

TRIBHUVAN UNIVERSITY

The Golden Notebook: A Feminist Trauma Narrative

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Ms. Pinki Chhetri has completed her thesis entitled “*The Golden Notebook: A Feminist Trauma Narrative,*” under my supervision. She carried out her research from August 2010 to February 2010. I hereby recommend her thesis be submitted for viva- voce.

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The thesis entitled “*The Golden Notebook: A Feminist Trauma Narrative*”, submitted to the Central Department of English, Tribhuvan University by Pinki Chhetri has been approved by the undersigned members of the Research Committee.

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Abstract

The present research on *The Golden Notebook* by Doris Lessing attempts to show a vivid portrayal of traumatic experiences, especially the female characters of mid-century England triggered by The Great War. The war that inaugurated intergenerational trauma for Anna and her fellow “children of violence”, born after 1918. Along with personal experiences, external circumstances also lend the characters to a chaotic atmosphere. Women are bringing up children of their own, taking lovers, having careers in the arts and professions. The traumatic experiences of being isolated, alienated, incompleteness had engulfed them. Lessings’ female characters either Anna or Molly wanted to be independent like males in their society. Being free from marital bond, Anna realizes that the freedom of the independent woman is more restrictive than marriage, for it condemns her to emotional isolation and sexual abuse. The female characters are condemned to face anxiety either in their personal relationships or in social fields concerning in their careers or in politics. Lessings’ novel captures the painful withering away of the belief in communism. To come out of the trap of mental disillusionments, the protagonist, Anna reconciles her traumatic experiences as *The Golden Notebook* that is also a heal for her fragmentariness, incompleteness, disinterest, self-hatred, and corporeal abjection. She reformulated her most traumatic experiences into a narrative that finally brought her out of her traumatic hangover.

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I. Doris Lessing and Traumatic Mentality

Doris Lessing in her book, *The Golden Notebook* portrays the protagonists Anna and Ella as traumatized characters because of the failure in their familial and personal relationships. Anna the author appears to be working through both psychologically and artistically, the debilitating effects of relational trauma in terms of sadomasochistic liaisons that replicate paternal rejection. Similarly, Ella longs to have a baby with her married lover Paul; he is on the other hand, scheming to free himself from the bonds of affections. Being despaired both Anna and Ella unwittingly embraces relations that paradoxically replicate the post-traumatic behavior. Ella's loveless affair with a comically infantile American CyMaitland and Anna's relationship with Nelson proves their anhedonia as a result of the traumatic experience that they faced under the trap of patriarchy.

The Golden Notebook can be considered as the artistic reformulation of Post-traumatic stress originally originated by familial as well as existential alienation that the female protagonists are suffering from. For Anna, the most insistent trauma culminates from the dissolution of her long-term love with Michael, a married physician whose companionship has sustained her for the past five years. The reader watches Anna cooking, and then waiting for her disaffected lover who refuses to come. With the disintegration of relationships, Anna's psyche too shatters. The actual break-up is implicit but textually elusive as Anna's trauma is imaginatively recreated in her fictive surrogate *The Yellow Notebook* through Ella. Like Anna, Ella too is disabused about the nature of her love affairs with Paul. She learns from her employer Mr. West that Paul fled England to escape from her. Like Anna, Ella too becomes desperate lonely and tormented by nostalgic desire, she slips into a loveless affair with an American CyMaitland.

Although dramatized by the breakdown of love relationships and communication alliances Anna till has the courage to explore the arts, scraps and fragments of her shattered subjectivity. The emerald crocodile of her dreams functions as a symbol of ongoing psychological faith in narrative recovery.

Anna discovers how she is manipulated, how her identity is shaped by the surrounding cultural belief systems. Yet this doesn't stop Anna from participating in all activities of the communist party while she is ironically aware of its irrationality. She escapes the disintegration. She focuses on her duty to care her child, takes a job as a social worker and completes the novel she had abandoned when she began her notebooks.

Works by feminists in the 1970s argued the traits of victims of incest, child abuse, rape were similar to the traumatic experiences of the First and the Second World War combat survivors. Thus, the sense of trauma is also experienced equally by abused women like the mass who tolerated once the genocides of the First and the Second World War. Events that gave rise to what we categorize today as symptoms of trauma generally involve force and violence. Often this is a threat to those people involved, their lives and integrity as in rape, torture or child abuse. It may also involve witnessing the horrific deaths of others. Anyway the victim of trauma feels they were helpless in their enforced counter with death, violence and brutality. Along with these, trauma also has to entail something else; betrayal of trust as well. This is the special instance that makes females' experiences traumatic. Feminist traumas often takes place when the very powers that we are convinced will protect us and give us security become our tormentors.

Our existence relies not only on our personal survival as individual beings but also, in a very profound sense, on the continuance of the social order that gives

our existence meaning and dignity: family, friends, political community, and beliefs. If that order betrays us in some way, we may survive as physical beings, but the meaning of our existence is changed. Events can be seen as traumatic when any illusion of safety or security is broken. For instance a child experiences trauma when the betrayal occurs by the person the child trusts the most.

Doris Lessing was born Doris May Tayler in Persia (now Iran) on October 22, 1919. Both of her parents were British: her father, who had been crippled in World War I, was a clerk in the Imperial Bank of Persia and her mother had been a nurse. In 1925, lured by the promise of getting rich through maize farming, the family moved to the British colony in Southern Rhodesia (now Zimbabwe). Doris's mother adapted the rough life in the settlement, energetically trying to reproduce what was, in her view, a civilized, Edwardian life among savages; but her father did not, and the thousand-odd acres of bush he had bought failed to yield the promised wealth.

In 1937 Doris Lessing moved to Salisbury, where she worked as a telephone operator for a year. At nineteen, she married Frank Wisdom, and had two children. A few years later, feeling trapped in a persona that she feared, would destroy her, she left her family, remaining in Salisbury. Soon she was drawn to the like-minded members of the Left Book Club, a group of Communists who read everything, and who did not think it remarkable to read. Gottfried Lessing was a central member of the group; shortly after she joined, they married and had a son.

During the postwar years, Lessing became increasingly disillusioned with the Communist movement, which she left altogether in 1954. By 1949, Lessing had moved to London with her young son. That year, she also published her first novel, *The Grass Is Singing*, and began her career as a professional writer.

Lessing's fiction is deeply autobiographical, much of it emerging out of her experiences in Africa. Drawing upon her childhood memories and her personality, and the conflict between the individual conscience and the collective good. Her stories and novels are set in Africa, published during the fifties and early sixties, about the dispossession of black Africans by white colonials, and expose the sterility of the white culture in southern Africa. In 1956, in response to Lessing's courageous outspokenness, she was declared a prohibited alien in both Southern Rhodesia and South Africa.

Over the years, Lessing has attempted to accommodate what she admires in the novels of the nineteenth century - their "climate of ethical judgment" - to the demands of twentieth-century ideas about consciousness and time. After writing the *Children of Violence* series (1951-1959), a formally conventional *bildungsroman* (novel of education) about the growth in consciousness of her heroine, Martha Quest, Lessing broke new ground with *The Golden Notebook* (1962), a daring narrative experiment, in which the multiple selves of a contemporary women are rendered in astonishing depth and detail. Anna Wulf, like Lessing herself, strives for ruthless honesty as she aims to free herself from the chaos, emotional numbness, and hypocrisy afflicting her generation.

Attacked for being "unfeminine" in her depiction of female anger and aggression, Lessing responded, "Apparently what many women were thinking, feeling, experiencing came as a great surprise" (9). As at least one early critic noticed, Anna Wulf "tries to live with the freedom of a man" - a point Lessing seems to confirm: "These attitudes in male writers were taken for granted, accepted as sound philosophical bases, as quite normal, certainly not as woman-hating, aggressive, or neurotic"(9).

In the 1970s and 1980s, Lessing began to explore more fully the quasi-mystical insight Anna Wulf seems to reach by the end of *The Golden Notebook*. Her "inner-space fiction" deals with cosmic fantasies (*Briefing for a Descent into Hell*, 1971), dreamscapes and other dimensions (*Memoirs of a Survivor*, 1974), and science fiction probing of higher planes of existence (*Canopus in Argos: Archives*, 1979-1983). These reflect Lessing's interest, since the 1960s, in Idries Shah, whose writings on Sufi mysticism stress the evolution of consciousness and the belief that individual liberation can come about only if people understand the link between their own fates and the fate of society.

Lessing's other novels include *The Good Terrorist* (1985) and *The Fifth Child* (1988); she also published two novels under the pseudonym Jane Somers (*The Diary of a Good Neighbor*, 1983 and *If the Old Could . . .* 1984). In addition, she has written several nonfiction works, including books about cats, a love since childhood. *Under My Skin: Volume One of My Autobiographies, to 1949* appeared in 1995 and received the James Tait Black Prize for best biography.

