical Logic. The implication is that a hospital to correct rhetorical excess founded by Klorathy is overlooked by Shammat in the name of a teaching institute.

Basic Rhetoric works on the principle of loading the senses. When Incent needs to learn the dangers of excess, he is sent to a ward which has a view intended to stimulate his imagination to the limit. Here Lessing satirizes nineteenth century Gothic novels, as Incent looks out over at:

Short and very high peninsula on a stormy coast, where the ocean is permanently in a tumultuous roar, and where its moon has full effect.(The Sentimental Agents, p. 12)

Shikasteian music is written by "Nineteenth Century Emoters and Complainers" shows an impact on Incent who are subsequently identified as Tchaikovsky and Wagner. As Tchaikovsky was Russian and Wagner German, Lessing brutally defamiliarises both Soviet Russia and Nazi Germany throughout the series.

Three key passages three different periods in world history: World War I, the French Revolution, and the rise of Soviet Russia. It is necessary to know about this passage how Klorathy faces to distinguish among them, indicating the leaders of all three with the crime of tricking their followers into heinous behaviour and of doing so by the artful

manipulation of words. If Incent is supposed to learn more about the dangers of lying rhetoric from these examples, so are we. Describing what is clearly World War I, for example, Klorathy' tells Incent that the people on Shikasta fought for four years:

... for aims that are to be judged as stupid, self-deluding, and greedy by their own immediate descendents a generation later, urged on by words used to inflame violent rival nationalism, each nation convinced, hypnotized by words to believe that it is in the right' (The Sentimental Agents, p. 10)

Doris condemns the mutilation of ideals that accompanied' the French Revolution, using this uprising as a prime example of how language can be misused by those in power. In the story, Incent is particularly smitten with rhetoric and Klorathy decides that the only way to cure him is by subjecting him to total Immersion, during which he is forced to relive this period, playing the part of a revolutionary. That this is the French Revolution is made quite clear in the details Klorathy uses to frighten Incent, including the detail that he will play the role of a metalworker in "Paris" during the Reign of Terror.

Doris was emotionally and intellectually attracted to Marxism because of its promise of world unity. Of its promise, she has written that "it is possible that Marxism was the first attempt, for our time, outside the formal religions, at a world-mind, a world ethic"<sup>153</sup>. But the attempt backfired and in the process hurt its own loyalists, including many friends of Lessing herself. Doris Lessing gave an interview in 1970, she said:

Being a Red is tough. My personal experience isn't bad, but friends of mine have been destroyed. The revolutionary movements they were working in sold them down the river. (Doris Lessing at Stony Brook: An Interview" in New American Review 8, p. 179.)

Lessing describes in this same interview and satirizes bitterly in *The Golden Notebook*, was by forcing writers to produce party propaganda at the expense of art. Thus Doris says, "she:

Worked in a socialist movement which was sceptical of writers? Anti intellectualism was rife in Stalin's Russia, and Western Communists followed that example and were hostile to intellectuals. They thought writing was inferior to political organizing, that writers should feel ashamed and apologize for writing books." (Doris Lessing at Stony Brook: An Interview" in *New American Review* 8, p. 174.)

Lessing gets her revenge by satirizing Marxist rhetoric and showing the Soviet State for what it really is - a country that stands for "Organized Terror". For example, Klorathy tells Incent that Soviet leaders during their rise to power openly acknowledged their use of terror. ". Lessing's main point, however, is that the Soviet leaders inflicted all this suffering on their people under the rhetorical guise of improving their lives. In short:

Both general and specific references make historical events on earth, Doris makes it impossible for us to dissociate ourselves from the events in the Volyen Empire. She also makes it virtually impossible for us to think in our accustomed dualistic manner as she is simultaneously defamiliarising earth as Shikasta, Volyen, Volyendesta, Volyenadna, Sirius, and so on. In short, she is asking us to juggle in our minds the co-existence of several different, yet; all recognizable, "earths".

Thus the survival of the human species in the disintegrating world could be possible through humility, a dream, of noble society, and growing a plant "Rocknosh" in plenty on the wastelands planet, and more significantly by overcoming the diseases of Rhetoric and emotional slogans from which the political movements and leaders "suffer like a virus". (A review of Doris Lessing's *The Sentimental Agents in the Volyen Empire*, p. 562)

#### 4.3 Innovations

Doris Lessing's sequence of five novels series is taken up with an almost Star Wars type struggle between the Canopeans – the good guys – and the Shammat – the bad guys. The first book revolves around the struggle of these two over Shikasta, a planet which is clearly meant to represent Earth. The Canopeans have been guiding us along for years. Lessing does this quite well and this is one of the pretty interesting love stories.

In the first novel *Shikasta*, Doris certainly is experimental. The novel deals with the history of the human race—from its origins to its possible end—from a galactic empire's perspective. Canopus helps form humanity by stepping up the process of evolution through introducing a new species from another planet. This species (the giants) adapts very well to Rohanda and the giants' mental powers improve with their stay at Rohanda. Thus, Mathematical cities were built which were in harmony with the vibrations of Canopus and there were stones that had to be continually realigned.

What the natives were being taught was the science of maintaining contact at All times with Canopus: of keeping Contact with their Mother, their Maintainer, their Friend and what they Called God, the divine. ((Re: Colonized Planet 5, *Shikasta*, p. 40)

As *The Lock* weakens, Shammat takes advantage of this by tapping the emanations from Rohanda. Things slowly but surely deteriorate at Rohanda (now renamed *Shikasta*), So much so that some of the giants refuse to obey the advice of Canopus. The giants are to be transported to their planets but some refuse to leave; Canopus does not force them to leave. The Natives forget most of the things they have learnt and do not live in harmony with each other any longer. They plunder loot, and kill at random. However, unlike, *Sirius*, Canopus does not abandon Rohanda. Throughout history, Canopean agents are sent to help *Shikastans* but they find helping the *Shikastans* in an increasingly difficult ask.

Science, the most recent of the religions, is also becoming increasingly loathed and distrusted. As a result of science, the earth is slowly despoiled. Minerals are ripped out, fuel wasted, soils depleted by an improvident and short-sighted agriculture. The animal and plants are slaughtered and destroyed, the seas are filled with filth and poison and the atmosphere is polluted. But always, the propaganda machines continue to thump out their theme—consume more, d is card more. As the twentieth century progresses we see the beliefs and ideas that supported man for centuries begin to fray and dissolve. As a result of this, man turns to all kinds of things to soften and avoid reality—drugs, alcohol, sports, pleasures of all sort and even work.

Lessing gives us new insights into colonialism, a dominant theme in her oeuvre. Her first novel *The Grass is Singing* (1950), clearly articulates colonial brutality. *The Children of Violence Series* explores this theme further, but it is in *Shikasta* that we find Lessing's most scathing indictment of colonialism.

Lessing in *Shikasta* clearly condemns colonialism, yet the relationship between Canopus and Shikasta, which is by no means negative, is that of the colonizer and the colonized. Canopus speeds up the process of evolution, introduces new species and gains from the Lock as much as Shikasta does. But this kind of colonialism does not result in any of the evils that Fanon talks about in his book *The Wretched of the Earth*.

*The Marriages Between Zones Three, Four, and Five* (1980) Lessing's second novel in the Canopus series, describes the struggles of two peoples to change their view so that they can survive the agony of global destruction. The novel is narrated by an officially appointed archivist of Zone Three. The world Lusik describes a virtual utopia - which only has been faced with disaster- the prospects of universal infertility. The apparent cause of this infertility is Zone Three's long-lasting and hurtful isolation from the two Zones that border it.

A mysterious outside force known only as the "Providers" order Al. Ith, the queen of Zone Three, to marry Ben Ata, the king of Zone Four to correct this situation. Because of the division between these two zones, the people of Zone Three are forced into communication with what they consider to be an inferior, unruly people. Lessing strongly implies that if the zones do not initiate meaningful contact and stop seeing themselves in such narrowly jingoistic terms, the birthrate will fall beyond repair. Just as Doris Lessing portrays the outbreak of war on the technologically glutted *Shikasta*, she portrays the waning of desire in the three zones that are crippled by complacency and isolationism.

In *Marriages*, we again encounter the paradoxical situation where political conflict is both bad and good. It is bad if it originates in fear and misunderstanding and conceals the kind of divisiveness that leads to war. Political conflict is good, on the other hand, if it can be used to revive worn-out societies that are suffering from a lack of fresh ideas and reluctance to change.

We recognize that behind their political differences lies the same dangerous nationalism characteristic of current world powers. As a result of both zones share the same life threatening problem of a seriously endangered birth rate of the blind nationalistic drives. In short we recognize in Lessing's metaphors the same self-destructive tendencies that threaten the biological basis of human survival.

In the novel *Shikasta* Lessing blames all our major institutions for the destruction of the planet, implying that our only salvation lies in their complete reformation. There is also an important thematic connection between the first two novels of *The Children of Violence* series and *Marriages*.

In Zone Three, all persons live in harmony with nature and are able to communicate with animals - closeness usually attribute to women. The sexual codes of Zone Three are more relaxed and equalitarian than those of the sexually repressive Zone Four. Similarly, the responsibilities for childbearing and rearing are shared by both sexes in Zone Three, while in Zone Four they remain entirely women's business. Because Zone Three has no armies and fights no wars, its people have been able to redirect their science and technology along the life affirming lines suggested by Herbert Marcuse in an *Essay on Liberation*. As a result, these people are free from want and from war. Contrastively in Zone Four, the people are continually impoverished because their government spends all its wealth on its standing armies. After presenting us with the almost overly refined Al. Ith, Lessing gives us in Vahshi, the queen of Zone Five, an untamed woman warrior. By the end of the novel, it is Ben Ata, the former persecutor and ruffian, who faces the task of civilizing Vahshi, who comes from a zone where war is "a way of life".( *The Marriages Between Zones, Three, Four, and Five*, p. 257.)

The differences between Al. Ith and Ben Ata are most notable when the two have sexual intercourse. It is clear that the sex act itself constitutes the heart of her marital metaphor. With Al. Ith sex is all subtle nuances and choreographed pleasures based on an intimate knowledge of the body. With Ben Ata, sex is an act of aggression, a show of power, he wields over the women his soldiers capture for him. In their first sexual encounter on their wedding night, Ben Ata prevails and rapes his bride. Later, when they have made a



real effort to communicate that the sex between them is good and the relationship matures developments the providers reward by letting them stay together.

It is more what they are trying to eliminate in the two zones. Because of Al. Ith and Ben Ata's uncooperative attitude, the Providers send Al. Ith back to her own zone where she is expected' to come to terms with her new responsibility, just as Ben Ata is to come to terms with his. At this point in their relationship, the two behave as though they are in combat, thus transforming Lessing's marital metaphor into a martial metaphor.

While Al. Ith is making these discoveries about the source of her zone's unhappiness and her own part in its continuance, Ben Ata has been making some discoveries of his own. Those changes first undergone by Ben Ata are primarily physical or practical and those by Al. Ith are primarily spiritual or psychological. But the more each one changes, the more each begins to resemble the other. That is, the connection Al. Ith sees between her marriage to Ben Ata and the mysteries of Zone Two suggests that she knows if only persistence, that she and he are engaged in a celebration of the world's oneness - a oneness based not on the dissolution of differences but on their affirmation and integration. This awareness marks the beginning of a spiritual journey that eventually leads her into the hidden summits of Zone Two, a journey that takes her out of the realm of the physical and into the realm of the mystical.

Before the marriage is dissolved by the Providers and superseded by Ben Ata's marriage to Vahshi, both he and Al. Ith undergo significant transformations in their view of the world Al. Ith's changes are signified by specific changes in her body nor the least of which is the pregnancy itself - when she arrives from Zone Three, she is all lightness and grace. But the longer she stays married to Ben Ata, the more her body grows to resemble Zone Four, in part because of her pregnancy and in part because she is accommodate herself to her new environment.

If the contributions of Al. Ith and Ben Ata are essential to bringing this change into their zones, so too, are the contributions of the song makers, painters, and chroniclers. The marriages that take place would have remained nothing more than symbolic gestures of unification among the zones without the efforts of these artists. Because the people in

their isolation had become so chauvinistic in their view of other zones, they receive the news of the two marriages with outrage. It is only because of the interpretative endeavors of the artists that these marriages become meaningful, instructive events in the lives of the general populace.

In describing dialectics between the conflicting ways of life of Al. Ith, Ben Ata and Vahshi and between Zone Two Lusik seems to suggest that even evil can have a positive role in the process of change. It is perhaps out of this conviction that Lessing has written this utopian tabulation, in which she can give us a vision of good to nourish our hope and our imagination which may help us in our struggle for survival both as an individual and as a part of cosmic whole in this threateningly catastrophic universe.

After *The Marriages*, Lessing turns to the relatively dystopian world of Sirius. The novel *The Sirian Experiments* (1981) is a further exploration of Lessing's philosophy of wholeness which constitutes an important part of the problematics of survival. Ambien II, one of the five co-equal rulers of Sirius, who abandons the principles of her empire for those of Canopus - its - archenemy. As a gradual convert, she has voluntarily assumed the task of trying to persuade her fellow Sirian rulers that they too should follow the Canopean way. In short, she is recommending a complete reversal of official government policy. Like Johor, Ambien II, too, functions as an advocate of Lessing's philosophy of Wholeness and Necessity, while trying to get her fellow rulers to reform.

When Ambien II describes a tribe of Lomb is singing about "shining machines" and raising their faces "in supplication to the skies". (*The Sirian Experiments*, p.34) Another tribe she describes, located apparently somewhere in Central America called Grakconkranpatl, ritually murders its sacrificial victims by cutting their hearts out while they are still alive; this practice seems to defamiliarize the rituals held in honour of the principle Aztec deity - Quetzalcoatl. Ambien also describes in detail the disappearance of an island paradise called Adalantaland, which is a reference to the lost continent of Atlantis. Another tribe she describes, located apparently somewhere in Central America called Grakconkranpatl, ritually murders its sacrificial victims by cutting their hearts out while they are still alive; this practice seems to defamiliarize the rituals held in honour of the principle Aztec deity - Quetzalcoatl.

One example is that of the conference between Canopus and Sirius, during which Rohanda was evenly divided between the two empires. Another example is the reference to the "degenerative disease". One notable example of inter-textual recognition is a complete passage that appears literally in both novels. This is the "private letter sent through the Diplomatic Bag"<sup>81</sup> from Ambient II to Klorathy, in which she describes the mental deterioration of the Shammatan agents during the Century of Destruction. These repeated passages help to reinforce both Lessing's cosmology and the basic philosophical premises of the series.

The Sirians are so insistent on seeing Canopus as an enemy, in fact, that they fail to see that Canopus in reality is trying to help them, (whenever Canopus has given them information, therefore, the Sirians have automatically considered it to be false and misleading. In short, the Sirian "set of mind has been one that has consistently led (them) into wrong judgment". (The Sirian Experiments, p.9)

Ambien II indicates the bad judgement shown by her empire in her description of the conference held between Canopus and Sirius on Colony 10, during which they divided Rohanda between themselves and laid out plans for the future of the planet. In her description of this conference, Ambient II repeats several details that we remember from Shikasta, thus providing us with many examples of inter-textual recognition. Among the things she describes are the Lock between Canopus and Rohanda, the importation of the giants from Colony 10, and the eventual symbiosis between them and the planet's indigenous inhabitants. Because we already know all this, there is an ironic distance between us and Ambient II at this point. We have seen the good that Canopus does on Shikasta. But the Sirians including Ambient II herself at this point are suspicious of its motives, assuming that Canopus is as untrustworthy as they are. In part this comes from the fact that they use words differently, with Canopus using them as much as possible to reflect reality and Sirius to disguise it.