Doris Lessing's characters live in a western world, in a more or less flourishing economy, where they need not worry about food, clothes and other consumer's goods. Their approach to communism is consequently ideological; they need not undergo physical sacrifice in order to defend their ideas. This point becomes very clear gradually, as Anna drifts away from her communist friends, fits more and more closely in her capitalist surroundings, gives up working for free for the party, and, on the last page of the novel, as a final blow to everything she has been, she announces she is going to take a job. She is also going to join the Labor Party and 'teach a night-class twice a week for delinquent kids. This is what happens in *The Golden Notebook*. There seems to be no other way. When Lessing finishes

describing her characters' involvement with communism, there comes in a grim hopelessness. The world is as it is, and we had better not try to change it. Any change (in the direction of communism, at least) is a change for the worse.

Martha Quest (1952) is the first novel of the cycle *Children of Violence*. It announces Lessing's major themes, all crammed in a pseudo-realistic text, heavily influenced by the stream of consciousness. It is hard to summarize this plot less novel, which however teems with incidents, like most Desperado novels. It is equally hard to forget this chronological maze, this apparently straightforward tale strewn with the most indirect approaches that can be devised. At first sight, Doris Lessing is a tame story-teller that leaves a bitter taste on your palate, an uncomfortable anxiety at the back of your mind. On second thought, she is the hidden dynamite, the detonation of common sense in search of an enraged–Desperado–author. An author impatient with all conventions, yet weary with endless attempts, a mixed mood, of exploration and familiarity. The question mark among the literary Desperadoes at the turn of the millennium.

The story begins on the farm of the Quests, in South Africa, when Martha is fifteen. No lyrical or memorable quotation ever comes our way. Everything must stay – and be narrated – as commonplace as it can get. The obvious message of this book, as well as of others by Doris Lessing, (*The Golden Notebook*, *The Good Terrorist*, *The Fifth Child*), is that any family is a failure. Martha is 'resentful of her surroundings and her parents.' At the end of the book, she is actually getting married to a man she resents. We could safely say she even resents herself. She experiences, at fifteen, 'that misery peculiar to the young,' but she is not out of her misery at eighteen, when she marries Douglas out of an unexplained and unexplainable

impulse or web of circumstances. She was tormented, and there was no escape from it, in pure and genuine Doris Lessing's tradition.

The Memoirs of a Survivor (1974) is an endless novel that half foretells (quite accurately, in part), half imagines. Violence seems to be a favorite theme with Doris Lessing. We have here the violence of humans reversing to primitivism and cannibalism. The book slightly reminds us of *The Good Terrorist* (with its squatters) and *The Fifth Child* (as another parable or explanation for teen-age criminality). The place of the plot is England, yet nowhere (a dystopia, again), the time is not far away in the future (a generation later, most likely). A huge migration is on its way. Civilization is falling apart; people leave everything (homes, appliances, jobs) in order to flee the gangs of teenagers that are no longer human, basically.

In Lessing's *The Golden Notebook*, Lessing has her protagonist Anna Wulf defines a principal conundrum of modern life by speculating that 20th century society involves confrontation with existential, cultural, relational and psychic trauma. As Lessing told in an interview: "I fell as if the bond has gone off inside other person around me that's what I mean by the cracking up. It's as if the structure of the mind is being battered from inside" (65-66).

As Jessica Benjamin explains in the bound of love:

The failure of the idealized father of rapprochement to provide a recognizing response is often a pivotal issue in a girl self formation. This idealized figure is maintained internally...because he remains the symbol of ...self realization, even as the child protests against her mother's helplessness and in effectuality. Ella's father feels convinced that people are just cannibals unless they leave each other alone. (464)

Through Ella, Anna actually explores her own experiences. Like Anna, Ella, too suffers from paternal avoidance and rejection in love relationships. Such betrayal profoundly affects her psyche. Like Ella, Anna becomes depressed and loses her feelings of self-confidence and independence. She feels her identity undergoing a crisis.

However this text has not been researched from the lens of feminist trauma narrative, without which the complete understanding of the meaning of the text *The Golden Notebook* remains uncovered.

The research is divided into four chapters: Introduction, Theoretical Tool, Textual analysis, and Conclusion. The general way to prove the application of the tool is given in Introduction along with the some critic's view on the text. In the second chapter, the general introduction of the theoretical tool, Trauma Theory and the opinions of different theorists are included. In the third chapter, the application of the tool in the text is shown to be proved citing different statements from the text and comparing them with the tool. In the concluding chapter, the basic finding of the research is mentioned in relation to above mentioned three chapters.

II. Reading Trauma Theory

The term "trauma" denotes to the deed done by the aberrant mind to the body which provides a method of interpretation of distress, disorder. The origin of trauma is a medical term of Greek referring a severe wound or injury and the resulting after effect. It shows the direct reaction in abnormal phenomena that becomes more uncommon and stressful. Trauma can also be taken as psychological casualty, resulting in mental and emotional disorder. It is related with brain. It is failure to maintain psychological equilibrium. This failure to maintain psychological equilibrium increases irritability and disturbance on sleep. Moreover, it becomes problematic when it is reflected in the repetitive action. Trauma as a form of terror management contributes to the condition of an individual's psychic ruin. These instances will enjoy psychiatric intervention for the purposes of gauging and mediating a person's potential for violence as a means of exercising his or her post-traumatic demonstration.

Trauma theory synthesizes resources from a number of critical schools. Freudian psychoanalysis provided model of traumatic subjectivity and various accounts about the effect of trauma on memory. Feminism generated not only the crucial political context but also a model of community for speaking out about forms of physical and sexual abuse that has been borrowed by subsequent 'survivor' groups. New historicism, fascinated by the ideological omissions and repressions of historical narratives developed a mode of dissident or countervailing recovery of what had been silenced or lost in traditional literary histories. Finally, deconstruction particularly in American Yale school version redirected its concerns with reference, representation and the limits of knowledge to the problems of trauma.

Cathy Caruth in “Unclaimed experience: Trauma and the Possibility of History” describes trauma as an overwhelming experience of sudden, or catastrophic events, in which the response to the event occurs in the often delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena. She cites the example of a soldier:

Confronted with sudden and massive death around him and suffers this sight in a numbed state only to relive it later on in repeated nightmares, is a central and recurring image of trauma in our century as a consequence of the increasing occurrence of such perplexing war experiences and other catastrophic responses during the last twenty years physicians and psychiatrists have begun to reshape their thinking about physical and mental experiences, including most recently the responses to a wide variety of experiences (including rape, child abuse, auto and industrial accidents and so on)” which are now often understood in terms of the effect of “post-traumatic stress disorder”.
(183)

Cathy Caruth points in her “Introduction to Trauma: Explorations in Memory”, the issue of trauma emerged from an originally fragmented (psychiatric, psychoanalytical and sociological) discourse on reactions to catastrophes in the wake of the Vietnam War, and received its more solid status as topic of inquiry at the moment of its codification in 1980 as PTSD (post-Traumatic stress disorder) by the American Psychiatric Association.

Trauma theory as a privileged critical category includes diverse fields with its special focus on philosophical, ethical, psychological and aesthetic questions about the nature and representation of traumatic events. These concerns of trauma theory

“range from the public and historical to the private and memorial” (497). Its thrust lies on its fruitful enigmatic survival of problems and destruction as metaphor of unpredictability. It exposes not only a phase of destruction but an enigma of survivals, a metaphor of existence.

The problem of trauma is raised most directly in one of the first major works on trauma in this century, Freud's *Beyond the Pleasure Principle*. In this work Freud represents trauma as a theory of the peculiar incomprehensibility of human survival. Freud argues that it is traumatic repetition rather than the meaningful distortions of neurosis that defines the shape of individual lives. What causes trauma is a shock that oppresses to work vex much like a threat.

From Freud's perspective the survival of trauma is more than the fortunate passage past a violent event a passage that is accidentally interrupted by reminders of it, but the endless inherent necessity of repetition which ultimately may lead to destruction. The postulation of a drive to death that Freud ultimately introduces in *Beyond The Pleasure Principle*, would seem only to realize the reality of the destructive force that the violence of history imposes on the human psyche, the formation of history as the endless repetition of previous violence.

If we attend closely however, to Freud's description of the traumatic nightmare of the accident, we find a somewhat more complex notion of what is missed, and repeated, in the trauma. In the description of the accident dream, indeed, Freud does not simply attribute the traumatic fright to the dream itself, but to what happens upon waking up, “Dreams occurring in traumatic neuroses have the characteristic of repeatedly bringing the patient back into the situation of his accident a situation from which he wakes up in another fright”(68).

If "fright" is the term by which Freud defines the traumatic effect of not having been prepared in time, then the trauma of the nightmare does not simply consist in the experience within the dream, but in the experience of waking from it. It is the experience of waking into consciousness that is peculiarly identified with the reliving of the trauma. And as such it is not only the dream that surprises consciousness but indeed the very waking itself that constitutes the surprise: the fact not only of the dream but of having passed beyond it what is enigmatically suggested that is that the trauma consists not only in having confronted death but in having survived precisely without knowing it.

When one returns to in the flashback, is not the incomprehensibility of the event of one's near death, but the very incomprehensibility of the event of one's near death, but the very incomprehensibility of one's own survival. Repetition in other words, is not the attempt to grasp that one has almost died, but more fundamentally and enigmatically, the very attempt to claim one's own survival. If history is to be understood on the history of trauma, it is a history that is experienced on the endless attempt to assume one's survival as one's own.

One of the leading scholars of trauma theory, Cathy Caruth, argues that trauma as it first occurs is uncertain, but that the survivors uncertainty is not a simple amnesia; for the event returns, as Freud points out, insistently and against their will. Caruth, here, refers to latency, the temporal delay, that must not be misinterpreted as repression because the trauma shows up with revenge over a period of time, especially when caused by a similar event.

Trauma theory concerns itself primarily with the temporary delay as the discourse of history which raises the question that asks [us] how we

can have access to our historical experience, to a history that is in its immediacy a crisis to whose truth there is no simple access. (Caruth 6)

The late twentieth century is a time marked, indeed defined by historical catastrophe. World wars, local wars, civil wars, ideological wars, ethnic wars, the two atomic bomb attacks, the cold war, genocides, famines, epidemics and lesser upheavals of all kinds. These events and the visual representations of these events have in large part shaped contemporary American modes of viewing the world.

But "trauma" is not simply another word for disaster. The idea of catastrophe as trauma provides a method of interpretation. As it posits that the effects of an event may be scattered and manifested in many forms not obviously associated with the event. Moreover, this dispersal occurs across time. So that an event experienced as shattering may actually produce its full impact only years later. This representational and temporal hermeneutics of the symptoms has powerful implications for contemporary theory. In its emphasis on the reflective reconstruction of the traumatic event, a traumatic analysis is both constructivist and empirical. It pays the closest attention to the representational means through which an event is remembered and yet retains the importance of the event itself, the thing that did happen.

Thus a concept of trauma can be of great value in the study of history and historical narrative, and also of narrative in general, as the verbal representation of temporality. The ideas of trauma also allows for an interpretation of cultural symptoms of the growths, wounds, scars on a social body and its compulsive repeated actions. For instance, a sense of the dynamics of trauma offers a new understanding of the determinant returns of family disasters on talk show that goes beyond discussions of market share and public taste. A theory of trauma in addition suggests ways of reconceptualizing important directions in critical theory itself. In particular, the recent

crisis in poststructuralist thought brought on by the Heidegger and deMan controversies seems to require a way of thinking about how events in the past return to haunt the present. More fundamentally, it may be useful to look again at the rhetoric of poststructuralist, and postmodern theory. Their emphases on decentering, fragmentation, the sublime and apocalyptic and explore what relations they might have to the traumatic historical events of mid-century. This question becomes more immediately relevant when we see thinkers like Jacques Derrida, Jean Francois Lyotard and Hayden White while writing explicitly about the Holocaust in the 1980s in ways that seem uncannily to echo earlier work of theirs which, while full of rhetoric of catastrophe, contained no references to the history.

Finally, a theory of trauma intersects with other critical vocabularies which problematize representation and attempt to define its limits - discourses of the sublime, the sacred, the apocalyptic, and the other in all its guises. Trauma theory is discourse of the unrepresentable of the event or object that destabilizes language and demands a vocabulary and syntax in some sense unfair with what went before.

In “Unclaimed Experience: Trauma, Narrative and History”, Cathy Caruth is concerned principally with questions of reference and representation: how trauma becomes text, or as she puts in her introduction how wound becomes voice.

Caruth argues that trauma as it first occurs is incomprehensible. It is only later, after a period of latency that it can be placed in a narrative, “the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located” (8). Traumatic narrative, then, is strongly referential but not in any simple or direct way. And the construction of a history develops from this delayed response to trauma, which permits “history to rise where immediate understanding may not” (11). Furthermore, in tracing the traumatic returns in the text of *Moses and Monotheism*,

Caruth argues that the historical narrative arises from such intersections of traumatic repetitions, that “history, like trauma, is never simply one's own, that history is precisely the way we are implicated in each other's traumas” (24).

Kali Tal, in “Words of Hurt: Reading the Literatures of Trauma”, takes an approach entirely different from those of Lacapra and Caruth. Tal is hostile to psychoanalysis and bases her views of trauma on cognitive psychology and a feminist politics that identifies strongly with the testimonies of rape and incest survivors. This strategy has certain strengths a keen awareness of systemic violence against women and sense of how traumatic literature might produce social change but certain limitations as well most notably, Tal is unable to discuss the social symptom, the transmissions and reverberations of wide spread or systemic violence into forms not overtly testimonial.

Trauma study in arts, explores the relation between psychic wounds and signification. According to Freud, an event that is overwhelming penetrates the shield of the psyche. We either do not have time to prepare for it, or whatever receptive capacities are in the place prove inadequate. Trauma results from an experience that lodges in a person without having been experienced, that is without having fully passed in consciousness or stayed there.

On the level of the affections moreover, trauma study is motivated by concerns about social and moral well being. Freud's early hypothesis about the origin of trauma that what overwhelmed the psyche was often a premature erotic arousal or sexual aggression had a culture specific component. Just as today there is the impact of specific historical shocks like the Holocaust and other genocides, but also the impact of electronic media on the feelings of viewers, especially the transmission that can be named as 'Distance suffering'.

How trauma affects the formation of words or how words deal with trauma, can be viewed as a technical matter in which the focus becomes what region and processes of the brain are involved. But neurology, cognitive science, or a formal therapy are not the primary concerns of trauma study in the arts. In so far as there is an established field to which it belongs it would be close to semiology in Saussure's definition as the study of signs within the context of social interaction.

Geoffrey Hartman comments on the related matter in his essay; "Trauma with the Limits of Literature",

The vicissitudes of compassion and the imperative to overcome indifference (onesthesie emotionally) in viograte an inquiry into the emotional sequella of trauma. William Blake rightly exposed the hypocrisy of sentimentalism ('Mercy could be no more 1st there was nobody poor/ and pity no more could be / if all were as happy as we'). But in a society of the spectacle, one that manipulates the eyes, moral reflection is found to go beyond social satire as does Blake's own poetry as a whole. Remedial measures to lessen everyday injustice as well as to prevent massive atrocities are more visionary than ever. In the search for such remedies the spectator theory of knowledge, explicit since the enlightenment and which assumes the safe distance and ideal objectivity of the knowledge seeker, needs revision. (258)

As a specifically literacy endeavor trauma study explores the relation of words and wounds. Its main focus is on words that wound, and presumably can be healed, if at all, by further words. But hurt, striking deeper than we realize also comes through theoretical inadequacy of what is heard or read, when the words searched for cannot address or redress other shocks including visual images with a violent content.

The impact of major traumatic events is never identical to any two people and those trauma manifests where political and psychological forces fuse. On this point Deborah M. Horvitch cites Cathy Caruth, who has written extensively on psychoanalysis and trauma theories, states: “If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not-knowing. And it is, indeed at the specific point at which knowing and not knowing intersect with the language of literature and the psychoanalytic theory of traumatic experience precisely meet” (5).

Cathy Caruth, who is very famous for her ideas of latency, argues that trauma as it first takes place is uncertain, but that “the survivors uncertainly is not a simple amnesia; for the event returns as Freud points out insistently and against will” (6). Her ideas reinforce the fact that the trauma can’t be forgotten. Caruth gives emphasis on the part of latency the temporal delay that should not be misunderstood as repression because trauma in its very nature, displays with a vengeance over a period of time, especially when triggered by a similar event.

Literature both recognizes and offsets that inadequacy. If there is a failure of language, resulting in silence or mutism, then no working through, any catharsis, is possible. Literary verbalization, however, still remains a basis for making the wound perceivable and the silence audible. As in Hopkins’s ‘elected silence sing to me/ and beat upon May whorled ear, ‘what seems to be given up is not given up. We are taught to read for what is without words, or as yet beyond their reach: for the wound as well as the power of signification that contains or composes it.

Ryan LaMotte in “Freud's Unfortunates: Reflections on Haunted Beings” who knows the disaster of severe Trauma says:

Those people who speak about and are haunted by, their experiences of severe trauma violent, over whelming and humiliating experiences perpetrated by other human beings. These traumatic experiences are neither repressed nor defensively dissociated, in the sense that the trauma is defensively unformulated or formulated and sequestered outside, the realm of consciousness and self-reflection. They do not defensively dissociate behavior, affect, sensation or knowledge. Those people are aware of the event and are able to speak about the trauma, often with great eloquence and emotional impact. They remember and speak about the trauma, yet the trauma continues to haunt them for the rest of their lives, though not necessarily by sensory fragments that overwhelms them. (544)

He means to indicate that remembered traumatic experiences continue to plague or haunt a person throughout his/her life. By listening to their stories and struggles provides clue to questions that rightly continue to capture the attention of those interested in helping and understanding people who have undergone severe trauma.