As a Sirian, Ambient II is not always immune to bad judgement herself - especially when it comes to misusing the language, a weakness Klorathy is always trying to correct in her. After Canopus has renamed the planet Shikasta, she stubbornly insists on calling it Rohanda, even though the name is no longer accurate. Remarking on the possible

consequences of this Sirian habit, Klorathy warns her that "if one did not use the exact and correct words then one's thinking would soon become unclear and confused". (The Sirian Experiments, p.90)

Because of her change of perspective regarding Canopus, Ambien II is only too aware of the fact that all of us "see truths when we can see them". Behind her desire to set the record straight, therefore, is the other desire to show us (the readers) the process by which she came to see the truth. When she and Klorathy discuss the differences between the cities on Canopus and those on Rohanda, she wants to know why they are shaped differently. When he tells her that they "are designed according to need", she thinks to herself: "Well, obviously".

The Making of the Representative for Planet 8, (1982) is the fourth volume of the Canopus novel series. Lessing explores the theme of survival in the context of the Canopean concept of "necessity" and also in the context of a recasting of her notions of science and technology. Although the principles of particle physics underlie Lessing's own philosophy of wholeness, her use of them in this novel is quite unexpected, given her previous negative portraits of the scientific community. In her earlier novels, she portrayed science and its technological hand maiden primarily as bureaucratic monsters to be condemned for their abuses of nature and unchecked political power. But in Making she has recast science and technology as possible agents of human survival through evolution. In assigning science and technology these unexpected positive roles, she has acknowledged that technology lends itself to something infinitely more subtle and liberating than merely utilitarian transformation of our material environment. Lessing's own change of heart regarding the role of science in modern life seems to stem from her understanding of particle physics. ('Preface to The Sirian Experiments', p. 9)

Lessing has given the idea of relationship to modern physics, it is only appropriate that this is the same kind of situation found in quantum machines, where contradiction is a fact of life. The best known of these paradoxes is the facts that under certain experimental conditions under electrons behave as particles and under others they behave as waves. Werner Heisenberg identified what he called the "principle of indeterminacy" or "uncertainty", by which he meant to suggest the unpredictability of sub nuclear particles

and the role of the observing apparatus in determining the outcome of the experiment. That is, a sub-atomic particle's position and its momentum cannot be measured simultaneously with any degree of precision. As Heisenberg himself puts observes:

One could speak of the position and the velocity of an electron as in Newtonian mechanics and one could observe and measure these quantities. But one could not fix both quantities simultaneously with an arbitrarily high accuracy. ('Physics and Philosophy', p. 42.)

One immediate application is the fact that the Making asks us to see both this planet and Shikasta as two legitimate, co-existing defamiliarized versions of life on earth. Both versions contradict each other yet both complement each other also - a situation that suggests that these two worlds are, like the facts and theories mentioned by Bohm, fragmentary manifestations of a hidden indivisible world. Thus the experience of reading a text on modern physics is similar to reading Lessing's novel, as both subject us to violations of everyday reality. For in its conflict with Shikasta and in its own story line, Planet 8 asks us to see the oneness of the world in all its apparent oppositions. The novel makes its case for change by describing a world that is facing imminent natural disaster, a disaster that in its potential for destroying all life is clearly intended to defamiliarize our own potential for self-destruction.

Canopus teaches them that even when they look at a stone, they should see it as "a dance and flow". In its allusion to a cosmic dance, this passage suggests the influence of Eastern mysticism on Lessing's thinking. When Johor asks Alsi, one of the representatives of Planet 8, to testify about what happened when Canopus introduced them to "the instrument that made small things visible", for example, she reports that "a fundamental change" in their teaching methods took place. With the advent of microscope, the people became much more self-conscious about their learning and their self image. Looking at the "substance" of their bodies, the people "found that it vanished" even as they looked at it, an event that convinced them, they were "a dance and a dazzle and a continual vibrating movement, a flowing". (The Tao of Physics', p.92) Thus Lessing incorporates her philosophy of oneness into her understanding of particle physics.

'Documents Relating to the Sentimental Agents in the Volyen Empire' (1983) is the fifth and final volume of Doris Lessing's ambitious novel sequence *Canopus in Argos; Archives*. In this volume, Lessing explores the problematics of survival in terms of an inter-related perception of language, consciousness and history. Within this large framework, change, free will and the cyclical nature of history are the significant thematic constituents, testing's imagination is always fascinated by the question of the changing nature of the universe.

Lessing condemns the mutilation of ideals that accompanied the French Revolution, using this uprising as a prime example of how language can be misused by those in power. At this point in the story, Incent is particularly smitten with rhetoric and Klorathy decides that the only way to cure him is by subjecting him to total Immersion, during which he is forced to relive this period, playing the part of a revolutionary. That this is the French Revolution is made quite clear in the details Klorathy uses to frighten Incent, including the detail that he will play the role of a metalworker in "Paris" during the Reign of Terror.

... the country where the words Liberty or Death had seemed so noble and so fine was in the hands again of a hereditary ruling caste that controlled wealth. All that suffering, killing, heroism and all those words, words, words for nothing. (The Sentimental Agents, p. 60)

In Klorathy's description of the rise of Soviet Russia, Lessing also suggests the failure of revolution to bring an end to tyranny. In this example she is more torn in her attitudes because, like so many liberals of an earlier generation, Lessing was emotionally and intellectually attracted to Marxism because of its promise of world unity.

## Chapter- V. The Later Novels of Doris Lessing

### 5.1 Return to Realism

The present chapter endeavors to interpret the influence with realism specifically, it undertakes the careful analysis of Doris Lessing's novels. The great author Pam Morris defines realism as:

Realism is a close resemblance to what is real; fidelity of representation, the rendering of precise details of the real thing or scene. (Pam: Realism, p. 04)

As we study the Doris Lessing's novels find that she mentioned her influence with Social realism and political realism. Several authors such as Gustave Flaubert, Balzac, and Emile Zola have contributed through their genius to the dogma with their realistic portrayal of real life. Outstandingly, these authors have explored everyday situations, conflicts that characterized the real human life and have dealt with the sordid aspects of lives of laborers, peasants, miners, etc. Specially, the depiction of human life with a photographic accuracy has been the feature of social realism in literature. They have explored the problems of poverty, unemployment, starvation, sickness disabilities, financial grievances and injustices related to caste, class, race, ethnicity, etc. The realism can be seen in Doris Lessing's fiction in two ways social and political.

Social Realism is a style of writing that gives the impression of recording or reflecting faithfully an actual way of life. Realism in literature is the theory or practice of faithfulness to nature or to real life. It is the precise representation of everyday life without glorification or imagination. The authors such as George Eliot, Bernard Show, R. K. Narayan, Premchand and Charles Dickens etc. mostly practiced the method of social realism. These authors have portrayed the human life in literature in a realistic manner.

Realism in art and literature is an attempt to portray life as it is. It shows human life with reality, omitting nothing that is ugly or painful and idealizing nothing. In the realistic school, the writer's most important function is to describe what is observed through the

senses, as truthfully as possible. The novelist depicts man and society as complete entities instead of showing merely one or the other of their aspects. Social realism is not only an echo but also the real sound of an individual or society or jointly voice of their being. Realistic fiction has been primarily a revolt against the sentimentality and melodrama of romantic idealism. The characters in realistic fiction tend to be more complex than those in romantic fiction. A realistic fiction deals with probable commonplace events and believable people. It presents unpleasant and even disgusting subject matter in a realistic manner. The novelist does not discriminate between the good and bad things or people to mention in his/ her literary pieces of writing.

Political Realism is another important aspect of Doris Lessing's writing. It is a theory of political philosophy that attempts to explain and present political events and activities in a realistic manner. The theory of political realism discusses that political power is the main tool of controlling all the socio-economic agencies. The use and misuse of political power is affected in all walks of human life and literature. Politics has a great impact on literature. Every author is the creation of contemporary political events. The politically conscious author observes and interprets the political thoughts in his/ her literary works. Doris Lessing is acclaimed for her outstanding ability of coalescing artistically social, political, and personal events and incidents in her literary works. Even a cursory reading may reveal that she depicts the scene of British government's politics of colonialism to the capitalist policies of industrialist. She has first-hand knowledge of politics and political figures in Britain and Africa.

A realistic novel is not for the sake of art, but for the sake of life of an individual or mass. The novels selected for the study of Doris Lessing and Mo Yan aim at probing the social and political milieu systematically through the fictional medium, using appropriate story, characters, and fictional technique. Doris Lessing and Mo Yan are the greatest novelists, the typical classists of the modern time. Their novels concern with the issues of contemporary social, political, religion, tradition, culture, and economic issues in Britain and China.

Doris Lessing has been a significant novelist of the Post-World-War II generation and has explored most of the crucial ideologies and social issues of the twentieth century



through her literary flair. *The Grass is Singing* an outstanding novel was published after her arrival in England in 1950 and was constructed during her stay in Southern Rhodesia. The novel has received a wide appreciation and recognition from the readers and critics as well. *The Grass is Singing* brings forth the autobiographical elements, experiences and memories of upbringing, childhood and youth as a white settler in the Rhodesian based in today's Zimbabwe. The years spent in Africa influenced her deeply as a mature woman and as a writer as well. The novelist realized the fact 'Africa belongs to the Africans' which she has mentioned in her novel, *The Grass is Singing*. The novel explores the socio-political and socio-cultural problems faced by the both colonizer and colonized in Rhodesia.

*The Grass is Singing* is received from the final section of T. S. Eliot's poem, *The Waste Land* and is supplemented with sub-title as *What the Thunder Said*. Doris Lessing acknowledges her indebtedness to T. S. Eliot inserts few lines from the masterpiece to the epigraph of the novel.

In this decayed hole among the mountains in the faint moonlight,  
the grass is singing over the tumbled graves, about the chapel.  
There is the empty chapel, only the wind's home. (Ghosh and  
Bhattacharya, p. 78)

The aforesaid lines illustrate the darkness, decay and barrenness of life. Specifically, phrases like 'decayed hole', 'faint moonlight', 'tumbled graves', 'empty chapel' and 'wind's home' do signify the meaninglessness and apathy of human life. On the contrary, the images of the grass represent a delicate glistening of the hope of rejuvenation. *The Singing Grass* symbolized life in death in the novel. The novel represents the protagonist's failure to stand and negotiate with her inner potencies because of outworn stereotypes of a colonial society, of which she has been a part. The 'Grass' symbolically stands for 'Life' in the novel. The life further is signified to the life of protagonist, Mary Turner which is denoted as an odyssey of frustration and insolvency. The author, significantly, is suggestive that the 'Grass' (i.e. Mary's life) was never given proper nourishment and care which is further compared with *The Waste Land*.

The Grass is Singing is a sordid remark on social evils such as poverty, economic deprivation and untouchability that mediates through cultural conflict between native blacks and white settlers in Rhodesia. Mary in her childhood was denied to play and live with her black friends. Her parents warn her not to collaborate with others that are not similar to their skin and color. The incident inculcates a kind of hatred in the minds of children for non-similar skin and colored people around them. Mary since her childhood hates to the black African native people. Even after her marriage when Dick Turner employs a black servant at his farm, Mary immediately objects to his culture and skin. Doris Lessing is sardonic enough to reveal social evils that creates disharmony and disillusion in the mind of people. Samson is the native servant to the Turner household that symbolically stands for black Africans.

Doris Lessing postulates the ideology that every white woman in Africa was brought up to look down upon the native people. They were being marginalized for fear of being harmed by them. Mary exhibits a kind of generosity towards waiters in the restaurant of the town. However, she feels strange in the company of Samson. The kind of insecurity and a fear in the mind allows her to curse her servant ceaselessly for ignorable mistakes in the absence of Dick at home. Doris Lessing is skillful enough to depict the clash and conflict between natives and foreigners. The novelist, successfully, repaints the social and political discriminatory line between black and white communities in the region.

Doris Lessing speaks about failed marriages in her novel very realistically. Mary is unconsciously attracted towards Moses, her slave when her marriage with Dick Turner turns sour. But she realizes that what she feels towards Moses unconsciously is morally wrong and goes into depression. She is unable to behave normally due to her guilty consciousness...Lessing gives a picture of disintegrated marriages and the circumstances which effect the characters directly or indirectly i.e. Mary Turner tried very hard to keep the master slave relationship, but her husband's constant absence from her home and her loneliness with no company at all indirectly created a connection between herself and Moses her slave. (Pravathi and Farhat, p. 06-07)

Doris Lessing at the end of the novel delineates complete clarification of the overwhelming mystery of Mary's life and death. About the last journey of Mary Turner, Lessing's critic reader Sahara Begum and Md. Sarwar Jahan comments:

The Grass is Singing is a tale of a gradual progress of a lady's (Mary's) journey to life having maturity, facing social reality, coming out of the world of illusion and imagination and at last meeting the tragic end. (Sahara and Sarwar, p. 513)

The end of the novel is tragic and it brings to readers notice the clash between white and black colour's superiority and inferiority complex. Lessing at the end of the novel brings in light the social reality of struggle between master and slave relation in Rhodesia. She suggests that a person (White Master) if he is unable to understand the soil and nature of African continent, then the continent would not forget to take revenge of him/her. Mary at the end of the novel hopes to have rain for soothing her soul and body. She hopes that rain would consol her body and provides relief to her soul. Here the novelist symbolically presents the rain. Rain as it bring happiness after the harsh heat of summer, similarly Mary hopes that it would bring happiness to her tragic end. Moreover, rain comes that night. Mary hears the sound of rain falling over the tin roof. Her heart swells up in expectation and apprehension. Mary knows that at the night of the rain Moses is waiting for her to come out. She does not want to delay him, so, she comes to the veranda. She sees Moses coming out from behind the dark bush.

The novelist at the end of the novel gives a social message that the native black society in Rhodesia never forgets to take the revenge. The readers also condemn Mary for getting herself killed at the hands of a native black. The white society in Rhodesia orders a force of investigation against Moses and hangs him on a false charge of murder for valuables. Thus, the journey of Mary's life is appropriately narrated in the words of Katherine Fishburn as:

Murder fails in her journey of self-guest but she is the heroine of this novel because she reverses the social, racial and cultural orders of her society though unconsciously. She is an accidental rebel

who at least dissolves the dichotomous orders and consequently reveals for the reader the fear and falsity of the white civilization whose indictment is the division between privileged white and the disposed black. (Katherine, p. 04)

Doris Lessing points out the social problem of Rhodesian society by raising the question why the native person Moses killed Mary. To get the answer of such kinds of social problem, Lessing narrates the detective story of Mary's murder mystery. In nutshell, the novelist traces the horror that issued from a subterranean relationship between a white woman and a black man in a colonized African society.

Doris Lessing has presented some of the political issues of contemporary South African (Rhodesian) society. She has depicted the adverse effects of colonialism in South Africa after World War Second. The novel, *The Grass Is Singing* is semi-autobiographical in which Lessing has portrayed the political issues between colonizer and colonized people's psychological behavior and tendency. The novel also presents the theme of diasporas and alienation and problems of class struggle, racial issues, and colour bar of African people. The novel is written during the period of 1940 to 50, which clearly indicates the horrified effects on Post World War society in Africa.

Lessing shared her rational experiences and brought to public attention the terrible differences in relationships between black and white people in South Africa. As another significant author Joseph Conrad in his novel, *The Heart of Darkness* narrates the realistic political picture of Congo Community. Similarly, Doris Lessing presents political issues of Negsi community in her novel. Doris Lessing is primarily influenced by the political philosophy of Karl Marx and Lenin. She has witnessed at her childhood the problems of alienation, Diaspora, and psychological exploitation. Lessing presents that Rhodesian Negsi community does not allow the 'White intruder' to go unpunished for lacking restraint. The novelist says that Africa forces the European settlers (Mary Turner's family) to mould themselves in its own way, or it is ready to punish stubborn individuals like Mary. Lessing narrates that the people (White Settlers) lives in Africa if they are psychological and physically fit and loves the landscapes. If they disobey the so-called set rules of colonial Africa then it punishes them. Thus, the African landscape

from this point of view stands deadly to all the resilient, ruthless whites. The novelist symbolically also warns the white settlers through natural calamities that their existence in a long time in Africa is in danger.