LaMotte further suggests

This group of people, which Freud called unfortunates, can tell us something about the nature of violent trauma, the limits of personal and communal self - reflection and of symbolic capacities to process extremely violent human trauma, and the idea of dissociation. Briefly my claim is that severe trauma result, in a form of knowing that is disastrous and consequently haunting to persons who continue to remember and speak affectively about their experiences. Severe trauma is a violent eclipse of trust and loyalty necessary for a stable and vital

sense of self. The annihilation of trust and loyalty in the moment of severe trauma means that these experience, in part, lies forever outside a person's capacity to grasp them through the use of language and yet, paradoxically, the victim can and needs to speak about the trauma.

(545)

Actually, severe trauma makes a hole in the very ability to make use of language in constructing self- experience and communicating this to others. The experience of severe trauma haunts not simply because it is related to feelings to powerlessness and physical pain: surely reasons enough for distressing remembrances. It haunts because it is a memory that continually reminds the victims the certainties they unconsciously and of necessity, hold with regard to constructing, understanding and communicating their experiences as well as knowing/ possessing themselves, are fragile and can be, and have been, annihilated. In other words, the survivor's sense of self and identity is preserved by language and narrative, providing shared discourse as well as subjective and inter subjective knowledge and understanding. This embodied narrative socially structured self, however, is haunted and disrupted by the trauma that threatens to negate self, inter subjectivity foundations of trust and fidelity in human relations.

Disastrous experience at its core represents unformulatable experience. It can be known, and yet it is never known in the sense of being understandable and communicable. Indeed, the communication of disastrous experience leaves listeners bewildered anxious and speechless. It is not only that the listener experiences the deep powerlessness associated with the traumatic experience. That is difficult enough. Rather it is that the absence of trust and the very negation of self-experience and identity evokes horror. Speaking about the disaster is a form of communication that

leads to the edge of the black hole of trauma which disfigures language, defies narrative, annihilates representations, destroys community and threatens the very structures of being human.

Disastrous knowledge is also revealed in the sense of inescapability or being haunted. The trauma is like a stain that cannot be washed clean. Some realities in human life cannot be formulated and not all brokenness can be fully repaired. The patient's story of the trauma confines to haunt the therapist, which discloses the patient's dilemma of having to live with "it". Therapy, in part, is walking with the patient to the abyss to severe trauma, all the while recognizing, confirming and affirming self and community.

In a nutshell, trauma is intrinsically multidisciplinary. Trauma happens due to horror, terror, discrimination, hate, betrayal and biasness which are preoccupied in the mind of the person. Similarly politics may be the prominent factor to create trauma. By directly confronting the terror and disease of psychological trauma, then reformulating traumatic experience in the shape of healing narrative, traumatic experiences can be creative.

III. *The Golden Notebook* –A Heal of Traumatic Experiences

The Golden Notebook has expressed many women's experiences in print for the first time. The novel explores issues of intimate relationships, sexuality and identity which haven't previously been discussed in such details or from woman's perspectives. Through this novel, Lessing anticipates feminist writings of the 1970s and the 1980s that explore the connections between the suppression of women and imperialism and exploitation of the environment. Through these exploitations the female characters; Anna, Molly, Marian, fictional character Ella are condemned to face traumatic experiences that engulfs them to distract from their normal way of lives. They go through various psychic process that one faces in trauma. But later with their serious confrontation with society and normal life they recover out of those traumatic experiences. But anyway, an important part their lives are however drowned in traumatic hangover.

Suzette Henke in her essay, "Reading Doris Lessing Notebook", positions the author as a twentieth-century subject, defined through confrontations with personal, cultural and relational forms of trauma. Henke proposes parallels shared by Lessing, the author, with her mirrored fictional characters, Anna and Ella coping with the intergeneration ally transmitted trauma of World War I, as well as with the relational trauma of distant and with holding fathers and lovers. The fragmented narratives of *The Golden Notebook*, Henke argues, offers evidence of Anna's attempts at "scriptotherapy", recasting emotionally traumatizing events into healing narratives. But they also reveal both Ella's and Anna's compulsive repetition of sexual and relational violation and suggest a more general emotional trauma characteristic of the Twentieth-century subject that is self condemned to live a dissociated life detached from profound feeling intimacy or personal commitment. It is only when Anna is

finally able to acknowledge the self-destructive impulses inside herself. That is symbolized by the figure of the “joy in destruction”, that she liberates herself from patterns of violence initially engendered by her relationship with a cold and possibly abusive father.

Psychologically blocked, disillusioned and physically and socially abandoned by her lover, Anna retreats into the privacy of the four personal diaries which symbolize her life and the four walls which she covers with new clippings to symbolize the world outside herself. She approaches the brink of madness that is the traumatic experiences, but returns in the end to care for her child, take a job as a social worker and completes the novel she had abandoned when she began her notebooks.

In *The Golden Notebook*, Doris Lessing shows the effect on individuals of the chaotic experiences of twentieth century political and social upheaval, giving particular attention to possible consequences of the artist, as an archetypal image of the creative individual. The protagonist is a woman who can reflect the upheaval of modern life to an extraordinary degree through the variety of her life’s involvement as depicted in her notebooks. There are five sections entitled ‘Free Women’ - becomes increasingly significant. The novel defines freedom in two primary ways: on the one hand, “freedom” might signify a unified, integrated subject’s refusal to live according to social conventions, a coming into her “true” identity; on the other “freedom” might signify the chaos or “cracking up” that accompanies the breakdown of social conventions and the disintegration of individual subjectivities. The opening paragraphs of the novel seem to privilege the second definition. In Free women: I, Anna says to Molly, “the point is that as far as I can see, everything is cracking up” (25). Anna appears to understand her world and her experience of that world as

fragmenting and fragmented and to see ‘unity’ as a totalizing fiction. Anna continues ‘wryly’ and “with anger new to Molly, Free woman [. . .] they still define us in terms of relationship with men, even the best of them” (26). In this moment, Anna, complicates her original point about fragmentation. Anna’s theory that “everything is cracking up” is ultimately undermined by the drive-of society, but also of individual subjects—to consolidate both the subject and the work of art as unified entities.

Anna Wulf’s *The Black Notebook* explores the “dark continent” of Africa and forces readers to consider the lives and welfare of Black citizens geographically isolated and culturally remote. Suzette Henke says, “Lessing acerbically reminds us that we avert our attention from the continent of Africa at our peril. Dare we ignore virtual genocide in the Congo and Darfur, the starvation of our fellow human beings in a global village or the uncontrolled plague of HIV – AIDS decimating populations in Africa? Lessing’s political concerns are shockingly relevant at the dawn of the twenty first century” (5).

Similarly Melissa Walker’s essay, “An Eye towards Recovery: Trauma, Nostalgia, and the Bush in African Laughter”, indicates special explorations of the different cultural, psychological and literal understandings of trauma. By focusing on Lessing’s interest in “the interconnectedness of humans and environments” (2). Walker suggests that to Lessing psychological trauma results from both human aggression and from the destruction of the environment and the loss of place, symbolized in Lessing’s literary text either by tensed relationships, or by the degradation of the African bush. Thus Lessing’s text *The Golden Notebook* concerns itself with trauma that people face in racialism along with personal/individual trauma.

In a 1971 introduction to the book, Lessing explains that Anna has multiple notebooks because she “has to separate things off from each other, out of fear of

chaos, of formlessness of breakdown” (7). Anna experiences the condition of breakdown because of traumatic experiences of her personal life. Along with personal experiences, external circumstances also lend the characters to a chaotic atmosphere. Women bringing up children of their own, taking lovers, having careers in the arts and professions weren't the norm in London eleven years after the Second World War except on the margins, in bohemian and lefty circles. Lessing says “when I began writing there was pressure on writers not to be ‘subjective’” (88). Lessing recalls which meant not to suggest that the personal concerns of women regarding their children, their lovers, their careers, were as important as “world historic” events. It probably could never have dawned on the 1950s characters in Lessing's novel, but it must have crossed her mind as she wrote in the early 1960s that events as Soviet style communism failed as a vehicle for massive social transformation in Britain and elsewhere, mass movements for women's rights and civil rights would turn society upside down precisely by wedding the personal to the political. Jo-Ann Mort in his journal “*The Golden Notebook, Reconsiderations*” says could it be entirely coincidental that Anna and Molly's feelings of dissatisfaction, loneliness and incompleteness were reflected in another book published in 1963-Betty Freidan's *The Feminine Mystique*”(89). In such a way traumatic experiences of being isolated, alienated, incompleteness had become frequent. In the novel, the female characters are condemned to face anxiety either in their personal relationships or in social fields concerning in their careers or in politics.