Another important major theme of the novel is a political clash between colonizer and colonized, master and slave and white and black people in Africa. As in the novel, *Heart of Darkness* the protagonist addresses the inhabitants of cargo as ‘chaps’, ‘muggers’, ‘black shapes’, ‘black shadows’ moving about life ‘ants’. Similarly, Lessing creates the same vision of Mary about African black native people. Mary constantly thinks of them as ‘dark bodies’, ‘filthy savages’ and so on. Mary’s first open dislike to black native people comes in flash when Dick appoints for his house a houseboy. Mary always finds fault with him and feels irritated about his work. On one occasion, in order to extract maximum work out of a minimum wages, she gives severe punishment to her houseboy. Thus, the Mary’s punishment is rightly reflected in the words of Mousumi Chatterji

She (Mary) commands him (houseboy) to keep on scrubbing the bathroom floor until every inch of it shone. In the process, she forgets his basic human necessity for food, and never thought of natives as people who had to eat or sleep. (Chatterji, p. 132)

Doris Lessing mentions another major important political issue in the novel that is about the superiority and inferior complex of human beings. The problem of status and hierarchy leads a feeling of ego and prejudiced nature in the minds of African people. The problem of racial hierarchy is mentioned through the relationship between black and white families in Rhodesia.

The readers can acknowledge that, Lessing is a radical realist, a social reformer and moral preacher. Her contribution as a political and social worker in Africa and Britain is admirable. The novelist intentionally begins the novel in the form of Mary’s murder mystery. She introduces the reader Mary’s murder due to in search of valuables by black African servant. At the beginning she keeps, close murder mystery because the white British people never accepts Mary’s murder due to extra-marital

relation or black people's colonial attitude. Readers at the end of the novel get the acute awareness of the falsity of the news.

The French Revolution has given the rights of dignity, equality, and justice to all the humankind. The contemporary women in Britain and Africa also became aware of their freedom and rights. They broke the rule of traditional patriarchal society. Lessing in this literary masterpiece presents the difficulties and problems of women who were working as a journalist, novelist, artist, political leaders and film actress, etc. She depicts women's oppression, subjugation, the actual position of women in society, women's struggle for establishing their identity and obtaining the self-assertion and autonomy. Lessing recognizes the social responsibility of the artist and unequivocally proclaims her artistic commitment to bring about social change through her writing. The novel, *The Golden Note Book* established Doris Lessing's identity as a feminist author. It would be appropriate to note the views of the Lessing's reader Mojtaba Rezaei Sani as:

Doris Lessing's prominent novel, *The Golden Note Book* is frequently cited as the Bible of feminism due to the wrapped complex feministic biographical sketch, which is adopted in. (Sani, p. 321)

The novel covers the social and political atmosphere of Britain during the period of 1950 to 70. It clearly indicates that was a period of high feminism. The feminist movement highly flourished in European countries during this period. On the other hand, it was not a very happy time in the history of humankind. The hope of building a peaceful and stable society after the end of World War Second had receded in the distance. There was a chaos and confusion all over the world. A number of political crises such as the trouble rocked the world over Suez Cannel; the Korean War, the Mau-Mau-Movement, the Soviet Invasion of Hungary (1956) and the cold war between two super-powers Russia and America. In short, politically the world was unstable and continued to face the change. There was also social unrest in the society. The educated and liberated women questioned about the male supremacy and patriarchal rules. The liberal women violated the social norms. They preferred to live independent and single life, because of their family problems and husband's torture and abuse. Some women got the right to get

divorce in order to live happy life. On the contrary, there were spread of immorality in sex culture in the society. Some of the economically independent and liberated women adopted culture of extra marital relationships. As the poet Philip Larkin identifies the women's immorality and sexuality in his poem *Annus Mirabili's* (1963) as: "Sexual intercourse began/In nineteen sixty three/ which was rather late for me/ Between the Chatterley ban/ And the Beatles first L P." (Philip, p. 167)

Throughout the novel Lessing presents her protagonists struggle to fight against male dominated social structure where women becomes the subject of all sort of exploitation. Lessing's female characters fight against the injustice, exploitation, and freedom for women. The novelist also plays a role of social reformer keeping in mind the positive changes in society. About Lessing's social realism in the novel and as a social worker, the well-known author Elizabeth Maslen aptly points out:

The Golden Notebook is a classic feminist text...in this text Lessing seen as a spokeswoman for women's rights...She is always primarily concerned with social charge, with the social constraints on men and women as to their gender roles rather than with specific explorations of women in terms of solely sexual difference . (Maslen, p. 20-21)

Lessing presents a social reality of a women's crippled identity, their poor social status, and lack of freedom. Anna and Molly discuss their love affairs with themselves, and their problems of sexual life. The novel is the story of an emancipated women and the freedom they enjoy in their sexual life. Anna after her divorce from her husband develops many complicated relations with men. She develops several affairs with men and enjoys more sexual freedom than married women. Yet Anna and Molly realize that complete emancipation- the question of living like men is impossible to achieve for them. Whenever they enter into a sexual relationship as freely as a man does, they end it in an uncomfortable dependence. Lessing through this incident suggests that after divorce the life of women is insecure and uprooted. Anna and Molly's decision to live independent and liberated life leads them unhappy and it does not solve their

problems. The idea to live a free and liberated life is shattered. As the author, Tapan K. Ghosh rightly points out about sexual hunger of Molly and Anna in following lines:

As free women, they fall victims to men's sexist assumptions and their stereotyped images of women, which define them primarily in terms of their sexual attraction or usefulness. Anna and Molly's search for a separate identity outside marriage has turned them into unhappy, lonely and helpless creatures who, paradoxically hanker after love and companionship more desperately than before. (Ghosh, Golden Notebook, p. 49)

The above extract is a clear indication of a social and economic struggle and search for identity in a post- world war era for women. After world war, the caged women at home came out of their houses in order to support their families economically. The world war became the major breakthrough in European countries to open the doors for women in all fields.

Throughout the novel, Lessing describes the social reality of men who believe in marriage but practice an amazing degree of dishonesty and deception which they neither admit nor talk about frankly. Richard remarries with Marion a tender and cheerful girl. Lessing depicts their relation, which is socially not allowed. The relation even between Richard and Marion does not last long. He hates Marion and in an attempt of physical need visits his secretaries since then. Marion has known all about his affairs because he has deliberately confessed his sins to humiliate her. Lessing mentions that Richard treats Marion as a housewife and hosts for his posh dinner parties but never as a human being who longs for a man's care, love and affection to sustain her. Lessing presents the selfishness and deception of Richard which dooms Marion to a life of misfortune. She is betrayed from the day he marries her.

The cast out Africans became the victims of colour prejudice and look white people as a source of evil, and keep safe distance from them. The novel, The Golden Notebook presents a very close political analysis of the colonial system and the black-white conflict. Lessing's other novels, The Grass is singing and Children of Violence provides explicit disapproval of the racist colonial society. Doris Lessing depicts her true



journey of her social life through the Black Notebook. As Lessing mentions that Anna first came to Rhodesia in 1938 to marry a tobacco farmer, Steven whom she had met in London. But their marriage also failed to continue. Later Anna met Wilhelm Rodde a communist refugee from Europe. Anna and Willi began to live together. Anna became a communist because of Willi who was a member of leftist group. The ideas of Anna and Willi matched together. Willi and Anna joined a group of politics during the wartime in Britain under the impact of communism.

Doris Lessing as a political author worked in Rhodesia to fight against the colour bar, and gender in equality. Even though, the communist philosophy failed in Britain and Africa but it gave new strength, power of unity and courage to fight against the capitalist. Lessing admitted her indebtedness to the political thoughts of communists even after her reverence of links with them. As Lessing says it, "I'm grateful to the communists' political thoughts for what they taught me; particularly about power, the realities of political power." (Going Home, p. 311)

Literature is the mirror of the society. The routine realistic events form the raw material for the novelist. Terror and violence in modern society became the major concern for any government in the world. The developed nation spends most of its economic budget to tackle these problems. Now days, the problem of terrorism and violence has also rapidly increased in the undeveloped countries such as India, Pakistan, China, Shrilankha, Afghanistan, Bangladesh and so many Asian and African countries.

Today, media and literature became the power and means to provide the information to mass public. Literature also expresses the trauma of violence and terror to reflect its evil ideology. The depiction of violence and terror is reflected in the following lines. Literature primarily manifests through writing in different modes, practice, and approaches. As a generic concept, literature exhibits the trauma of violence, anger, and act of terrorists. The literature of modern days shows the contemporary events very realistically. (Sadhu, p. 13)

Literature has different colors and shades. It is thus, the reflection of day-to-day incidents in human life. It is the accurate portrait of social lifestyle. In modern life, violence and

terror become the part and parcel of our daily life. Today the whole world is becoming the victim of terrorist activities. Commercialism and materialism are eating into the moral fiber of our society like a cancerous virus. Rise in trade and commerce in Britain has created a gulf between the Capitalist and Communist class in the society. Therefore, the novel like *The Good Terrorist* has properly captured the sentiments of modern life in an appropriate word.

Lessing mentions that the life of squatter is very difficult, because no one supports or helps them. All the friends of Alice have left their homes for the cause of social and political reformation in the society. Even though their parents, relatives, friends denies to help them. The basic problem at first they encounter is about their daily expenditure. They leave their homes without any future financial provision. They have to manage their own expenditures in a new house. Alice asks her friend Jasper to support financially their house. However, Jasper replies that he is unable to support because his mother is a bourgeois, who will never help. All the responsibility comes on the shoulders of the protagonist Alice Melling. Alice takes all the responsibility to carry out their mission. She is determined to fight against all ups and downs of squatter's life.

. Doris Lessing presents here, how the society also rejects to help the squatter for their noble cause. Alice and her friends think that becoming a squatter for a noble cause isn't a crime. It is a matter of even a prestige and honor. Unfortunately, very few people join the noble cause of becoming a good terrorist. The friends of Alice Melling are revolutionary in nature. Alice and all her friends are projected as good terrorists. They are terrorist but for a noble cause. Their aim isn't to terror and spread panic but to annihilate the malevolence from the society. They determine to fight against the ill-gotten money by the political leaders, corrupt officers, and wrong policy makers of government departments. Lessing cites all the friends of Alice Melling as a good terrorist. Good terrorist means nothing but the citizens in the state who do not tolerate injustices. They raise their voices against the iniquity and malpractices through the means of violence and terror. Their every act of violence is for positive social changes. They firmly admit that terror and violence is necessary to destroy the image of wrong policy makers.

The novelist projects here the humanitarian attitude of Alice who takes care to herself and all her friends. Alice in all odd and difficult situations stands firmly and fights courageously. The novelist becomes here a realistic while projecting the journey of the protagonist Alice Melling. To talk about Lessing's sociopolitical realism the author Margaret Scarlar remarks:

Doris Lessing's *The Good Terrorist*, is an excellent and often moving case study of the problems of a realistic novelist making fiction out of the perhaps too congenial materials of contemporary terrorism. When this novel appeared in 1985, most reviewers expressed relief that its author had returned to realism after writing a series of five orphan-prophetic space novels in which human history is reflected through the minds of various omniscient aliens. (Scarlar, p. 183)

Alice and all her friends face a very critical and major problem of electricity and gas connection. Alice Melling visits the electricity department to fix the problem of new electricity connection. She meets there Mrs. Whitfield an officer of Electric department. Alice narrates her whole story of her new dilapidated house and requests her to provide a new electric connection. Mrs. Whitfield mutely listens the whole story and asks Alice, who is going to guarantee payment? Alice once again asks her in a readjusting tone to provide the connection. Mrs. Whitfield annoyingly replies to Alice as:

I do not make policy. I implement it. The policy in this borough is that there has to be a guarantor... If I order the power to be switched on, first I must have a guarantor. (*The Good Terrorist*, p. 58)

Doris Lessing mentions the social reality of government departments in London which are corrupt and easy to swindle and misguide a common person. Lessing mentions that these are the government electric department who gives electric power to the builders and political leaders without any guarantor. They provide huge subsidy on electricity to big industries, which runs by the capitalists. Even in some cases million dollars of electric

bills are never paid by them, still their electric powers are not disconnected. However, a very needy people when asks government departments to provide new electric connection they demand from them a guarantor.

Doris Lessing depicts a very burning problem of corruption, which is spreading just like a cancer in all over Britain and in the world. Lessing further mentions how the modern British family is disintegrating because of ideological differences. The father and mother of Alice Melling live separately. The father of Alice re-marries with another woman Jane. Lessing here presents that, the modern society devalues the tradition and culture. As Alice's, father re-marries with another woman only because of their ideological differences and family trouble.

Doris Lessing further highlights how the British Government Council is corrupt and a toy in the hands of political leaders. After World War Second, number of people lost their houses in the war. Therefore, these people lived in the unauthorized dilapidated homes of government. Nevertheless, they have to take the permission of the concerned cities government council. However, the government council gave permission to those people who gave them more bribes. Alice and her friends could not have to pay the money as bribe to the government council department. The Council Committee visits the house for inspection purpose after every six months. If they find the house in a proper order, they would give permission to stay there. The council officer Mr. Bob Hood visits the Alice's house in order to do inspection. He inspects all the rooms and finally reaches on the top floor where he notices everything in a mess condition. The council officer Mr. Bob Hood asks for bribe to give the permission for next year's renewal of permission. He puts his decision of permission in pending. As he says it As Bob Hood says,

‘I’ll put the case for you tomorrow. But I am not promising. And it is not the just house it is the next door. I’m going there now.  
(The Good Terrorist, p. 89)

The novelist depicts in this novel the realistic events of contemporary British political history. During the period of Prime Minister Mrs. Thatcher, hundreds of

working class people protested against the government's ineffective welfare plans about the lower and middle class people in Britain. The review of New York Times in the novel also highlights the intensity of revolutionary group's demonstration. Doris Lessing in this novel does not exaggerate or writes imaginatively. She depicts the picture as if it was happened in the history of British politics. Lessing also states about the need of justice, equality, and peace in the society. But if the ruling class of government denies them all things, then the good terrorist will certainly come on the street to demonstrate their frustration and anger. The news broadcasted as:

Five people have been killed and twenty-three injured some seriously, this afternoon, when a car exploded outside the Kublai Khan Hotel, breaking the entire window down that side and damaging several parked cars. This monstrous and callous crime illustrated yet again the total lack of ordinary feeling by the I.R.A., who had claimed responsibility for the crime. (The Good Terrorist, p. 365)

Doris Lessing presents the realistic events which took in contemporary Britain. At the end of the novel, all members of C.C.U. Congress Party get a notice from council, announcing that the house is going to demolish within two days. Therefore, Bert, Jasper, and Roberta decide to leave the house for forever. They one by one pickup their belongings and depart from each other. At last, Alice Melling became very upset about thinking to leave the house. Alice until the end of the situation fights courageously against the corrupt government of Britain. The next morning, Alice listen the news that the I.R.A. in Ireland had denied to take the responsibility of yesterday's bomb blast. The novelist through the incidents of bomb blast delineates the anger and frustration of British youths against their corrupt political leaders. The novel truthfully explores the contemporary political atmosphere. As the eminent author Louise Yelin comments as:

Like Joseph Conrad's *The Secret Agent*, Henry James's *The Princess Casamassima*, and Fyodor Dostoevsky's *The Possessed*, *The Good Terrorist* is a political novel or, more precise, a novel

about politics that calls into question the authenticity of political beliefs, the efficacy of political actions. (Yelin, p. 92)

It is always unanswerable that why do people accept the way of terrorism? The first factor is frustration and anger to achieve a goal. When people are desperate to achieve some goal and are unable to do it, the desperation brings up violence in them. The second factor is belief in a non-verifiable concept of merit and heaven—"If I die fighting for God and good cause, then I will go to heaven, because God wants this act to happen." Who knows? No one can verify this statement. The third is a staunch belief that, my way is the only way. Fourth is ignoring human values in order to achieve particular goal and fifth is the lack of respect or honor for life itself.

Terrorism is based on the concept of God who favors someone and being angry with others. Nevertheless, the question is, how can an omnipotent God be angry? Anger and frustration arise when someone is unable to do something or control something. Terrorism fails to recognize that God loves variety and diversity; that many different schools of thought exist in the world. Terrorist does not respect or honor life. Then, what is the remedy for terrorism? As long as there is limited understanding, limited wisdom, there is no way, we cannot get rid of terrorism from this world. We have to broaden our vision and educate people in all the different religious and cultural traditions of the world. Religious and spiritual leaders, in particular, should have a broad understanding of cultures and religions. Every Mullah, every Priest, and every Sadhu should know something about all other religions. If we learn to broaden our vision and deepen our roots, people will not fall into a narrow idea of violence. Terrorists are completely mistaken idea of freedom and they are mistaken in what they want to achieve in life because they are inflicting suffering on others.

The only way to get rid of terrorism from this world is through education. The education should be broad minded, multicultural and multi-religious. So that a child growing up does not think that, only the Bible, the Quran, or the Bhagavad Gita holds the truth of the world. We have to value human life first. Valuing human life is more than race, religion, and culture. Next, educate people in human values like friendliness, compassion, co-

operation, a sense of belonging and spirituality. The next step is to learn to cope up with the stress of life. Stress and tension are the root cause of violence.

Thus, the researcher has clearly attempted to mention and evaluate situation of Britain in this chapter. This chapter clearly focused on return to realism of Doris Lessing.

## 5.2 Return to Sufism

The Sufi direction is the course of love. The liked noted thru manner of means of Sufi mystics and poets is God, Regularly depicted, incarnated, and cloaked inside the language, shape, and apparel of a sexual lover. Greater frequently, it's miles re-workings like this poem that flow into within side the stylish populace within facet the West due to the fact they seize the readers' interest with their suspensor and romantic poem, indeed as they have got little or no to do with the genuine poem. The flavor and spirit of the Sufi poem was honest and got popularizations; still they want to reduce brainwash fancy and the intensity of spiritual ardor unwittingly and pressure of mystical belief that Such popularizations are honest to the flavor and spirit of the Sufi poem; still they unwittingly reduce to a brainwash fancy the intensity of spiritual ardor and strain of mystical belief that charged the actual poet's creativeness further than seven-hundred years in the history. Maximum translators do disservice to the Sufi life-style through manner of method of extensively transferring the context of the poetry from the world of God to the volume of the mundane. The really God in the Persian poem are the figurative lover who's becomes a literal sexual lover in the interpretation that stays without the smoldering spiritual middle of the real. One desire Westerners to emerge as interested by the right access to for folks only get the Sufi way in Sufi literature that took at the genuine languages which is popularized versions of Sufi poetry. It is mentioned earlier that Sufi poems are beautiful, touching heart, effective but which lacks the numerous-layered meanings of the beginning. The various literary and non secular wealth of Islam, and on this case, of The Sufi Way (tasawwuf), has supplied several western poets, playwrights, and novelists, inclusive of Lessing, with fabric and mind from which to spin off new works but greater often than now not, those ensuing modern permutations have reproduced a finely filtered model of the Sufi message. One of the things which are typically filtered out within facet the transfer is the association among Sufi idea and Sufi exercise. Lessing's narrators

depict characters that sense spiritually disconnected from God, from Nature, from the universe and from different humans. In his poem Rumi speaks of one sort of an unreal or maximum actual city, this is the coronary heart in love and at peace. On the other side, 20th-century cities in literature have tended to imitate T.S. Eliot's the waste Land in content material, and Doris has now not fallen brief of adopting the identical situation be counted: the barren and coronary heart. Lessing's London after the Blitz or Planet Eight in the course of the Ice, or quarter four at battle fare represents desolate corners of the coronary heart suffering an outdoor apocalypse and inner annihilation that is already right here, suggesting that present day unreal towns aren't constantly cities of the future however is the actual "areas that we inhabit nowadays. Best in Lessing's case, the old twentieth-century prophetic literature is slightly lightened to given her expertise of Sufism. However, the affect of Sufism on Lessing has led to making her art work extra superb and excellent but the selection might not be as desirable because facts that the message in all Sufi poetry were written by way of means of practicing Sufis which were genuinely more promising of a possible future than are the works of her contemporaries. While there's something parallel in Lessing's poetry which declares of religion frequently encounters in Sufism. Lessing's writings do no longer mirror the certainty of Sufi poetry. Consequently the final results of Sufi in her novels is best a slightly lightened destruction, or 'Shikasta' in Persian, which phrase and subject matter even, has emerge as the identify in every of her novels.

Lessing's Persian Shikasta shows damaged down destroyed, decrepit, doleful, unhappy, and infirm. The above adjectives describe the country of the Planet Shikasta in Lessing's novel. Others titles of Lessing's also reproduce this destruction: words in the titles like survivor, consultant, diary, memoir or notebook advocate that handiest a single character or a unmarried report is left in the back of to document the stop of the world and words like violence, storm, hell, darkish and descent in diverse titles forewarn the readers. Lessing portrays a plenty of cities in their closing throes which depictions of unusual in modern literature. At this point she discerns the world to be headed in the direction of annihilation, She resembles maximum apocalyptic writers like T.S. Eliot, George Orwell, and limitless others. Lessing appropriates from Sufism the edge point from which also to offer a few solutions, unlike most different western writers who urge their readers to take



heed in a few fashion but who're paralyzed to act themselves, Doris has extra wish for an developed society or the evolution of the whole cosmos based totally on her Sufi faith in non secular increase and mystical metamorphosis indeed below the worst of circumstances. She unceasingly urges her readers to prepare themselves for the stop within the equal manner that she prepares her characters for the diverse inevitable catastrophes that never fail to satisfy her predictions. Lessing believes breakdown of a society, or a person and think it should be step forward to a better, more superior society, or a higher personal and spiritual expertise. Due to her devoted in Sufism, she writes now not most effective about the time preceding an apocalypse, but also about its outcome with the promise of a probably advantage.

Her put up-Sufi works hold out wish which is an extraordinary example in modern-day and submit-modern-day literature wherein the people are being invited to move beyond the limit to look the light and new increase. After it they will towards the fountain of love which is the way of the Sufi mystic that capability to offer in his poetry as soon as, a long time ago. Considering that she writes about humans in the world (a wretched area in keeping with many Sufis,) even when Lessing changed the earth which is far-away from Planet or sector, her fiction does not approach longer the poetry of Rumi. Such poetry is so sure and comfortable which includes and mild of 'The beloved', the life of the riches of a spiritual Egypt so positive. Lessing with the guarantee and yet equips with Sufism and optimism that she will be able to skip on to her readers. Lessing once again introduces memorable characters on her contemporary novels, 'The Diaries of Jane Somers', 'the good Terrorist', and 'The fifth child' who're bothered in their souls in a completely Lessing's manner, reminiscent The Golden notebook of twenty-5 years in the past. However, she wishes her protagonists to make efforts on a cosmic level in which protagonists will make contributions to a prevalent boom and the survival of humanity, and her standard message in all of her novels and space fiction provides as much as this not unusual purpose.

Lessing's has used the word humanity several times. She isn't always worried with the social or political reform of humanity, but she believes that we have gap to fill or a part in a massive oriental carpet the cosmos to colour in. Even though Lessing does it

significantly and insists on such as a bigger plan in which a person is both unique and individual and also completely subordinate to the complete. She thinks as we are both ourselves and subjects of the larger community of humankind. She does not prescribe any precise techniques for acquiring this stability of human kind she pay attention to past disturbing our precise location in the universe. Doris accepts a true vital factor of time and puts no restrictions on us. It may be the result of her insights into Sufi teachings which inspire perpetual self-examine and boom and do not understand fulfillment of any goals as an end in itself. Lessing regularly carries her characters through protagonists who quit of their lives in her lengthy novels and they not only develop old inside the manner in their lives' work but also additionally die.

Doris Lessing expresses her narrator's awareness of God in 'Memoirs of a Survivor', that is higher power as the feeling. Martha Quest' is worried in 'The Four-Gated metropolises, what she calls her paintings. The Sufi believes there may be the opportunity of reaching a higher kingdom with the aid of trusting that remarkable hand and thru work on oneself, however higher inside the feel of turning into greater than what one already is. The Sufi route is enlightenment of religious thoughts and one of the ways that train the idea of labor on oneself as a method. Lessing another critic, Mona argues that its miles possible to comprehend Lessing without a deeper understanding of Sufism and that Lessing's novels lend themselves to numerous other interpretations as properly. To take an example Lessing so overtly has declared her critical involvement with Sufi since the 1960s and she grasp the Sufi way in various novels.

When Lessing turned to review Shah's book, *The Sufis*, in 1964; she first turned into delivered Sufism. Thus, she has been a dedicated as a pupil Sufi and remained very close with Shah and his Institute. *Canopus in Argos*, her later work displays the mark of Sufi idea which includes her technological know-how-fiction collection. Even as she has constantly resisted aligning herself with any particular Sufism, Lessing consciously follow Shashi's teachings in her novels like she shows willpower in her novel 'The Four Gated City' where she quotes several teachings of tales from Shashi's collection *The way of the Sufi*'.

Doris Lessing shows her inclination toward Sufi as:

As for people like me, unable to admire organized religions of any kind, this philosophy shows where to look for answers to questions put by society and by. Experience (The Golden Notebook, p. 69)

As said in advance, the time period Sufi is just too numerous to allow for a complete definition in a quick chapter along with this it's miles impossible to make generalizations approximately the practice of the Sufis, Every Sufi rule, order or Tarika has importance and particular form of education and each researcher trying to follow the essence of its faith as Doris observes:

An acknowledgment of the difficulty of defining something that must be experienced-and in a different way for every person according to his or her state of development. As Sufis believe it is only those who taste who can know. (The Golden Notebook, p. 63)

Simply as not anything that we is probably advised about a rose can supply us the odor of the rose. Taste or scent, like all non secular revel in are things which can be very intimately interior us, and they most effective can be felt no longer described or defined. Furthermore, Lessing has been spread the memories of West by public readings of Sufi tales and the published collections with the aid of Shah, as well as through writing introductions to collections of memories such as 'mastering a way to examine' by Idries Shah; 'The story of the Four Dervishes' And other Sufi tales by Amina Shah, and Kalila.

Lessing calls the existing system of schooling in the introduction to 'The Golden Note book' in the West indoctrination. She observes that the people never train themselves as fit to the modern society and way of modern life. She says in her lecture on Sufism,

The Sufi intention, therefore, is to inspire balanced and innovative beings with properly running minds hearts and bodies which might be adequately organized to come upon the loved During her authorship, Lessing has also explored her beliefs within Sufism, the spiritual movement which Lessing has embraced since the 1960's, and 'Memoirs' appears to be no exception. According to Nancy Shields Hardin in her article 'Doris Lessing and the Sufi Way', for a non-Sufi to understand what it means to be a Sufi is perhaps impossible. What is possible and permissible is to Endeavour to enlarge one

understands of the term Sufi. I shall by no means try to pass as one who understands what it means to be a Sufi, but since some critics believe that *Memoirs* is one of Lessing's attempts to explore the way of Sufism. Thus a person's consciousness plays an important role in Sufism, which is why Sufis such as Lessing explore the human mind. Furthermore, According to Hazelton in 'The New York Times':

The Sufis believe Sufism to be the teaching within all religions. It is a mystic philosophy whose quest is to achieve universal harmony with the spirit of the Absolute Being; but to do this, unlike most other mystic philosophies, Sufism maintains involvement with this world in the sense of something felt as an immediate threat. (<http://mural.uv.es/vemivein/fem.communism.htm>, 2012-10-13)

Even in her Lessing's work to exposure to Sufi thoughts shows natural inclination towards Sufi concept which were strategies of self-study and improvement when she got here upon 'The Sufis' by means of Idries Shah in 1964. This inclination has always been same as want of continuous evaluation on all stages. Further, Rubenstein notes inside the Novelistic imaginative and prescient of Doris Lessing Lessing's issue in evolution is as a great deal biological as non secular, considering the numerous epigraphs quoted in 'The four-Gated City', a number of which might be medical and others philosophical in nature.

Lessing's concepts has confirmed with Sufi thoughts demonstrated what she had suspected all along the opportunity of character. Variations of this belief can be seen on all Lessing's works under one guise or other as some passages has been taken from the novel written twenty years aside exhibit: *The Making of the Representative for Planet 8*. This novel made Lessing's space-fiction writer in generation of 1980s, and says,

"Do not sleep in all day on your dark rooms, but rouse yourselves, work, do whatever no, bear the burden of your focus, your understanding, do no longer lose it in sleep" (Lessing:1982:49).

This study of 1960 shows inclination towards Sufi and she has become more didactic in her novels in which analogies to Sufi enjoy are extra overtly recommended and extra honestly applicable.

Some events have been ported in 'The Golden Note book' and some reading shows necessary inclination in 'Memoirs'. These two novels reveal the cosmic evaluation and distinction vision of Lessing and the need for man or woman and cosmic evolution and the concept that ladies and men do not realize themselves their potentials are at the heart of Sufi idea.

Lessing's natural inclination in the direction of notion in an evolution of extra entire society has only reinforced by Idries Shah's with interpretations and assessment of Sufism. She easily integrated a Sufi notion of human beings in her very worried and prolonged novels. Lessing has remained a dedicated suggest of Sufi thoughts, perhaps because of the complete nature of Sufism.

The metaphor of a clean branch that has been reducing from a tree is utilized by Sufis to define the approaching tragedy of humanity. Sufis say

The branch is full of sap, happy because it does not yet know that it has been cut off. Ignorant of the damage which it has suffered it may be it will know in due time. Meanwhile you cannot reason with it. This severance, this ignorance, these are the states of men (The Sufis, p.72)

Anna in 'The Golden notebook' writes in her diary,

"I am domestic wondering that someplace in the back of my thoughts once I joined the [Communist] birthday celebration, changed into a want for wholeness, for an give up to the split, divided, unsatisfactory manner all of us stay" (The Golden pocket book, p. 161).

Sufism thought is different they see people as incomplete and assume that human state transcend merely incompleteness. Most of Lessing's novels, her character's lives are in stress and also intentionally burdened.

Doris Lessing clearly mentioned that The Sufi path is for self development and transformation, a treatment that was no longer but a part of her imaginative. When she wrote 'The Golden pocket book' human beings pass out of the cities in tribes because of political and monetary calamities, and those who stay at the back of hotel to stealing,

killing, growing their own food, and constructing air filters to survive. Emily is left with the narrator who statistics the occasions and mood of the instances during this time. Canopus in Argos series, later novels, Lessing neon pathways she had no longer explored before and the opportunity of a more profound and complete observe of the human race, she observes , channels for the destiny, endorse that inside the context of Sufi mysticism. As each of the characters inside the series grows to various levels of entirety in the Sufi manner, we witness their deaths and afterlives, not like Anna Wulf's story, written before Lessing's publicity to Sufism that stopped quick of Anna's vintage age or death.