Lessing's novel captures the painful withering away of the belief in communism. In a conversation between Molly and Anna, Molly says she is “sick of it [communism] all” and doesn't “want to bother with it again” (394). Anna responds: “We were communists or near communists or what you ever like for years and years.

We can't suddenly say, oh well, I'm bored" (394). But she can't convince Molly, who tells her, "The funny thing is I'm bored Two or three years ago I felt guilty if I didn't spend all my free time organizing something or other. Now I don't feel at all guilty if I simply don't" (395). Such boredom and lack of conviction is obviously because of their failures of expectations to gain a purpose in life through communism but eventually those expectations collapsed. At last in utter disappointment Anna, too, wades into a debate about a North London by election whether to support the CP candidate to build the Party, her interest in the party continues to unravel. Out canvassing for the CP candidate, she meets several women in their homes, all of whom are polite to her when she says she is there representing the Communist Party, but who are uninterested in politics and anxious to engage Anna, a complete stranger, in discussions about their life's disappointments. Anna returns to Party headquarters to remark that "whenever I go canvassing, I get the heebie-jeebies. This country's full of women going mad all by themselves Well, I used to be the same until I joined the party and got myself a purpose in life" (395). But as she says this, she knows it is not true and tells herself, "The truth is, not true and tells herself, 'the truth is' these women interest me much more than the election campaign" (395). So politics created dilemmas in their lives. Quite contrary to it they expected that a transformative politics of the left must address personal/social dilemmas much as strictly economics ones. Lessing's female protagonists either Anna or Molly wanted to be independent like males in their society. To achieve their wants they accepted fully free lives without any bondage. But such freedom in society is only available to males. Thus, their lifestyles rather condemned them to traumatic experiences. Irving Howe in his *Journal* 1963 comments on the book and places it with a context that resonates for new generation of women:

Anna Wulf and her old friend Molly understand perfectly well that modern woman . . . face crippling difficulties when they choose one or another role of freedom. But they don't fall back upon their charm, wit or headaches; they take their beatings, they ask no quarter, they spin and bear it. They are tough minded, generous and battered-descriptive one is tempted to apply to the author herself, formerly close to the English Communist movement, a woman whose youth in Southern Africa had shaken her into a sense of how brutal human beings can be. Her fund of experience that among women writers her English predecessors seem pale and her American contemporaries parochial. (89-90)

The protagonist of *The Golden Notebook*, Anna Wulf is a blocked writer experiencing a moment of crisis in the writing of fiction after her highly successful realist novel, *Frontiers of War*, which revolved around her own experiences in Rhodesia during the war. Since completing her first novel, she is in a desperate search for an appropriate format to carry on but she experiences an obsession with fragmentation: "things are falling apart" (146). So she goes on to examine her life in contrasting genres and from different perspectives to find an overview to fit the piece into some practicable system. It seems that wholeness does not fit into her experience. This explains the structure of the novel which is parallel to "Anna's mental fragmentation and attempt to come to terms with it to reintegrate herself" (4).

The Golden Notebook is divided into six parts, the first four being subdivided, i.e. there are five separate notebooks and five interspersed sections of free women. Each of the first four opens with an 'episode' of free women which is concluded in

the final section. Here, it must be noted that the details of Anna Wulf's life start to differ from notebook to novel.

Free Women is the conventional novel within the novel. Its flats and bed-sitting room and unconventional way of life that Anna and her friend Molly lead remind us of the bohemian culture of the novels of 1950s. Anna and Molly are both divorced, each with a child. Molly is an average actress and Anna a writer who can't or won't write again after completing her first successful novel. Besides Anna feels pain after her break-up from a relationship subsequent to her marriage, from Michael, which has also now ended.

Each episode of free women is followed by sections in four notebooks as if implying that Anna is not a whole but divided into four; struggling to cover her past, her professional life, her psychosexual conflicts and her politics by means of this fragmented frameworks. All these notebooks have different colors. The entries in The Black Notebook retell her memories of her young womanhood in Central Africa and record transactions relating to frontiers of War and Anna's subsequent dealings with filmmakers about a possible film. The Red Notebook records Anna's political activities her experiences with the communist party and then her disillusionment and decision to leave the party. The Yellow Notebook is her novelist's workbook containing her works in progress a fictionalized account of her relationships of Ella, Anna's alter ego. The Blue Notebook is her diary in which she psychoanalyses her everyday life in the present including Anna's effort to catch 'the truth' by means of the newspaper cuttings she pastes around her walls.

Anna's Jungian psychoanalyst Mrs. Marks tries to convince her to distill her dreams and memories into the framework of mythological archetypes. This seems to

be the root of Anna's dissatisfaction with psychoanalysis and the context of her neurosis:

I'm going to make the obvious point that perhaps the word neurotic means the condition of being highly conscious and developed. The essence of neurotic means the conflict. I've reached the stage where I look at people and say he or she they are whole at all because they've chosen to block off at this stage or that. People stay sane by blocking off, by limiting themselves. (5)

In the light of Anna's statement, Anna's division of experience into the implied division of self as a way of "blocking off to be made whole" (6). Yet we must also consider that she finds comfort in the mythic patterns of her disturbing dreams- "because all the pain, and the killing and the violence are safely held in the story and it can't hurt me" (7). It seems that finding the same comfort in the neediness to turn to conventional narrative structures when she transforms her life into her novel.

It is true that Anna opposes to the linguistic and literary conventions of the systems by producing a multilevel structure linking authors, characters and readers in a series of multiple versions. If we consider the fact that she is a frustrated writer who experiences ongoing dilemma between the fear of the potential reader and a longing for his approval, we would understand the dialectic format of her novel representing both emotional and aesthetic stalemate. Let's take it in aesthetic terms first. Tommy is Anna's best friend Molly's troubled son. He reads her notebooks without asking as a result of which Anna feels exposed and humiliated. The following lines may help us in understanding how Anna feels helpless in the face of 'being read' and labeled as a dishonest failure:

‘Why aren’t you honest with me Anna?’ This last phrase he positively shrieked at her; his face was distorted. He glared at her, and then turned quickly, and as if he had needed this flare of anger to give him courage, he began examining her notebooks, his basket in stubborn opposition to the possibility of her preventing him. Anna sat still, terribly exposed, facing herself into immobility. She was suffering, remembering the intimacy of what she had written. And he read on and on, in a stubborn fever, while she simply sat there. Then she felt herself go in to a kind of stupor of exhaustion and thought vaguely: Well, what does it matter? If this is what he needs, then what does it matter what I feel? (8)

Tommy looking from above her work has the power and authority by questioning Anna’s four separate notebooks and judging her being ‘irresponsible’ by “just making patterns, out of cowardice”(9). He has the readerly triumph by expressing the reader’s need. Mrs. Marks, her psychoanalyst, blames Anna for writing only for herself. Anna’s answer gives us a good clue about her fear of exposure to a potential reader/critic. She says that writers are afraid of what they are thinking. This same duality between this fear of disapproval and inadequacy and the desire to be appreciated occurs in her womanhood as well. Anna submits to Tommy’s cruel invasion of her notebooks just like the women in her novel accept cold and cruel treatment of Richard, Michael, Paul, Willy, Tommy, the ‘fictional’ Paul, Nelson, Saul, with passive female acceptance. Only Ella, Anna’s alter ego in the shadow of the third, her uncompleted novel within the novel, says I hate them all. Yet she, too, has anxieties about unworthiness and inferiorities comparing herself to her lover Paul’s wife then to Paul himself, then the envied ‘third’ a younger version of herself.

This is indeed what Anna feels as a result of her writer's block: self-loathing. She longs for male recognition and approval. However she is ashamed of her inability to impose what Tommy the reader needs; a unified vision, wholeness on her writings the shame creates her block limiting her to fragmented notebooks. Yet she proceeds to impose 'formlessness' onto her writings by producing a formal complexity.

Anna's political consciousness may be seen as a further reason for her failure to write another novel. In one of *The Red Notebooks*, the Party members discuss a Stalinist pamphlet on linguistics. Anna's reaction to the formulae her comrades find when speaking about Stalin reflects her painful awareness that words can be a poor substitute for action, "the thinning of language against the density of our experience"(10). She feels guilty by isolating herself in her notebook world instead of seriously devoting herself to social work.

In the *Notebooks*, Anna is still not recovered after being abandoned by Michael and disintegrates when she sends her daughter Janet away to school. Anna's description of her breakdown with a young American called Saul who is refugee from McCarthyism and is himself a blocked writer on the verge of madness is nothing like its fictional version where Saul is replaced with Milt, a pale shadow of Saul Green.

This distortion continues until Anna confronts Saul, as Lessing pronounces in the Preface, her alter ego, near the end of the novel. Then the notebook division breakdown, which becomes, in *The Golden Notebook*, a record through breakthrough.

Saul Green is an important figure of *The Golden Notebook* in the sense that he demonstrates Anna by the example of his own illness a formal technique for coping with fragmentation. It is true that Saul is mentally and emotionally unstable is incapable of commitment to monogamy and rebels against wholeness/oneness by escaping into multiplicity. He offers Anna not only the first sentence of her novel,

but-more importantly, a format for her conflicting narrative style. When Anna confronts her male counterpart in Saul's schizophrenia, she learns how to feel deeply but at the same time to control her emotions for the survival. Lessing herself describes the fusion of Anna and Saul by the breakdown of their individual identities:

Anna and Saul Green, the American breakdown . . . into each other, into other people, breakthrough the false patterns they have made their pasts; the patterns and formulas they have made to share up themselves and each other, dissolve. They hear each other's thoughts, recognize each other in themselves. (13)

We can draw a parallelism between Anna and Saul's breakthrough and Lacan's mirror image which explains the misconception of the 'mirror' image as the 'real'. According to Lacan one recognizes his visual image first. However, his/her image in the mirror is always 'other' than one is. What happens in Anna's case is that Anna recognizes herself i.e. her oneness in Saul's image then she comes to accept his maleness and their similarities lead to an attainment of male order in her which finally cures her writer's block. In other words, she too finds her traumatic experiences present in Saul, too. Gayle Green in "Doris Lessing: The Poetics of Change" says: "Saul is an embodiment of all the men Anna has known. He is the 'masculine potential', in Jungian terms, her animus and shows the way out through her breakdown" (14).

To some extent, Tommy was the primal potential critic. But Anna now recognizes otherness of her critical self which is threatening and which has been major source of her writer's block as well as he becomes failure in psychosexual matters. She was passive against male intrusion or male assaults; she did not have the strength to fight back. Anna, the woman, needs a man an 'other'-just as Anna the

writer needs an approving reader. Therefore Anna is dependent, not free as the ironic title 'free women' suggests. Actually, Anna 'the real women' is suffering and going through traumatic experiences because of her loneliness and alienation from her counterparts. She wants moral support and guidelines from them, but can't get. Such unachievement causes trauma.

Lessing herself in a passage from her dream autobiography, *The Memoirs of Survivals*, reflect that humanity's vulnerability to traumatic experience might well be "the secret theme of literature and history, like writing between lines in invisible ink which spring up, sharply black; dimming the old print we knew so well"(151). In her creation, especially in *The Yellow Notebook* Anna confronts and examines the psychological complexity not of the male\female relationship but of the artistic process itself.

Toward the end of *The Golden Notebook*, when Anna is giving into madness during her affair with Saul; her nightmarish vision (of) the power of destruction" also reveals her own contribution of that power. Not only has she indulged, and therefore spread, her longing for dissolution in her past writing, but her very dread of destruction arguments the destruction forces in the world; "[T]he great armories of the world have their inner force, and [. . .]my terror, the real nerve-terror of the night mare, was part of the force. And I knew that the cruelty and the spite and the I, I, I, I of Saul and Anna were part of the logic of war" (568).

When Anna rejects Saul Green's "I", she reacts against not only his "I" but also her own "I", which she believes compromises her art. According to Anna's logic the artist needs to erase her "I" from the text; according to the demand of art, the personality of the author must be driven underground. Because this is the case, Anna has a visceral reaction against Saul's repeated assertions of his self. Anna writes:

Sick Anna was back. I, I, I, I like a machinegun ejaculating regularly. I was listening and not listening; as if to a speech I had written someone else was delivering. Yes, that was me that was everyone, the I. I. I. I am. I am. I am going to. I won't be. I shall. I wasn't I. He was walking the room like an animal, a talking animal, and his movements violent and charged with energy a hard force that spat out I, Saul, Saul, I, I, want. (599)

Saul is seen as a fairly typical American expatriate of the 1950s, the embittered political idealist, the former “world changer” who has had the misfortune to survive beyond thirty. But above all Saul is so fully representative of modern life because of his complexity and ultimate opacity “in any conversation, he can be five or six different people” (573). Thus, he is by turns, deceitful or trustingly vulnerable, hate filled or tender, an ostentatious male chauvinist or a sensitive, supportive lover, a neurotic taker or a sweetly reasonable and intelligent man. In the forever, elusive, cruelly, unpredictable Saul Green and in what happens between them, therefore, Anna comes up against the limits of the minds capacity to understand and of the language to define:

During the last weeks of craziness and timelessness I've had these moments of “knowing” one after the other, yet of there is no way of outing this sort of knowledge into words. . . . The fact is, the real experience can't be described. I think, bitterly that a row of asterisks, like an old fashioned novel might be better. Or a symbol of some kind a circle perhaps or a square. Anything at all, but not words. The people who have been there I the place in themselves where words, pattern, order, dissolve, will know what I mean and other's won't. (633-34)

Furthermore, it is characteristic that it is also Saul Green who comes closest to being Anna's intellectual equal. It is no accident that he should be the one to give Anna the first sentence of the novel. And it is he who helps her perceive the inadequacy of her art. "They were all, so I saw now, conventionally well-made films, as if they had been done in a studio; then I saw the titles; these films, which were everything I hated most, had been directed by me." What she has lived through with Saul confirms once the triteness and superficiality of her work. She is faced "with the burden of recreating order out of the chaos", that her life has become. (619)

A first step is taken in that direction when before taking his leave, Saul makes the fraternal gesture of writing down the sentence "The two women were alone in the London flat" (25). Only when Anna realizes this can she write her second novel, "Free Women" which is opening sentence came to be written. Anna also gives the first sentence of Saul, "on a dry hillside in Algeria, the soldier watched the moonlight glinting on his rifle" (554). The short novel was later published and did rather well.

At the same time, Anna, too, decides to turn her back on the amorphous chaos of her life. She is alone in the apartment, free to write, but that is too frightening for her. So much so that she decides to stop writing. Instead, she takes a job as a marriage welfare counselor during the day, joins the Labor Party, and plans to teach delinquent kids at night.

Ellen Morgan in her article "The Alienation of the Woman Writer in *The Golden Notebook*" says, "Lessing's female characters sacrifice themselves on the altar of traditional sex roles, even as they invent illusory personae of the sexually free woman they would like to be. Ignoring the ideological state apparatuses that regulate their lives, all the women in the altruistic partners" (6). The epithet 'free women' is clearly and bitterly ironic.

Suzette Henke again says, “In *The Golden Notebook* so called madness might not entail a psychological “breakdown” so much as a revelatory and healing break through into expanded forms of consciousness and self integration”(7). She further quotes Laing a psychiatric who treated Lessing says

Depriving herself of food and sleep for an extended period of time, Lessing experienced hallucinations and psychological dissociation, as well as, a traumatic confrontation with a figure she calls the ‘self-hater’. The voice repeatedly listed her weaknesses and sins in sharp accusatory tones A horrifying encounter being told over and over how dreadful a person she was, not worthy of being alive. (205)

Such autobiographical element of Lessing’s personal life is embedded in her creation of *The Golden Notebook*’s protagonist Anna Wulf. Through a psychoanalytic exercise that represents Laing’s anti- psychiatry, Anna Wulf acknowledges the potential violence and masochistic tendencies embedded in her psyche, as well as the traumatized self-hunter and the self-hater emotionally repressed and hereto fare denied. Henke again says, “A rising from what Laing might identify as the fifth dimension of mystical/schizophrenic revelation, in which ego boundaries temporarily dissolve. Anna is able to piece together fragments of her shattered psyche and engender a coherent narrative in the role of creative agent” (7). Of course, as author\protagonist of *The Golden Notebook*, she overcomes artistic blockage and begins writing the “Free Women” section of the convoluted text we are in the process of reading.

Doris Lessing herself declares that in composing *The Golden Notebook*: “I was so immersed in writing . . . because of what I was learning as I wrote The actual time of writing . . . was really traumatic: it changed me” (27). For her the

challenge of twentieth century society involves confrontation with existential, cultural, relational and on eiric trauma. At one point in *The Golden Notebook*, Lessing has her protagonist Anna Wulf defines a principle conundrum of modern life by speculating that the essence of living now, fully not blocking off to what goes on is conflict People stay sane by blocking off, by limiting themselves” (469).

Theorists like Judith Herman, Ruth Leys and Cathy Caruth have all suggested that traumatic events shatter the social and psychological identificatory ego and precipitate existential crisis. According to Leys, “The symptom characteristic of PTSD- flashbacks, nightmares and other re-experiences, emotional numbing, depression, guilt, automatic arousal, explosive violence or a tendency or hyper vigilance are thought to be the results of this fundamental mental dissociation” (2). We can find all these characteristics in the protagonist Anna. Like a classic trauma survivors, Anna is intermittently afflicted with flashbacks and vividly recurring nightmares; aggressive outbursts; post traumatic dissociation obsessive repetitions; psychic fragmentation and dysphoria; flatness of mood, numbing and loss of sensation and enjoyment; disinterest, distrust, and an eventual sense of anomie, self hatred, and corporeal abjection.