It's far viable to read most of Lessing's post- 'Golden Note book' novels in light of Sufi mysticism, despite the fact that it is able to now not be possible to prove that Lessing intends these novels to be study completely via Sufi Lessing's for instance 'The Four-Gated town' and 'the best Neighbor' consist of some remnants of Sufi fabric .Lessing had other train of thought when she was not influenced by Sufism, it was totally different in mode and style of her novels Other than a few direct costs from and allusions to Sufi assets they may be traditional in their characterization, plot, and genre. On the other hand, the Canopus in Argos - space-fiction genre demonstrate a particular break from the traditional novel, a collection of novel, raise questions regarding Lessing's revised cause. Therefore, one would need to be already familiar with Sufism when to see a connection to Sufi in 'The Marriages between Zones 3, 4 and 5', 'The Making of the representative for Planet 8'and other novels in the series. In 'The four-Gated City' Lessing consists of direct quotes from various Sufi sources:

a dervish teaching story from 'The manner of the Sufi' by means of Idries Shah in the willpower; a quotation from Maulana Jalaluddin Rumi, the master of the Whirling Dervishes, in the commencing to part four; and another quotation from Idries Shah, the modern proponent of Sufism in the West, Lessing novels that illustrate their way into Lessing's texts and how they have infiltrated her works in many big and small ways, claiming new ground for themselves as transplants among modern western narratives in which they can take fresh new root. (The Four-Gated City, p. 65)

## Chapter- VI Summation

Doris May Lessing is undoubtedly a versatile writer of 20<sup>th</sup> century and she is considered to be one of the most significant writers of the Post-War period. It is more difficult to categorize Lessing as a Marxist, feminist or mystic, and also hard to trace a clear pattern of the evaluation of her career because of her constant shift from one form to another. Doris employs various genres and searches for new and appropriate forms to express her creativity. Very often these forms are experimental and exploratory, involving the crossing of various kinds of boundaries, gender and even species. As I observed in my study, The word of Doris Lessing: A critical Study Lessing has earned the great reputation as a distinguished and an outstanding writer. She raised local and private problems of England in post-war period with emphasis on man-woman relationship, feminist movement, welfare state, socio-economic and political ethos, population explosion, terrorism and social conflicts in her novels. Her novels cover the vital issues of the world politics, such as impending threat of nuclear holocaust, colonial oppression, apartheid in South Africa, Marxism and radical politics. It opens the ways of thinking or being, and also opens them up to the possibility of new kinds.

Doris Lessing, the Nobel Laureate (2007), a British novelist, poet, a writer of epics cope, playwright, librettist, biographer and short story writer was born Doris May Taylorin Kermanshah, Persia(now Iran) on October 22,1919. Described as the “most fearless woman novelist in the world, unabashed ex-communist and uncompromising feminist”, (The Four- Gated City 1969) Both of her parents were British: her father, Alfred Cook Tayler who had been crippled in World War I, was a clerk in the Imperial Bank of Persia; her mother, Emily Mc Veagh had been a nurse who met her father and nursed at the Royal Free Hospital in London. She died peacefully at her London home on November 17, 2013, at the age of 94.

In Chapter I, Lessing expresses her views about formative influences on her life and literature in one of the interview with the Sarah O Roilly, "Perhaps the Russians: Dostoevsky and Chekhov influenced her most."(Roilly, 05) She was deeply influenced by the authors such like: Balzac, Stendhal and Havelock Ellis etc. She read most of the

classical authors in her young age. Her literary and political ideology was shaped by the contemporary socio-political conditions of Britain and South Africa. Specially, British colonies in South Africa provided her an ample raw material to write about the worst effects of colonialism on native African people. Lessing captures the political climate of the cold war period and highlights the post-war disillusionment with the available models of political ideology of the times in her writing. Her keen observation of contemporary socio-political events and ethos has been reflexive through her literary understandings. She observed and studied the political changes of post-world-war period.

Marxist ideology influenced Doris Lessing that demanded equal distribution of wealth, property and capital in the nation. Marxist philosophy was blooming in Britain during this period. Marxism, like psychoanalysts and Sufism, has been a major formative influence on Doris Lessing and her literary ability. She came in contact with the communists in 1940s, while she was pursuing a career in Salisbury.

Doris Lessing came under the influence of Sufi ideology and dogma of life. The Sufi thinker Idries Shah influenced her literary ideology which has reflected emphatically through her notable novels. One of the eminent scholar Dr. Badode remarks as:

Lessing's ideas have been nourished and clarified through her interest in Sufism, the name in western languages for Islamic mysticism. Sufi thinker Idries Shah, who lives in England, personally and through his writings, has had considerable influence on Lessing. (Badode, 19)

Doris Lessing expresses her views on formative influence of colonist. It applies not only to the African settings of some of her novels but also to the very model of her novelistic perception. She has been chiefly concerned to the politics of colonialism with its ethics and ontology.

Lessing's novels teach us how to manage the better world and expose a world which is out of control. The themes of the novels show the deep concern of the world issues they seem to naturally flower out of the earlier, and a kind of experimentation and an effort to seek a solution. She raised the basic issues of Africa: colour and superiority men and women relationship. Man's inhumanity to man based racial and the solution of the problems through



communism. Lessing is dissatisfied with communism and she turns to seek a new world to solve human problems.

Chapter II made a critical analysis of *The Golden Notebook* which was considered to be a manifesto of the feminist movement. *The Golden notebook* regarded by critics as the most important single novel written by a British author since World War II. It nourished the feminist movement and inspired a sexual revolution.

*The Golden Notebook* begins with a — *Free Women* section: *Free Women* is a conventional short novel that is divided into five sections and separated by stages of the four Notebooks; *Black*, *Red*, *Yellow* and *Blue*, and *The Golden Notebook* appear near the book's end. In these notebooks Anna keeps writing of events in her life. The *Black Notebook* is a record of various aspects of Anna's bestselling first novel, *Frontiers of War*; The *Red* book is about her experiences and dissatisfaction with the British Communist Party, the *Yellow* book is about her romantic novel called *The Shadow of the Third*, in this notebook she writes about *Ella* which is the mirror of her life; and the *Blue* book is Anna's diary of her life.

*The Golden Notebook* primarily deals with three major concerns of the mid-twentieth century: politics, madness, and what Lessing calls "the sex war". These three concerns are equally involved in the social and psychological disintegration overtaking both Anna and the global community. They are kept in a unifying tension by the novel's emphasis on the act of writing itself, on the nature and responsibilities of the artist, the dialogue about which envelopes all other topics in much the same way that "*Free Women*" envelops the notebook

The chapter also traced the life of Anna Wulf, the "free Woman" of this novel who emerges as a New Woman during the course of the novel. It was shown that Anna was in the later phase of her development, because she was a later version of Martha Quest. While Martha was shown to be one of the "Children of Violence", Anna Wulf actually took that violence into her, and further extended the characteristic elements of Martha's personality including her quest for inner awareness and wholeness of self. Anna at the

beginning of the novel was as free as any man in all the major spheres of life like social, political, financial and sexual.

The chapter showed that in spite of this external freedom, Anna was not yet free - on account of her inner fragmentation. Anna sought to overcome this inner fragmentation and to achieve wholeness of self, and the chapter studied her struggle to achieve this inner freedom, and her final attainment of this goal. This achievement of integrity was symbolized by Anna's act of integrating her separately written experiences into a single "Golden Notebook".

After the success of *The Grass is singing*, Doris Lessing turned to a five-volume series entitled *Children of Violence* (*Martha Quest* (1952), *A Proper Marriage* (1954), *A Ripple from the Storm* (1958), *Landlocked* (1965), and *The Four-Gated City* (1969)) such a vast fictional space seems to have been necessitated by her creative ambition to explore the theme of survival in relation to a highly complex spectrum constituted by the forces of the family, society, politics and history. As we see, Lessing places the feminine consciousness of her protagonist of the series *Martha Quest*, at the center of this spectrum and goes on to examine a whole drama of conflict and tensions with its psychological and socio-political implications.

*Martha Quest* is the first novel of the series-*The children of Violence*. The novel concentrates on Martha's life with her parents as well as in the larger context of the South African white society. The life of the white colonial society, which was represented in *Grass is singing* by a few families, is now greatly extended and cover its variety and complexity. However, the family constitutes an early experience for the perceiving consciousness of the heroine of the power of authoritarian, patriarchal society. The story of Martha's growth in its early part is therefore the story of her will struggling against the pervasive power of the family.

The third novel of the children of violence series, *a Ripple from the storm* (1958) expresses the possibility of another modality of survival in the form of political and social. Martha's marriage with Douglas breaks up because her dream of an ideal city becomes attached to a communist group of the colonial British society in South Africa. The dissatisfaction from marriage, Martha becomes attached with dream of an ideal city.

The new group signifies a new kind of life, and brotherhood which will fulfill her needs for a life style characterized by equality in all walks of life and emotional and intellectual communication. The group also represents a new philosophy, that is, communism, which to Martha and other members stands for a belief in the future replacing her sense of being bound by the past, a faith in change instead of the "nightmare of repetition" and a committed idealism instead of dry cynicism. Martha gets a motivation to join this group both personal and political. She thinks that communism will finally integrate her private life with her political life.

The relationship relationships between Anton and Martha and between Andrew and Maisie brought out internal conflicts in the group. These couples create a conflict not only personal but also political. Maisie becomes pregnant by Binkie the son of Judge Maynard who prevents a marriage. Andrew McGrew, a communist marries Maisie to give her child a name initially for ideological reasons. This demonstrates that family relationship need not be based on man's ownership of woman and child.

The fourth volume of the children of violence, *In Landlocked* (1965); Lessing expresses the theme of the problematic of the survival of self and society in the context of war which is a manifestation of collective violence.

The theme of violence is related to the issue of war, introduced through Martha's father, Mr. Quest and then is projected as a background to her first marriage and her political life. Martha wants divorce from Anton and for an opportunity to leave the colony for England. So, she waits for the end of the war. The novel covers the period from 1945-49 during which Martha comes to know more concretely that the problem of the survival of an individual as an authentic being is linked, however, indirectly, with the problem of the survival of the human spirit trapped in the crisis of history.

The fifth and last volume of the children of violence Series, *the four-gated city* (1969)<sup>86</sup> gathers a whole set of Themes related to the problematics of survival, the novel depicts the self, Sexuality, politics, war, history and places them under a new Thematic focus which is introduced in *landlocked* to some extent - The ontological focus of a new kind of being, a new kind of Emergent consciousness. That is why Martha who, in the earlier

Novels, had tried to conduct experiments with outer life in Terms of political ideology and action, now tries to conduct Experiments with inner life, not as a particular personality, But as "a watching consciousness, a soft dark receptive intelligence".

The novel is organized in terms of phases each dominated by a particular kind of crisis. Phase-I deals with Martha's experiences as a new-comer to London, without definition as a foreigner enjoying the freedom the levels of Society. Her experiences in London centre on her sexual contacts with Jack, a South African youth; which is a prologue to her later experiments with inner life together with Lynda Coleridge. As a new-comer to London from South Africa Martha Experiments with different identities, such as her being clownish Self-deprecating "matty" with Olive and Jimmy, "hip-swinging" Sexually gallant girl with Stella.

In Critical analysis, Doris Lessing raised some basic questions of women and its connection of freedom in mid twentieth century world in this novel. She beautifully responds Anna Wulf as a narrator who search for individual identity outside her role as wife, mother and mistress who is reflected a major preoccupation of feminist literature. The golden notebook fresh grounds in its frank discussion of female sexuality from a women's point of view and love, sex and motherhood were explored in the best way which were a rare see in women's literature.

The novel demonstrates the devastate effect of being abandoned along with women's hopeless dependence on men. After five years of living together when Michael leaves Anna for another woman, she feels completely disintegrated and suffers from feelings of severe loneliness, depression and sterility. She hopes that she will feel normal when she affairs with a man because a woman can get sexual desire by man. Elia suffers when Paul leaves at a time she has started depending on him. She also suffers from torment of sexual desire and understands well that she is totally dependent on men for having sex.

The male characters in Lessing's novel are seen selfish, opportunist and even exploitative. The men who came to Anna's life I Michael, Nelson, De Silva, Samuel Green in variably fail her. She learns that men can be cruel, hurtful and destructive of women. Thus her lovers found to be bad and devitalized; Anna does not try to bolster

them up. Empowerment of male is running motif in the Golden Notebook. Anna writes in her diary:

I am always amazed, in myself and other women, at the strength of our need to bolster men up. This is ironical, living as we do in a time of men's criticizing us for being 'castrating' ... for the truth is, women have this deep instinctive need to build an Amn up asa man.... I suppose this is because real men become fewer and fewer, and we are frightened, trying to create men. (Doris Lessing's a critical Study, p. 38)

The central conflict of the group revolves around its leader, Anton Hesse, a German refugee from Hitler's concentration camps, who is primarily concerned with Marxist theory and establishing the party discipline. The airmen resent his lack of concern for individuals, his putting policy over humanity, and his running of meetings in a pedantic fashion. The other members of the group are more interested in fermenting revolutions among the natives than in making an analysis of the economic forces of the country.

The private relationships reflect the schisms of the group, Maisie and Andrew begin divorce proceedings; Martha waits for the end of the war so that she may divorce Anton who clings to Communist jargon as the last thread of order in a chaotic world. The group is divided into a pro-African Socialist Democratic Party and a white Labour Party because of differences of opinion of the African Branch of the party. Thus actual social reality defeats the group's attempts to transcend it. The reality consists of racism, class consciousness, and sex role patterns exhibited by its members. The disintegration of the group makes Martha feel "cut off from everything that fed her imagination". Until this moment she has been part of the grandeur of the war in Europe, the plight of the Red Army, the gurrillas in China, the French underground and the partisans in Italy, Yugoslavia, and Greece. Martha then sums up her experience of the group life:

The problem becomes more acute when Martha comes into contact with the war through her relationship with the refugees, Thomas Stern, and then and Anton whose lives have been deeply disturbed' by the war. Like her they are misfits, outsiders in the South

African society, anxious for change in their lives. Martha is first exposed to Thomas's strong feelings during a movie news programme showing the defeated German army. Gripped by violent emotions, he mutters, "They should simply be stamped out, they should be wiped out like vermin" and claims "I'd torture fill every one of them myself, with my own hands". (Landlocked, p. 58)

It is more than clear now - as one concludes one's analysis of the Children of violence series - that Doris Lessing is no longer concerned with the problem of survival of the individual only; what deeply preoccupies her is the problem of the survival of the human race, of the planet - Earth itself.

Chapter III indicates C.J Jung and R.D Laing influences on Doris Lessing. As she was much influenced by Carl G. Jung and the renewed emphasis on inwardness highlights the major theme in her fiction: the construction of selfhood can be seen in her works which Jung calls "individuation." This term defines the process whereby unconscious impulses are assumed and integrated into the conscious life so that the individual ultimately grows into full organic awareness. The psychologist Carl G. Jung defines individuation as "becoming an 'individual,' insofar as 'individuality' embraces our innermost and incomparable uniqueness; it also implies becoming one's own self." Doris Lessing was much influenced by Carl G. Jung and the renewed emphasis on inwardness highlights the major theme in her fiction: the construction of selfhood can be seen in her works which Jung calls "individuation." This term defines the process whereby unconscious impulses are assumed and integrated into the conscious life so that the individual ultimately grows into full organic awareness. The psychologist Carl G. Jung defines individuation as "becoming an 'individual,' insofar as 'individuality' embraces our innermost and incomparable uniqueness; it also implies becoming one's own self."

Jung's method was concerned with relationships of meaning and the comparison of symbols and archetypal images. He used the term "archetype" to designate those symbolic, often personified configurations of dynamic mechanisms and experiences within the unconscious. The deepest of these potentialities is the "Self," a

hypothetical construct representing the person as a whole, including both what an individual is and is not aware of.

Lessing holds like Carl Jung that “dreams are the guiding words of the soul as they pave the way for life, and they determine you without you understanding their language.” For her, dreams are states of greater perception than wakefulness. Jung also interprets dreams as specific expressions of the unconscious with a definite, purposeful structure indicating an underlying idea or intention. According to him, the general function of dreams is to restore one’s psychic equilibrium because they play a complementary or compensatory role in our psychic makeup. They are a source of communication from the unconscious and a regulating and complementary balance to the conscious mind.

Lessing was greatly influenced by the anti-psychiatrist movement advocated by the British psychologist Ronald David Reagan Laing in 1960s, . The term “anti-psychiatry” was first used by the South African psychiatrist David Cooper in 1967. The movement was dissatisfied with orthodox institutional psychiatry and the traditional definition of madness as a defective of the psychic mechanism. It was an outcry against the practice of psychiatry which consisted in forcing mental patients to enter state institutions, where they were coerced into taking high doses of neuroleptic drugs and undergoing convulsive and psychosurgical procedures such as “shock therapy” and “lobotomy.”

Doris Lessing is as similar as Laing at different levels. They both had similar anti-conformist views regarding post-Second World War English life and culture. Having witnessed the disastrous repercussions of the war and felt the threat and emotional horror arising from such an experience, they vehemently opposed the rise of nuclear power. The writers criticized the nuclear age and attacked Science and technology and reason for their failure to improve the human condition. They viewed post-war English life as spiraling downward and producing defective personalities. The increasing division of the modern world had caused the divorce between mind and body was assumed by them and they had brought about an ontological insecurity accounting for the alienation and inner division of the modern man. Laing’s idea—that beyond our culture’s ‘normal’ consciousness, which he called egoic or rational-

analytic, there was a different mode of cognition, which he termed non-egoic or intuitive.

Lessing's socio-political consciousness refers to liberal and progressive outlook on life. She also got interested in communist ideology and became politically involved like the intellectuals of Salisbury who were filled with Marxist idealism. She was impressed by the ideals of the Royal Air Force personals and she contact with them. She experienced the Second World War through her father as it was divided in two groups American and European block. The social and political changes in Great Britain gave rise to the myth of classness, which was widely accepted. Domestic peace, colonial retraction and the Cold War on international level, led to the de-politicization of intellectual life. Lessing was one of the founder members and helped organize the first march protesting against nuclear weapons. Her involvement with these developments was primarily as an increasingly well-established, even celebrated writer.

The social changes in Britain have given rise to the myth of classlessness, which was widely accepted. Domestic peace, colonial retraction and the Cold War on international level, led to the de-politicization of intellectual life. The dissatisfaction with communism of the senior intellectuals had come to the lime-light in the confessions published in *The God That Failed*. The later writings of George Orwell have further added to this reaction against the totalitarian communist regime of Russia. It was loudly proclaimed by the Angry Young Men. They expressed their views through their writings in *The Declaration*. Osborne, Lessing and Kingsley Amis were some of the main contributors of this paper.

The first novel *The Grass is Singing* and African stories reflect Lessing's colonial concern, *The Golden Notebook* is woven around political themes, more specifically communism. The enthusiasm for communism appears a natural evolution in the context of Lessing's deep-rooted radical liberal humanist vision of life. Even before her vision was firmly grounded in humanitarianism, she discerned the seeds of her liberal radical humanism in the ideology of communism and was naturally drawn, it. She embraced communism not merely as a political ideology but a means to an end – to achieve socio-political consciousness.



In chapter IV, Doris Lessing tries to explore the formal strategies of outer –space fiction with problems of cosmic survival using enough. She shows this fiction in the novels from *The Grass is Singing* (1950) to the *Four Gated City* (1969). The structure of the Canopus series- ancient gods tells the descending benevolent colonization from the earth. As we know, Lessing invents an alien in which she retells human history and different possibilities of the cosmic future for this purpose. Three planets have been seen conflicting among galactic empires; Canopus, Shammat and Sirius. The Canopus stands for ‘good’, Shammat stands for ‘evil’ and Sirius stands for technology which is an advanced empire of ambitious bureaucrats who periodically invade other planets to enlarge the trilogy.

In *Shikasta*, Lessing’s main character is Johar, a Canopean expert. She says the book is a compilation of documents selected to offer a very general picture of *Shikasta* for the use of first year students of Canopean colonial Rule”. We have summarized the periods of earth’s history in which explanatory information is provided on various subjects like generation gap and religions of Shiatsu. A journal gives us an accurate and a vivid pictures of the world’s conditions just before the nuclear holocaust, was kept by Rachel Sherban. Therefore, Doris Lessing uses different perspective, different voices, different angles and different texture to explore her ideas

Lessing clearly condemns colonialism in *Shikasta* but the relationship between Canopus and *Shikasta*, which is by no means negative, is that of the colonizers and the colonized. Canopus introduces new species and gains from the Lock as much as *Shikasta* does. The natives and giants lived in cities before the lock weakened. The cities were built in the shape of mathematical symbols. Even science had developed a system capable of establishing from early childhood the environment in which a given individual needed to live.

Marsha Rowe says that each Zone represents the four traditional psychic qualities. Zone Two is intuition, Zone Three is feeling, Zone four is thinking and Zone five is sensation. But astrology does not match these qualities. It has a different meaning. As the symbol of thought (Zone four) is air (Zone Two), the symbol of feeling (Zone Three) is water (Zone four). Doris Lessing represents these as Zone two represents air, Zone three fire

Zone Four, water and Zone Five, earth. Doris, through these Zones, creates a sensuous world. It at first glance seems to have nothing but after a close examination, however, reveals affinities. The behaviour and beliefs of Zone Four are similar to ours. She heightens the consequences of such beliefs and behaviour by using fantasy.

Doris Lessing invents an alien to retell much of human history and also envision different possibilities of cosmic future. She has imagined the existence of several different planets all of which defamiliarize life on earth. The planets have been the scene of conflict in history among three galactic empires: Canopus stands for "good", Shammat for "evil" and Sirius is for technology which advanced empire of ambitious bureaucrats who periodically invade other planets to enlarge their territory.

Doris criticizes all organized religions and specially Christianity. In this novel, Christianity describes as being "the most inflexible, the least capable of self examination", and its-: marauding disciple's unwitting victims themselves of "a religion as bigoted as Shikasta has ever seen". Doris focuses on Christianity, she apparently wants to demonstrate' how the hierarchy of the Church has debased sacred myths and rituals for its own political purposes. Perhaps the best example she offers, is in Johor's account of the "Festival of the Child", which is clearly a defamiliarize reference to the Holy child of Prague. According to Johor, the festival originated when the itinerants of an isolated village in order to introduce them to "more advanced ideas" of human potential and social equality". (The Temptation of Jack Orkney, p. 209)

The Mock Trial scene in Shikasta provides another ironic stance on Lessing's view of history, and its African origins. It has been established approximately 1990 of the last period of the last days, the last Earth-generated imperial regime over a devastated Europe and much of the rest of waning Planet Earth. The regime is intent to exercise a Beneficent Rule, operating softly through re-education programmes and more commercially through the control of food supplies': and information flow.

Lessing explores the problematics of survival in terms of an inter-related perception of language, consciousness and history in the volume. In documents relating to the Sentimental Agents in the Volyen Empire (1983) which is the fifth volume of Doris's

novel *Canopus Argos*: Archive. The novel describes large framework, change, free will and the cyclical nature of history are the significant thematic constituents. Her imagination is always fascinated by the question of the changing nature of the universe. As, Doris shows various theme of *Shikasta*: Re: Colonized Planet 5 is the unstable and unpredictable life on earth. In *The Marriages Between Zones Three, Four and Five* the need for social and biological changes motivates Al. Ith and Ben Ata's marriage. These processes of metaphysical change, that is *Ambien II*'s change from evil to good way of life and thinking, are the subject of *Ambien II*'s report in *The Sirian Experiments*. And, finally, the inevitability of change is the subject of *The Making of the Representative for Planet 8* in which the pressures of changing environment force people to survive or die with their planet.

Chapter V endeavors to interpret the influence with realism specifically, it undertakes the careful analysis of Doris Lessing's novels. As we study the Doris Lessing's novels find that she mentioned her influence with Social realism and political realism. Several authors such as Gustave Flaubert, Balzac, and Emile Zola have contributed through their genius to the dogma with their realistic portrayal of real life. Outstandingly, these authors have explored everyday situations, conflicts that characterized the real human life and have dealt with the sordid aspects of lives of laborers, peasants, miners, etc. Specially, the depiction of human life with a photographic accuracy has been the feature of social realism in literature. They have explored the problems of poverty, unemployment, starvation, sickness disabilities, financial grievances and injustices related to caste, class, race, ethnicity, etc. The realism can be seen in Doris Lessing's fiction in two ways social and political.

The readers can acknowledge that, Lessing is a radical realist, a social reformer and moral preacher. Her contribution as a political and social worker in Africa and Britain is admirable. The novelist intentionally begins the novel in the form of Mary's murder mystery. She introduces the reader Mary's murder due to in search of valuables by black African servant. At the beginning she keeps, close murder mystery because the white British people never accepts Mary's murder due to extra-marital

relation or black people's colonial attitude. Readers at the end of the novel get the acute awareness of the falsity of the news.

Literature is the mirror of the society. The routine realistic events form the raw material for the novelist. Terror and violence in modern society became the major concern for any government in the world. The developed nation spends most of its economic budget to tackle these problems. Now days, the problem of terrorism and violence has also rapidly increased in the undeveloped countries such as India, Pakistan, China, Shrilankha, Afghanistan, Bangladesh and so many Asian and African countries.

Doris Lessing presents the realistic events which took in contemporary Britain. At the end of the novel, all members of C.C.U. Congress Party get a notice from council, announcing that the house is going to demolish within two days. Therefore, Bert, Jasper, and Roberta decide to leave the house for ever. They one by one pickup their belongings and depart from each other. At last, Alice Melling became very upset about thinking to leave the house. Alice until the end of the situation fights courageously against the corrupt government of Britain.

Sufism, as part of any religion, believes that the man is able of reaching or uniting with the Absolute Being, the Real Being, and the metaphysical world using the capacities that have been given to him. There's no difference between a Muslim, a Buddhist, a Jew and a Christian in the internal state of reverie, elatedness or fellowship with God. There's no mistrustfulness that the great persuasions differ from each other in abecedarian felicitations. But they aren't nearly so far from one another as they may feel. It has come to bromide to observe that mysticism is the same whatever the religion professed by an individual Jeremiah a constant and unvarying miracle of the universal hankering of the mortal spirit for particular fellowship with God. Important trouble and education have still also been expended to show how one religion has been told by another.

Sufism teaches human beings that every one international location pray one God of their very own language. Its message of peace with and for all has endeared it to Muslims and non-Muslims alike. Sufism describes 'the appropriate man' as praised in all religions also, in the course of the ceremonies, Sufis use God's conventional name, (He), in

preference to his different unique names. In a divine lifestyle/saying, I am as my servant thinks that I am. This conventional view, not unusual place to all sorts of mysticism, can play an important role among religions.

In fact, the Quran wishes no remark concerning tolerance and know-how others. Many verses within side the Quran surely state the existence of diverse religions is a law of God. The Quran usually describes itself and the prophet Muhammad as confirming preceding divine religions, now no longer abolishing them. Being a Muslim calls for perception in all the sooner books and prophets. Nothing corresponding to this rule may be determined in different religions. The Sufi Path is the Path of Love. The Beloved cited via way of means of Sufi mystics and poets is God, regularly depicted, incarnated, and cloaked within side the language, form, and apparel of a sexual lover. More regularly, it's far re-workings like this poem that flow into within side the fashionable population within side the West due to the fact they capture the readers' attention with their thriller and romantic lure, whilst they've little or no to do with the authentic poem. Such popularizations are trustworthy to the taste and spirit of the Sufi poem, however they unwittingly lessen to a secularized fancy the depth of non secular ardor and pressure of mystical perception that fueled the authentic poet's creativeness extra than 700 years ago. Most translators do disservice to the Sufi lifestyle via way of means of extensively moving the context of the poetry from the world of God to the extent of the mundane. The figurative lover who's sincerely God within side the Persian poem turns into a literal sexual lover within side the interpretation that remains without the smoldering religious middle of the genuine.

Lessing's narrators depict characters that sense spiritually disconnected from God, from Nature, from the universe and from different humans. In his poem Rumi speaks of 1 sort of an unreal or maximum actual city, this is the coronary heart in love and at peace. On the opposite hand, twentieth-century towns in literature have tended to emulate T.S. Eliot's *The Wasteland* in content, and Lessing has now no longer fallen brief of adopting the identical situation matter: the barren and stricken coronary heart. Her London after the Blitz or Planet Eight in the course of the Ice, or Zone Four at struggle fare represents desolate corners of the coronary heart struggling an outside apocalypse and inner

annihilation which are already here, suggesting that modern unreal cities are not constantly cities of the future but are the real "regions that we inhabit today. Only in Lessing's case, the same old pessimism of twentieth-century apocalyptic literature is barely mitigated given her expertise of Sufism. Although Lessing's selection might not be as desirable or as excessive excellent due to the fact the message in all Sufi poetry that is clearly written by way of means of practicing Sufis, the affect of Sufism on Lessing has led to making her paintings extra positive and extra positive than it'd have been, and virtually extra promising of a possible destiny than are the works of her contemporaries. Lessing was first introduced to Sufism when she was asked to review Shah's book, *The Sufis*, in 1964. Since then, she has been a committed student of Sufism and has remained closely associated with Shah and his Institute. Particularly her later works, including her science-fiction series, *Canopus in Argos* show the mark of Sufi thought and are in fact meaningless unless viewed as Sufi allegories. While she has always resisted aligning herself with any particular Sufism, Lessing frequently incorporates Shah's teachings in her novels, as she does in the dedication to *The Four Gated City* in which she quotes a dervish teaching story from one of Shah's collections of tales, 'The Way of the Sufi'. Lessing explains her inclination toward Sufi thought:

`As for people like me, unable to admire organized religions of any kind, this philosophy shows where to look for answers to questions put by society and by. Experience (*The Golden Notebook*, p. 69)

There are many more parallels between the mysticism of the Sufis and that of Doris Lessing. Among them could be mentioned the similarity between their legend of a lost paradise and the mythic city in *The Four-Gated city*, and the connection between the Sufis' conception of a teacher of inner life and Lessing's rendering of Martha's relationships with Thomas and Lynda. The initiatory character of Martha's affair with Thomas fits the Sufi notion of love as a means of approaching the inner life.

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## Doris Lessing's Science Fiction

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Doris Lessing, the Nobel Laureate (1919-2007), a British novelist, poet, a writer of epic scope, playwright, librettist, biographer and short story writer. She was the “most fearless woman novelist in the world, unabashed ex-communist and uncompromising feminist”. Doris has earned the great reputation as a distinguished and outstanding writer. She raised local and private problems of England in post-war period with emphasis on man-woman relationship, feminist movement, welfare state, socio-economic and political ethos, population explosion, terrorism and social conflicts in her novels.

Space is mankind understands of the cosmos and the universe of which the human is only a minute part. The conception of humans has been to know all like earth's atmospheric confinements, or even the solar system, which has been put together by science and other astronomical experimentation. Lexically, the word space is an unoccupied area but the space existing between the myriads of planets, stars systems and galaxies with meteorite particles, atomic dust and radiation. The Cambridge Dictionary of Philosophy defines 'space' as an 'extended manifold' of several dimensions, where the number of dimensions corresponds "to the number of variable magnitudes needed to specify a location in the manifold: in particular, the three-dimensional manifold in which physical objects are situated and with respect to

Which their mutual positions and distances are defined”.

Doris Lessing tries to explore the formal strategies of outer –space fiction with problems of cosmic survival using enough. She shows this fiction in the novel from *The Grass is Singing* (1950) to *The Four Gated City* (1969). The structure of the Canopus series- ancient gods tells the descending benevolent colonization from the earth. As we know, Lessing invents an alien in which she retells human history and different possibilities of the cosmic future for this purpose. Three planets have been seen conflicting among galactic empires; Canopus, Shammat and Sirius. The Canopus stands for ‘good’, Shammat stands for ‘evil’ and Sirius stands for technology which is an advanced empire of ambitious bureaucrats who periodically invade other planets to enlarge the trilogy.

Lessing gave a surprise to the readers and critics who were fond of her realistic novels. *Shikasta* is an experimental novel. It deals with the history of the human race from its origin to its possible and from a galactic empires perspective. In the beginning, Rohanda (earth) is colonized by two galactic empires- Canopus and Sirius. Canopus helps humanity through introducing a new species of another planet. This new species ( the giants) modifies Rohanda and the giants’ mental power impure to stay at Rohanda. The people in Rohanda too evolve soon and conditions that it is right for the ‘Local’ to take place.

Things get worse at Rohanda so much because some of the giants refuse to obey the advice of Canopus due to being transported to other planets but some refuse to leave; Canopus does not force them to leave. The people forget the things they have learnt and now they do not want to live in harmony no longer. They are involved in theft, loot and killing at random. But except Sirius, Canopus does not abandon Rohanda. Through history, Canopus agents are sent to help Shikastana in an increasingly difficult task.