Traumatic experiences of Anna occurred in repetitive forms in her dreams that too prove her psychic fragmentation:

The first time I dreamed it, the principle, or figure took form in a certain vase I had then, a peasant wooden vase from Russia This vase, in my dream, had a personality, and the personality was the nightmare for it represented something anarchistic and uncontrollable, something destructive. This figure, or object for it was not human, more like a species of elf or pixie, danced and jumped with a jerky

cocky liveliness and it menaced only me, but everything that was alive, but impersonally, and without reason. This was when I named the dream as about destruction. The next time I dreamed, months later, but instantly recognized it as the same dream, the principle or element took shape in an old man, almost dwarf-like, infinitely more terrifying than the vase object, because he was part human. This old man smiled and giggled and sniggered, was ugly, vital and powerful, and again, what he represented was pure spite, malice, joy in malice, and joy in a destructive impulse.... And I dreamed the dream again, always when particularly tired, or under stress, or in conflict, when I could feel that the walls of myself were thin or in danger. The element took a variety of shapes.... If mocked and jibed and hurt, wished death. (376)

This instance of dream is similar to Cathy Caruth's description of trauma where she terms "trauma as an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena" (28). We can find the same mental wound haunting in the unconscious of the protagonist, Anna. Trauma arises in her as a result of her failure in maintaining her status as a well known successful writer. Because of her personal tension her professional writer career is obstructed as she is facing writer's block.

Anna similarly creates Ella, the protagonist of her *Yellow Notebook*. Ella shares her creator's biography of borrowing her traumatic experiences, either in conjugal relationships or in familial relationships. We only know a little about Ella's shadowy father who served as an army officer during the Great War. But he is revealed in a chilling colloquy where he confesses to his daughter that he has

totally disengaged from “blood ties” can no longer feel any kind of emotional response to “family stuff, marriage, that sort of thing,” all of which he finds “pretty unreal” (463), although Ella acknowledges “some sort of [filial] bond,” towards hers impassive progenitor who fails to reciprocate, accordingly. Rather totally indifferent to her feelings and emotions, he boasts that he “went out and bought [him] self a woman” when Ella’s mother remained puritanically unresponsive to his conjugal advances “Yes, sex,” he insists, “. . . was left clean out of her make-up” (462).

Thus, Ella has grown up in a household characterized by a traditionally passive mother and by a cold and emotionally inaccessible father figure, possibly traumatized by military experiences that he refuses to describe or articulate. As of Love, “the failure of the idealized father of rapprochement to provide a recognizing response is often a pivotal issue in a girl self-formation. This idealized figure is maintained internally . . . because he remains the symbol of . . . self realization,” even as the child protests against her mother’s helplessness and ineffectuality” (119). Ella traumatized in her personal life wants solace in attachment with her father. While her father feels convinced that people are a just cannibal unless they leave each other alone” (464), and he takes misanthropic solace in composing “poems about solitude, loss, fortitude, [and] the adventures of isolation” (465). Believing that Ella’s mother never liked sex and simply had no libidinal drive, he must have interpreted his wife’s so called frigidity as a response that made sexual expression an act of force. This military stoic, unable to satisfy urgent erotic needs of intimacy within marriage, appears to have suffered a numbing sense of conjugal rejection.

The father figure wounded psychologically and physically as well because of his traumatic experiences in The Great War, evidently turned in upon his losses and refused his daughter the kind of emotional valorization crucial to female development.

Both Anna and Ella suffer the effect of inter-generational trauma are compelled to compensate for the gift of paternal affection so brutally denied. Because of their incomplete and unsatisfied relationships with their fathers, their relationships with too males, too fail. As they seek amorous compensation from males who exploit their neediness and betray relational commitment. Alienated by her father's implicit emotional abuse, Anna/Ella repeats the traumatic wound of paternal rejection in every love relationships she naively constructs.

For Anna, the most insistent trauma entails a sadomasochistic self-abnegation that culminates in the dissolution of her long-term love affair with Michael. Michael, a married physician whose companionship has sustained her for the past five years. Her nervousness and "breakdown" thinking about her break up with Michael can be illustrated as follows:

I take all the food off the stove, carefully saving what can be used, and throwing the rest away – nearly everything. I sit and think: Well, if he rings tomorrow But I know he (Michael) won't. I realize, at last that this is the end. I go to see if Janet is asleep-I know she is, but I have to look. Then I know that an awful black whirling chaos is, just outside me, waiting to move into me. I must go to sleep quickly before I become that chaos. I am trembling with misery and tiredness. I fill a tumbler full of wine and drink it, quickly. Then I get into bed. My head is swimming with the wine. Tomorrow, I think- tomorrow- I'll be responsible, face my future and refuse to be miserable. Then I sleep, but before I am even asleep I can hear myself crying, the sleep-crying, this time all pain, no enjoyment in it at all. (326)

Attempting to fend off hysteria, Anna uses her Blue notebook to delineate, with an air of scientific objectivity, a history of the couple's hostile encounters prior to relational failure. In the above extract, she describes, in fastidious details, her painstaking preparation of a "last supper" for Michael. The reader watches Anna cooking, and then waiting, in amorous anticipation of a disaffected lover who refuses to come. When the relationship finally disintegrates, so does Anna's psyche. The actual break up is implicit but textually elusive. Anna represses her trauma imaginatively re-creates in scenarios attributed to Ella, Anna's fictive surrogate in *The Yellow Notebook*.

Like Anna, Ella, too is engaged with a married man, Paul. Ella is disabused about the nature of their love affair. But still she longs for him.

Ella found herself in the grip of a sensation which she examined it, turned out to be loneliness. It was as if between her and the groups of people was a space of cold air, an emotional vacuum. The sensation was of physical cold, of physical isolation. She was thinking of Paul again: so powerfully that it seemed inconceivable that he should not simply walk in through a door and come up to her. She could feel the cold that surrounded her in the powerful belief that he would soon be with her with an effort she cut fantasy: she thought in a panic, if I can't stop this madness, I'll never become myself again, I'll never recover again. (284)

She learns from her employer Dr. West that Paul fled England to escape an annoying London consort, a "flighty piece" who had been "pestering him to marry her" (224-25). At first, Ella assumes that the anecdote refers to Stephanie, who she suspected Paul of seeing when this affair began to falter. Later, a shocking dream

reveals to her that she “was the flighty piece” (226). She is totally stunned by the crude and degrading stereotypes that took her to emotional abjection. Ella feels profound shame over her inadvertent collusion with Paul’s fantastmatic miscasting of her in the role of licentious seductress.

Ella who had true emotions to Paul is totally shattered by his treachery. Thus, she proceeds to enact obsessive-compulsive pattern of post-traumatic dysphoria. Desperately lonely and tormented by nostalgic desire, she slips into a loveless affair. She continues the affair with a comically infantile American, CyMaitland, to whom she bemusedly offers sexual pleasure and erotic instruction.

Ella paradoxically replicates the post-traumatic behavior everywhere. Even in her novel which was half-finished she wrote about suicide. The death of a young man who had not known he was going to commit suicide until the moment of death, when he understood that he had in-fact been preparing for it, and in great detail, for months.

The point of the novel would be the contrast between the surface of his life, which was orderly and planned, yet without any long term objective, and an underlying motif which had reference only to the suicide, which would lead up to the suicide. His plans for his future were all vague and impossible, in contrast with the sharp practicality of his present life. The undercurrent of despair, or madness or illogicality would lead on to, or rather, refer back from, the impossible fantasies of a distant future. So the real continuity of the novel would be at first scarcely noticed substratum of despair, the growth of the unknown intention to commit suicide. (166)

Such ideas about disparity of life occurred to Ella because of her own despair in real life. She took suicide as the best medium to free her from all the triangles of

life. She considered her marriage with George also a mean to give her further torment tins, abuse and pain.

She had married George almost out of exhaustion after he had courted her violently for a year. She had known she shouldn't marry him. Yet she did; she did not have the will to break with him. Shortly after the marriage she had become sexually repelled by him, a feeling she was unable to control or hide. This redoubled his craving for her, which made her dislike him the more he even seemed to get some thrill or satisfaction out of her repulsion for him. They were apparently in some hopeless psychological deadlock. Then, to pique her, he had slept with another woman and told her about it. (172)

Thus, the basis of every relation of males with Ella became distrustful that finally resulted to desperation and traumatic experiences. For her, the relationship with George became “a nightmare of self – contempt and hysteria” (162). To put a distance between herself and the man who suffocated, imprisoned her, she left his house. But again with her relationships with Paul Tanner “she was restless to get away from him and felt trapped not by him, but by the possibilities of her past resurrecting itself in him” (173). Thus, while creating Ella, fictional alter ego to herself Anna reconstructs narratives of sadomasochistic conflict, both in her notebooks and also in the “Free Women” stories that constitute a mocking and illusory frame for the novel. Anna as well as Ella through a series of ill-fated affairs gets emotional betrayal and struggles to reformulate the traumatic dissolution. And at last Anna is able to achieve the resolution through *The Golden Notebook*. In short, *The Golden Notebook* turns in upon itself in met fictional involution that provides the protagonist new way of life totally detached from her previous breakdown in

relationships. In other words Anna uses her literary and artistic creation she achieves experimental mastery over her compulsive traumatic repetition.