In *Shikasta*, Lessing’s main character is Johar, a Canopean expert. She tells the book is a compilation of documents selected to offer a very general picture of *Shikasta* for the use of first year students of Canopean colonial Rule”. We have summarized the periods of earth’s

history in which explanatory information is provided on various subjects like generation gap and religions of Shiatsu. A journal gives us an accurate and a vivid pictures of the world's conditions just before the nuclear holocaust, was kept by Rachel Sherban. Therefore, Doris Lessing uses different perspective, different voices, different angles and different texture to explore her ideas,

Lessing has written on a very familiar topic and transformed her views but she does not always maintain the archivists cool when it comes to certain issues. Lessing is still as socially aware and gives us penetrating analyses of the present conditions of the world. She points out that our system of economic production depends on the economic imperative of every conceivable kind of goods for example; we see advertisements in TV programs magazines and newspapers related to a war, a game, and a fashion show which affects us more. John Berger points out in his book *Ways of Seeing* (1972:153) that through publicity, events are made 'eventless' publicity is so effective that we learn to forget the atrocities of "war. Civil war, Murder, Torture, Exploitation, Oppression and Suppression" (1979:12) and continue to believe that on the whole all is well.

Doris points out the impossibility and futility for twentieth century men to have any faith in politics. There have been so many betrayals, disappointments, lies, shifting of loyalties, torture and insanity and even fanatics of disbelief. The most recent of religion is science which is becoming distrusted. The result shows that the earth is slowly despoiled, Minerals are ripped out, fuels wasted and soil is depleted by an improvement and short sighted agriculture. The seas are filled with disgusting dirt and poison, the animals and plants are slaughtered and destroyed and the atmosphere is polluted. The people have belief in modernity and they turn to all kinds of things like drugs, alcohol, sports and all kinds of work.

Doris Lessing again points out some dangerous results of neglecting and abusing children. The statistics show the result of the possibility of children turning out to crime, especially children of the west. She gives us a new insight of colonial brutality through her first novel, *The Grass Is Singing* (1950), but in *Shikasta*, we find her most sketching indictment of colonialism. In the end, the white races are accused of destroying the world but Lessing does not condemn the white races only. Lessing shows that the other races are equally guilty of humanity to their fellow men. This happens because they have also “chosen to copy the materialism, the greed, the rapacity, of the white men’s technological society” (1979:412)

Lessing captured huge details of their hatred, anger, and contempt for the colonizers. We see it in *Shikasta* that the Chinese take joy and pleasure and despoil Europe and starve its people to death, just before the nuclear catastrophe. It is a frightening but possible picture. It is difficult, however, to push Lessing into anyone position even if this position expounds something she obviously explores. In fact, Lessing’s indictment of the world today is its tendency. “to put a label on feeling, a state of mind, a thin, to find a set of words or phrase; in short believing that to describe it is the same as understanding and experiencing it”

Lessing clearly condemns colonialism in *Shikasta* but the relationship between Canopus and *Shikasta*, which is by no means negative, is that of the colonizers and the colonized. Canopus introduces new species and gains from the Lock as much as *Shikasta* does. The natives and giants lived in cities before the lock weakened. The cities were built in the shape of mathematical symbols. Even science had developed a system capable of establishing from early childhood the environment in which a given individual needed to live.

Canopus is not omnipotent or omniscient. This fact is that critiques of Canopus are also in the process of evaluation. They are subjected to universal law and other forces and



power and they change themselves as the situation. As Johar says, “We are all creatures of the stars and their forces, they make us, we make them, and we are part of a dance from which we by no means and not ever may consider ourselves, separate.”(Shikasta 1979 page 58)

There is a possibility for fantasy or science fiction stories to have its plot or characters modeled upon an ancient myth; such a story does not automatically become myth. For example, Lessing prevents the story of the tower of Babel, the call of Abraham as some of the efforts made by Canopus to maintain harmony and balance on earth after the failure of Lock.

Doris Lessing portrays souls that wait for recently into earth in Zone Six. Their souls are the ones who realize that their earlier life was one of self indulgence and they wait for another chance to live a more meaningful human life. Such can be seen in one of the women characters who lose a chance to transcend her individual soul. She makes escapist decisions in her former life in Shikasta. There must be a delicate balancing of social responsibility and self-interest. In spite of cosmic misalignments, humanity has the ultimate choice for good or evil.

Marsha Rowe observes: “Lessing explores the idea of an overall pattern being possible to life. The characters are shown to have a destiny but not a fate. They are free to choose to listen to and to fulfill and inner purpose which will serve society or to fall. Therefore, whom they meet, where they are reborn, such incidents are not accidental but opportunities. (1982:193)

It is important that human beings of Shikasta are actively involved in building the cities. It is the work of human hands which do not descend from heaven. Lessing’s work shows the images of loomed large cities. She shows the Shikastean city in three stages. Before the lock weakens, the city presents a new variation to Lessing. It is the prelapsarian state enjoyed before the lock weakened. But these cities are abandoned when the lock fails away and the cities which are built later are not in harmony with the inhabitants. In fact, these

cities affect the mental attitude and prejudices of the people who live in them. After the nuclear holocaust, the lock strategies again because of stellar alignment. Doris Lessing once again renowned the concept of the apocalypse to emphasize strongly man's ability to cope and shape his future, subject to universal levels and not to the benevolence of any being.

Doris Lessing has distanced reality for us by using fantasy and prompts us to view it objectively. She shows Shikasta's space-age trappings, its beguiling story of friendly giants, and stone build geometric cities attuned to galactic harmony is a device to present the frighteningly believable account of the catastrophic events that might befall us. The fact that these events are set only a few years in the future in no way detracts from the essential realism with which the world as we currently experience it is rendered.

Lessing's *Marriages between Zones Three, Four, Five* is different from its predecessor. The setting in marriages is the Zones that surround Shikasta. Zone Three is a sensuous, sophisticated and matriarchy. The queen, Al. Ith is summoned by unseen providers on a task she hates. Thus, she has to marry Ben Ata, one of the warrior kings of Zone Four which is martial, hierarchical and misogynistic. Ben Ata needs Al. but it is not immediately clear why she needs him. They love each other; however and gradually see what the provider had in mind.

*Marriages* depart from certain particulars of science fiction set up in Shikasta. It neither includes the galactic empires of Canopus, Sirius, and Shammat nor does it roam over possible time. The narrative constructs not only a narrator but also an audience in *Marriages*. He observes: 'Our chroniclers and artists have made a great thing of this exchange between Al. Ith and soldiers. Some of the tales begin at this point... often these pictures are titled "Al Ith animals."'

In *Marriages*, blue is the colour of morning in Zone Three so it has linked with death. The narrator's role is similar he tells all in along how key events are shown by the picture

makers of the various Zones, how they are fixed for moment in a particular version and then conceived repainted as the social reality of the Zone changes. Al.Ith and Ben Ata function as real people. They are main characters in the novel. Their relationship is related in an intimate, personal, even serious way. As the two enter upon their marriage, however, and are driven through the emotions of fear, patience, lust, rage, liking, jealousy, rebellion, dependence, friendship, they become smaller, more complicated. Ben Ata is learnt many intimate details about sex by Al. Ith. for which he is grateful but also fearful. Later, after love has developed, Al. Ith. notes in herself;” the sharp. As if with an ambiguous wound, Pleasures she felt in being ground and pounded into these ecstasies of submission...”

Lessing describes marriages with great sensitivity. The problems of men and women encounter when both are locked into their perceptions. As Al. Ith and Ben Ata first meet each other, they say to each other is misinterpreted and misunderstood and both secretly wonder how the marriage will work out. The novel shows how men and women inevitably meet as foreigners. The relationship between the Zones shifts according to where we locate ourselves. As Al. Ith finds the nature of Zones Four to be conflict and battle and warring, undoubtedly we are shown that this is not an easy thing. In Zone Four, brutality warfare, hierarchical social stratification and organization, and enforced obedience. There is no agricultural activity of Zones. Fields lie unused due to lack of labor because males are drafted into the army at the age of seven. Most of the women practice secret rites. If we compare both Zones Three to Zone Four, then Zone Three is a pastoral Utopia and Zone Four might become. There was no exploitation and hierarchy based force and privilege. There is no sexual ownership but monogamy is only temporary. Women will conjoin with another man during pregnancy, men when the vibration she feels is right for her and the child to be. Sex is not lustful. Every individual has sensitivity and understanding to each other.

“The fact that there is no polarization between existence and essence shows itself in the result of all this unalienated activity-- the buildings have an indescribable beauty, harmony is everywhere apparent.”(Marsha Rowe, 1982:197)

People take much pride in making beautiful things and work is a pleasure for them. No doubt, it is a ‘feminist’ utopia because women are independent and men are busy in women’s work. Throughout the utopia as the novel begins, stasis setting in. The animals are sorrowful and unable to mate and so are the people. But by the end of the novel the immobilization is ended, transformal. We find that Zone Three has been revitalized, rejuvenated by Zone four.

Zone Five is a matriarchy but is very different from Zone Three. It is Ben Atta who appears civilized and Zone five who appears primitive. Within his Zone, Ben Atta had sought refuge from women and had not recognized them as persons in their own right. When he marries Vashi, he becomes in part also a teacher to her and her Zone. After her marriage with Ben Ata, Vashi learns to think and consider bothering with but later she feels that Ben Atta is beyond her in some ways. She also realizes that Ben Atta might be stolid and slow but he was not stupid.

Throughout her novel, Lessing does not give their story a conventional ending but she pushes them to greater and new heights. Murti was made queen of Zone Three in absence of Al Ith. But her suffering has stemmed the rot which has started to set in Zone Three. There were the same sufferings in Zone Four because their sufferings were prepared by Al Ith. After her return from Zone four, Al Ith realizes that she moves to the borders of Zone Two, and slowly, after a lot of preparation moves into Zone Two. At the end of the book there is a continuous movement between the Zones.” There was lightness, freshness, and an enquiry and a remaking and an inspiration where there had been only stagnation and closed frontiers.” (1980:299)

Marsha Rowe says that each Zone represents the four traditional psychic qualities. Zone Two is intuition, Zone Three is feeling, Zone four is thinking and Zone five is sensation. But astrology does not match these qualities. It has different meaning. As the symbol of thought (Zone four) is air (Zone Two), the symbol of feeling (Zone Three) is water (Zone four). Doris Lessing represents these as Zone two represents air, Zone three fire Zone Four, water and Zone Five, earth. Doris, through these Zones, creates a sensuous world. It at first glance seems to have nothing but after a close examination, however, reveals affinities. The behavior and beliefs of Zone Four are similar to ours. She heightens the consequences of such beliefs and behavior by using fantasy.

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Online ISSN-2582-3574  
Print ISSN -2582-4406

**SMART MOVES JOURNAL IJELLH**



**International Journal of English Language,  
Literature in Humanities**

**Peer-Reviewed (Refereed). Indexed and Open Access Journal**

# *Certificate of Achievement*

This certificate accredits that Ms. Shikha Sharma  
has successfully published the Research Paper entitled

*Doris Lessing's Science Fiction*

in IJELLH Volume 8, Issue 7, July 2020.

Certificate No: IJELLH/1020

Publisher



# Doris Lessing's Socio-political Consciousness

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***Abstract**— Doris Lessing's socio-political consciousness refers to liberal and progressive outlook on life. She also got interested in communist ideology and became politically involved like the intellectuals of Salisbury who were filled with Marxist idealism. She was impressed by the ideals of the Royal Air Force personals and she contact with them. She experienced the Second World War through her father as it was divided in two groups American and European block. The social and political changes in Great Britain gave rise to the myth of classlessness, which was widely accepted. Domestic peace, colonial retraction and the Cold War on international level, led to the de-politicization of intellectual life. Lessing was one of the founder members and helped organize the first march protesting against nuclear weapons. Her involvement with these developments was primarily as an increasingly well-established, even celebrated writer.*

***Keywords**— Lessing's Socio-political consciousness, Doris Lessing's socio-political, consciousness, Political consciousness in novels of Lessing, Social, consciousness of Lessing, Study of consciousness in Lessing's novel.*

The mostly writers of the thirties was certainly strongly inspired by Karl Marx, and it gave a positive vital force to their writings. In the thirties this tendency towards the Left was not confined only to the English writers. Intellectuals all over the world were drawn towards communism as a panacea for the ills of mankind. Andre Gide and Andre Malraux (France), Franz Kafka and Thomas Mann (Germany), Ignazio Silone (Italy), Relph Fox (England), Howard Fast (America), Mulk Raj Anand (India), were all for the “proletariat” and communist ideals. Karl Marx was the source of inspiration for their writings.

The Englishmen with known sympathy towards communism during the World War II, serving in the Royal Air Force, brought with them to Southern Rhodesia what was then the first Marxist idealism of the thirties. This sympathy precipitated alien influence into the settler society of Southern Rhodesia and disturbed its ingrown conservatism. The Royal Air Force personals that formed a distinct group were a completely new element in the claustrophobic Rhodesian society. These personals were quite untouched by the attitude typical of an outnumbered “superior race”. They were the torchbearers to the society and the most appealing new western faith.

Doris Lessing was influenced by her father and developed a liberal and progressive outlook on life. She had drifted away from the dominant white settler culture and white Rhodesian nationalist identity founded on new myths and the enforced feeling of apartheid. Lessing's liberal attitude resulted in her rapid politicization when she came to Salisbury at the end of nineteen thirties. Doris Lessing also got interested in communist ideology and became politically involved like the intellectuals of Salisbury. What was important for her at that moment was the overlapping of communism and radical, liberal humanism. She was impressed by the ideals of the Royal Air Force personals and she contact with them brought her in the communist fold. She remarks:

When I became political and communist, it was because they were the only people I had ever met, who had fought the color bar in their lives. Very few did not the Labour Party... not the liberals...and not 19 the members of the churches. But when you joined the communists, you met, for the first time, people of other races and on equal terms. (Going Home 311)

Doris Lessing linked to the group of progressive intellectuals in Salisbury herself. They were not well organized but these



intellectuals filled with Marxist idealism. The Marxist had not evolved any common practical program and comprised scattered individuals. She was very isolated in the prevailing social and cultural climate. Lessing says to this in one of her interviews:

There was a time in my life when I was a member of a Communist Party which was pure – they had no contact with any kind of reality. It must have been blessed by Lenin from the grave, it was so pure... for a period about three years, a group of enormously idealistic and most intellectual people created a Communist Party in vacuum, which no existing Communist Party anywhere in the World would have recognized as such... It was speculatively rootless. (Lessing's Interview by Florence Howe in *Contemporary Literature* 425)

When she was a member of a communist party all were blessed by Lenin. Though Political situation took a new turn in Southern Rhodesia Doris Lessing had, however, left for England at that time. The political validity and effectiveness of the communists, however, rapidly decimated with the banning of the Communist Party in South Africa and later with the growth of the black nationalists and Labour Movement there in the fifties.

Doris Lessing leaves for England to sustain her ambition as a writer. The Second World War had ended four years back but the world was getting divided in American and European block on one side and the Russian block on the other. While America was expanding its influence through alliances like NATO and SEATO, Russia was penetrating the countries of the world through its communist ideology with emphasis on a complex of economic, political and cultural forces. The cold war was generally escalating between the two blocks. Lessing felt the impact of this changing political scenario during her stay in England.

It was a very tough task to Doris Lessing for survival as a writer in England. She was a divorcee with a child to look after. She was without any significant financial security and sources of livelihood. Her situation therefore did not permit her much scope for political involvement. Though she gradually established herself as a writer and joined communist Party of England. She appealed to party head for a number of years strongly to the intellectuals and writers of England.

Many British intellectuals had fought for the Republican cause during the Spanish Civil war and half of the British killed in the war had been communists. In 1952 she visited the Soviet Union as a party member. She helped the editor of a magazine 'The New Reasoner'. In This magazine, some of her short stories appeared that was founded outside the official communist Party.

The Labour Government had been swept into office in 1945 on a wave of popular radicalism. It led to full-scale social and economic change in England. There was a time to full employment and the development and expansion of the Welfare State. Doris Lessing settled in England but the myth of England as the citadel of radical liberalism, as seen by the colonials, was soon dissipated. The immediate post-war radicalism was quickly diffused when the Conservatives were re-elected to power in 1951 and stayed in the position of authority for the next thirteen years. The conservatives worked hard and established their role as entrepreneurs of economic expansion, managers of the mixed economy and proclaimers of a new Britisher.

The social changes in Britain have given rise to the myth of classlessness, which was widely accepted. Domestic peace, colonial retraction and the Cold War on international level, led to the de-politicization of intellectual life. The dissatisfaction with communism of the senior intellectuals had come to the lime-light in the confessions published in *The God That Failed*. The later writings of George Orwell have further added to this reaction against the totalitarian communist regime of Russia. It was loudly proclaimed by the *Angry Young Men*. They expressed their views through their writings in *The Declaration*. Osborne, Lessing and Kingsley Amis were some of the main contributors of this paper.

The late fifties witnessed the development of a broadly based antinuclear movement, CDN. Lessing was one of the founder members and helped organize the first march protesting against nuclear weapons. Her involvement with these developments was primarily as an increasingly well-established, even celebrated writer. Her collection of stories entitled five had already won the Somerset Maugham Memorial Prize for her. She was marked out from contemporary communist intellectuals, as a woman of talents and as a literary figure. She was a largely self-taught writer, living almost entirely on the proceeds of her writing rather than working freelance in television or journalism, and existing completely outside any educational institution. She was an unusual figure both in and outside the left. However, it was also her connection with the communist movement and

its aesthetic and political traditions via Rhodesia that gave her a position as an intellectual. Though a member of the Communist Party of Great Britain, Lessing shared fully a stray spirit of individualism present in the Party. In 1956, for instance, a short – lined unofficial communist periodical dedicated to a greater variety of opinion was published with Lessing as one of its chief contributors. When the Communist Party of Great Britain continued repeating the Stalinist line and defending Soviet intervention after Hungarian revolt in October, 1956, Lessing and many others left the party for good, and creating a crisis in the party.

While her first novel *The Grass is Singing* and African stories reflect Lessing's colonial concern, *The Golden Notebook* is woven around political themes, more specifically communism. The enthusiasm for communism appears a natural evolution in the context of Lessing's deep-rooted radical liberal humanist vision of life. Even before her vision was firmly grounded in humanitarianism, she discerned the seeds of her liberal radical humanism in the ideology of communism and was naturally drawn, it. She embraced communism not merely as a political ideology but a means to an end – to achieve socio-political consciousness.

Martha, the heroine of *Children of Violence*, acquires political consciousness in its first book, *Martha Quest*, politics does not figure prominently in this part. Joss Cohen introduces her to the Left Book Club where on reading a Left Wing periodical for the first time, she finds in it confirmation of ideas she has been defending vaguely and in a casual manner. Though she wavers in her choice between Douglas and Cohen brothers as her life partner, she decides in favor of Douglas Knowell. It is, however, clear in her mind that she has to devote herself to political activities. This is why even she marries Douglas; she has an inkling that she might have to leave him because of his apathy towards politics.

In the second novel of the series *A Proper Marriage*, Martha's marital relations with Douglas, are put increasingly under stress, despite the birth of the daughter Caroline, because of her growing involvement in political activities. During wartime the arrival of numerous R.A.F. personals in the city, committed to Marxist idealism, leads many left wingers like Martha to think more seriously about advocating an end to the 'color bar'. Martha turns for advice to Joss and Solly's cousin Jasmine. They counsel her to leave her husband and child because of her imperative need for developing her personality through her genuine interest

in politics. She therefore decides to leave her husband and daughter for this greater cause.

Doris Lessing reads about the Russian revolution for the first time and under goes a miraculous change in her life. She is completely transformed. She feels as if her eyes are opened, and ears made to hear; it is like a rebirth. For the first time she discovers a purpose in her life, an ideal to live for. Her sense of moving swiftly from the stifling situation of marriage and motherhood to the thrilling horizon of political freedom is conveyed through her epiphany expressed in the forceful Biblical rhetoric.

Her father attributes her socialist passion to a disease natural to her age. Martha, however, gets deeply entrenched in Left activities and through her reading of the Left's activities and through her reading of the Leftist papers, acquires a clear vision of humanism inherent in Communist ideology. Armed with facts as revealed in *The New Statesman*, she engages in her first argument while working as a secretary. She firmly declares that it is France, not the Republicans who are the real reactionaries and rebels in Spain.

Martha, who leads separation from her husband Douglas, decides to join the Communist Party in Rhodesia. She says to William, an airman: "look, you don't have to flannel, like this. If there is a Communist group, I want to join it." (Lessing *A Proper Marriage* 547) She was disappointed to learn that there is no organized Communist Party there. But after some time, the Communist Party comes into existence in Rhodesia with the efforts of Anton who has been a communist since 1933 and his friend Andrew. Martha joins the group as its member but feels upset by crevasses in it. There is tension between Silly Cohen and his cousin Jasmine for ideology of Trotsky and Stalin. The Trotskyists have little common and were hostile themselves.

It was remarkable fact that none of the girl knows what a Trotskyis was; they had accepted it as a term of abuse. For that matter, they knew nothing about Trotsky, except that he had tried to wreck the Russian Revolution. (Lessing *A Ripple From the Storm* 42)

The novel, *A Ripple from the Strom*, describes the communist activities in South Rhodesia. Martha was involved in such activities with several men and women and these people was dedicated communist and Jewish refugee Anton Hesse, whom she marries to save from deportation as

an alien enemy. In one of his admirable speeches Anton Hesse gives a very impressive outline of Marxist history:

Comrades, this is the dawn of human history. We have the supreme good fortune and the responsibility to believing at a time when mankind takes the first great step forward from the barbarity and chaos of unplanned production to the sunlight of socialism from the boyhood of our species to its manhood. Upon us, upon people like us, all over the world, the organized members of the communist party depend on the future of mankind the future of our species. (Lessing *A Ripple From the Storm* 42)

He further says:

The motives of men making history in the past were often good; but the ideology of reformers often had no connection with what they actually accomplished; this is the first time in history that men can accomplish what they mean to accomplish; for Marxism is a key to the understanding of phenomena; we, in our epoch, seemed to that terrible process, shown for instance in the French Revolution when men went to their deaths in thousands for noble ends – in their case, liberty, fraternity and equality, when what they were actually doing was To destroy. For the first time consciousness and accomplishment are linked, go hand in hand, supplement each other. (Doris Lessing *A Ripple From the Storm* 42)

While Anton's eloquent speech enralls Martha, it falls flat on the working-class airmen, who fail to understand his high sounding rhetoric. The great virtues and high perfection as envisaged by Anton for an ideal communist are well high impossible to be attained by any man. Even Anton, though a dedicated communist, fails to come up to these ideals. Anton appears to be concerned more about theoretical principles of Marxism than to their implementation in practical life for the immediate good of the people.

Maisie, one of the girls in the group, puts forward a commonsense criticism pointing out that there is no chance of implementing the plan, since the Communists are not even contesting the elections. The group, however, disintegrates because most of them come to realize that its function is purely theoretical. Antony and Martha group comes to be known as that of militants. It turns a very small group and is

least effective. The other is of the moderates – the socialists – who form a social democratic group to help the native Africans as much as possible under the existing social structure and the Labour Party.

Before leaving for England Martha feels a little disillusioned with communism as she comes to know about certain shocking facts about high handedness of the Stalinist regime in Russia through an unnamed book by Timothy Gangin, a Russian peasant who became a minor government official following the 1917 Russian revolution and who, after being imprisoned for some years, migrated to America and wrote books denouncing the Soviet Union:

Martha read it. If this was true then everything she had been saying for the past seven years was a lie. But perhaps it was exaggerated?—after all, a man imprisoned unjustly was bound to be bitter and to exaggerate? That word exaggerates it rang false... She thought : I feel something is true, as if I'm not even reading the words of the book, but responding to something else, well, the yardsticks I would use, would say : yes, this is true. One has an instinct one trusts, yes... Martha gave the book to Anton at first he said, "I'm not going to read this trash." But he read it... and said, "After all they aren't saints; they were bound to make 31 mistakes. And off he went to the Forsten. (Lessing *Landlocked* 486)

The book, however, creates agitation in the mind of workers. Martha also, though silent and neutral, feels a little disenchanted. She is further shocked when just before leaving for England, she learns from her colleague Mrs. Van that the evils of communism have never been a secret for her.

The last novel, *The Four-Gated City*, in the *Children of Violence* series, is very long and spans over a period of approximately fifty years. The concluding portion is in the form of prophecy as her mature consciousness experiences the need for people to have a higher working of the mind, through which humanity can proceed to a higher level of evolution. She realizes that social changes are not possible without inner change.

In the company of Coleridge Martha comes in contact with the changing political and social scenario of the forties, the fifties and the sixties. She looks at the various trends of the

outer world – transition, movements, communism, the cold war, the shocks of Suez and Hungary, Stalin’s death in the mid-fifties and the growing dissatisfaction among the Leftists – with discerning and critical eye. She is unable to escape the role of the Labour Party in England as an alternative of communism. She meets Coleridge’s sister, Phoebe, a member of the Labour Party, who also believes in the dissolution of classes in the society but suspects Communists to be dangerous fanatics. After taking an overall view of the political situation, Martha, however, comes to the conclusion that “if she were to be political, communism was nearer her mark than Labour in its various degrees.”(Lessing *The Four-Gated City* 80)

The novel then moves into prophecy for which Lessing has earlier prepared readers. She imagines and foresees that the political events and the increasing cold war might lead to nuclear holocaust, resulting in the birth of mutants after the accident. Some of these mutants would display telepathic power. One such child, Joseph, tells Martha that one day whole human race will be like him, and advanced evolutionary form replacing all previous inadequate forms. The emphasis on the Sufi view shows that people must first change the inner consciousness before bringing about social and economic changes. Martha thus shows a clear-cut shift from the Marxist view, which lays emphasis on social change as a necessary condition for the progress of mankind. She thus abandons all hopes of finding a solution through collective political action.

The *Golden Notebook*, which was published in 1962, between the publication of *Ripple from the Storm* and *Landlocked of Children of Violence* series, is also concerned with politics in its first section entitled “The Red Notebook”. The novel consists of four sections named “Black”, “Red”, “Yellow”, and finally “Golden”. “The Red Notebook” has a precise date of January 1, 1950. It shows the heroine Anna’s and also of her creator Lessing’s firm commitment to communism. The title itself suggests Lessing’s leanings towards the Leftist politics.

There is an obvious autobiographical element in *The Golden Notebook*. The heroine Anna Wulf, like Martha Quest, represents the author Doris Lessing herself. Doris Lessing, however, does not only reveal her subtle shifting of loyalty to communism through Anna wulf’s fuller character portrayal but also depicts the circumstances and later stages which lead to further political metamorphosis in her life. Ruth Whittaker observes in this regard.

The *Red Notebook* is mainly to do with Anna’s experiences with the British Communist Party for 1950-57, her growing unease with it, and her final extrication from it. (Doris Lessing 67)

Anna, a person with integrity, can only project; she cannot change a deteriorating situation. After the death of Stalin in 1953, Anna looks for a meaningful allegiance to communism. Her renewed sense of purpose in the communist party is, however, short-lived for she discovers that the situation, she had sensed earlier, and which had led to her dissatisfaction with the party, has not changed at all. Talking to Jack, a party member, Anna explains her reason for both becoming a communist and for leaving the Party:

Alienation being split it’s the moral side, so to speak, of the communist message. And suddenly you shrug your shoulders and say because the mechanical basis of our lives is getting complicated, we must be content to not even try to understand things as a whole... (297)

Anna joins the communist party because of a need for wholeness, for an end to the split, divided, unsatisfactory way to live in. When it fails to make her achieve this objective she leaves it and moves to another commitment. As an enlightened liberal White, Anna cannot assimilate the inconsistencies and pettiness of communism, and moves towards an area of sex and marriage and concurrently her need for psychoanalytic counseling.

*The Good Terrorist* (1985) marks the end of Doris Lessing’s concern for the political commitment as begun in *Martha Quest*. It is not because she loses hope and faith in politics as an effective means of change in man’s predicament. Dorothy Melling in *The Good Terrorist* knows that for the members of communist center Union, the change simply means “how to get power for you.”(Lessing *The Good Terrorist* 330)

Dorothy’s words carry weight, because she too has been a communist, and her ire is not directed only at Alice, but at a friend and contemporary Zoe. The activities of the misguided terrorists are self-destructive. That is what happens when explosive loaded car kills Faye and injures Jasper seriously. Communists apparently supporting the cause of a



united Ireland were exploiting the youths for their own ends.

The novella, *The Temptation of Jack Orkney*, reveals the extreme type of dissatisfaction with political activities. It does not have as its characters idealistic communists who work around for the party even though they know about Stalin's excesses. Its characters are the most generous and forward-looking progressives of the seventies. Orkney realizes that all of their labour will accomplish nothing:

What he could not endure was that his son, all of them would have to make the identical journey he had his contemporaries had made, to learn exactly the same lessons as if they'd never been learned 41 before .....That humanity was unable to learn from experience was written there for everyone to see. (Lessing *Collected African Stories Vol.2* 274-75)

In a series of lectures collected in her work entitled *Prisons We Choose to Live Inside*, Doris Lessing recounts the reason that initially attracted her towards communism, and after a brief period, led her to leave it. She remarks:

I went through a period of being a communist. It was a conversion apparently sudden and short-lived. Communism was in fact a germ or virus that had already been at working me for a long time. It was because of my rejections of the repressive and unjust society of old White dominated Africa. We believe that when the war would be over, everyone would recognize the blessings of communism and the world would be communist. It would be without class, race or sex prejudices. Everyone would be living in harmony, love, plenty of peace forever. (*Prisons We Choose to Live Inside* 28)

She, however, realized that the promises of an utopia made during the war time were all false: "Communism, has turned out so badly, proved itself not only one of the bloodiest tyrannies but also so inefficient that any type of regime no matter how bad, is preferred to it."(30) In 1967, she had believed that the communist countries, save for China had all become much more democratic. Lessing, who like so many idealists considered communism as a panacea for the world's economic and social ills, was disenchanted after some years of allegiance.

## CONCLUSION

Lessing has showed the socio-political changes during her stay in England and she also felt the impact of political activities and joined Communist Party. The social and political changes in Great Britain gave rise to the myth of classlessness, which was widely accepted. Though she gradually established herself as a writer but the political impact can be seen in many ways as the impact of Russian revolution changed her life and she completely transformed as her eyes are opened, and ears made to hear; it was like a rebirth for her.

The concluding portion is in the form of paper as her mature consciousness experiences the need for people to have a higher working of the mind, through which humanity can proceed to a higher level of evolution. She realizes that social changes are not possible without inner change and believed that our society must be without class, race or sex prejudices and live in harmony with plenty of peace, love, forever.

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The editor-in-chief of *International Journal of English Literature and Social Sciences* is awarding this certificate of publication to **Dr. N. M. Shah** in recognition of his/her paper entitled below which was published in *International Journal of English Literature and Social Sciences (IJELS)(ISSN: 2456-7620): Vol-5, Issue-5, Pg.: 1724-1729*, . This Journal is a refereed, double-blind and peer-reviewed research journal published bi-monthly by *Infogain Publications*.

Paper Title: "***Doris Lessing's Socio- political Consciousness***"

Author(s): ***Ms. Shikha Sharma, Dr. N. M. Shah***

DOI: 10.22161/ijels.55.59

Date of Certificate Generation: 05-Nov-2020



*Editor-In-Chief*

***International Journal of English Literature and Social Sciences (IJELS)***

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