As a victim of post-traumatic stress, disorder she earlier feared that words have been indifferent to either pain or pleasure, she has lost the ability to feel. Her dreams are dominated by the recurrent figure of a Russian wooden vase emblematic of “joy in destruction” (477). In such puzzled situation the creation of *The Golden Notebook* an instrument of healing for her. Cathy Caruth in “Unclaimed Experience: Trauma, Narrative and History” concerns principally how trauma becomes text, how wound becomes voice. Caruth’s such statement is proved by the formation of *The Golden Notebook* by Anna. The manner in which she creates this literary work being within the impact of her traumatic experiences.

Freud in his work *Beyond The Pleasure Principle* represents trauma as a theory of the peculiar in comprehensibility of human survival. He argues that it is traumatic repetition rather than the meaningful distortions of neurosis that defines the shape of individual lives. The same case happens to Anna’s psyche. Because of repetition in traumatic experience, toward the end of her Blue Notebook, Anna’s fragmented mental processes reflect a chaotic dissociative reverie- part dream, part psychic fragmentation. To Suzette Henke “Anna entertains hallucinatory revelations analogous to the “healing schizophrenia” described by R.D. Laing in “The Politics of Experienced.” She again adds ‘In *The Golden Notebook*, Anna Wulf descends into the upheavals of post –traumatic stress disorder in the company of (a perhaps fictive) Saul Green to reach a new focus of self-integration via immersion in a tormented landscape of corporeal abjection” (13). Saul, too, functions for the formation of hysteria in Anna. He proves alluring and seductive, especially in erotic encounters, “like a caricature of that young American Sexy human, all balls and strenuous erection”

(553). A chilling sociopath, Saul is unable to identify emotionally with other human beings, whom he persistently sees as objects to be manipulated and exploited for his own advantage. He cannot relate to others as conscious, intentional subjects with a collection of needs, desires, fears and vulnerabilities of their own conscious, intentional subject. Hence Saul's uncooperative fabrications in the face of Anna's hysterical jealousy. He angrily denies involvement with Jane, Marguerite, Dorothy, and all other women named in his secret diary.

The reaction of the relationships between Saul and Anna provides us with the post-traumatic symptoms of numbness, constriction, and the inability to feel. Saul confesses in his diary: "Anna doesn't attract me . . . I don't enjoy sleeping with her" (572). Despite being successful at exposing Saul's hostility, Anna feels devastated to learn that her partner interprets their intimacy as little more than causal sex. Both Saul and Anna begin reading each other's notebooks. They are locked in a state of protracted anxiety, the lovers heightened their collaborative madness and "circle around each other like two animals" (577). Lessing here suggests that the abrupt ending of a love affair, with its implicit betrayal of intimacy on both sides. This process can have traumatic repercussions for wounded lovers seeking revenge for the vulnerability exposed by the dissolution of an affective.

Anna falls in the trap of post-traumatic dissociative breakdown mainly because of "visceral anxiety and an overwhelming sense of shame and corporeal abjection" (13). With post-traumatic breakdown she is confronted by feelings of self-loathing and revulsion and disgust. She envisages her body in the monstrous guise of a voracious female spider, "all dutching arms and legs around a hairy central devouring mouth," similarly to it she visions her body too, My wet sticky centre seemed disgusting, and when I saw my breasts, . . . it was revolting. This feeling of

being alien to my own body caused my head to swim” (612). Anna imagines the curtains in her bedroom degenerating into rotting animal flesh, “slippery, slimy” reminders of physical decay: “dead stuff, to hang like dead skin, or a lifeless corpse at my windows” (592). Even the carpet abhorrent, “dead, processed thing; my body was a thin meager, spiky sort of vegetable, like an unsunned plant I was moving . . . further away from sanity than I had ever been” (613). Animal images prevail in Anna’s imaginations. She hallucinates an encounter with predatory tiger hovering on the ceiling of her bedroom, with emerald eyes and a bestial, hypnotic gaze reminiscent of the green eyed Saul. When she identifies the tiger as a figure for Saul, Anna admits: “I don’t want him to be caught, I want him to be running wild through the world” (616).

Personal antagonism segues into personal conflict as Anna falls into the “fearful trap” of emotional fragmentation and succumbs to the “solemn, self-pitying or gannote,” of “being betrayed” (596). In her surrealistic dream state, a post traumatic conviction of personal anguish evokes fantasies of political disaster. She emotionally identifies her trauma with an Algerian soldier being tortured, a jailed communist in Russia, and a revolutionary in Cuba, a student in Budapest, and a peasant in China. Anna says “I had understood that war was working in us all” (594), she concludes.

I slept and I dreamed the dream. This time there was no disguise anywhere. I was the malicious male female dwarf figure, the principle of joy-in-destruction; and Saul was my counterpart, male female, my brother and my sister, and we were dancing in some open place, under enormous white building, which were filled with hideous, menacing, black machinery which held destruction. But in the dream, we were

together in spiteful malice. There was a terrible yearning nostalgia in the dream, the longing for death. We came together and kissed in love.

(594-95)

Introduced with the allegorical figure of “joy -in – destruction,” the traumatized Anna becomes a “stronger to herself.” As Julia Kristeva would argue, “The other is in me. It is my unconscious. And instead of searching for a scapegoat in the foreigner, I must try to tame the demons that are in me . . . which I now project to the exterior, making scapegoats of others” (41). For the first time in her embattled relationship with Saul, Anna is able to come to terms with the destructive forces in her and to identify her own sadomasochistic impulses initially generated by paternal rejection. She finally acknowledges the anger and rage associated with emotional betrayal, turned inward in gestures of self-hatred and corporeal disgust.

The Great War carried forward nuclear threats that became a traumatic historical moment. Anna insists “that the truth for our time was war, the immanence of war” (591). This is the war that inaugurated intergenerational trauma for Anna and her fellow “Children of Violence,” born after 1918, set up a century of aggression and explosive anger in Brigg’s essay as an overwhelming intergenerational legacy of trauma.

The reasons Anna is unable, and refuses, to write another novel are so complicated and deep seated that their articulation requires all 640 pages of the novel. The reason most immediately apparent to the reader is Anna’s fear of what she perceives as increasingly imminent large-scale doom. She tells her psychoanalyst, Mrs. Marks, “it seems to me that ever since I can remember anything the real thing that has been happening in the World was death and destruction. It seems to me it is stronger than life” (237). Anna’s persona in *The Yellow Notebook* Ella is haunted

by vision of some dark, impersonal destructive force that worked at the roots of life and that expressed itself in war, cruelty and violence” (195). “On the surface everything’s fine,” she explains, “all quiet and tame and suburban. But underneath it’s poisonous” (196). The novel broaches again and again this theme of surface normality versus underlying, increasing torment and Anna’s comment about the role of art in this situation also tells something “Art from the West becomes more and more a shriek of torment recording pain. Pain is becoming our deepest reality” (344). This “deepest reality” increases traumatic experiences in Anna’s creativity and spurs her break down.

Mocking the categories in which life has been compartmentalized stresses the futility of the attempts to impose order through order through language alone: “Men. Women. Bound. Free. Good. Bad. Yes. No Capitalism. Socialism. Sex. Love” (63). For Anna to write would be to cater to fragmentation, since the contemporary novel offers nothing more than ‘reportage’.

The novel has become a function of the fragmented society, the fragmented consciousness. Human beings are so divided, are becoming more and more divided, and more subdivided in them, reflecting the world that they reach out desperately, not knowing they do it, for information about groups inside their own country, let alone about groups in other countries. It is a blind grasping out for their own wholeness and the novel report is a means towards it. (79)

Kali Tal, in “Reading the Literatures of Trauma” on cognitive psychology and a feminist politics that identifies strongly with their personal experiences of abuse and betrayal. For Kali Tal, such literature strengthens a keen awareness of systemic violence against women and sense of how traumatic literature might produce social change.

This theory matches Lessing's *The Golden Notebook*, as the protagonist Anna Wulf engages in self-conscious projects to reformulate traumatic emotional events into healing narratives. It is precisely the artistic reformulation stress engendered by familial as well as existential alienation that lies at the heart of Lessing's feminist traumatic epic.

It would seem as though Anna has worked through her dread successfully and come to terms with grief: this mourning is reenacted for the text as a whole with the return to, and closure of, the closure of the umbrella plot: "these two women kissed and separated" (576). Later, when Anna reads a story written by a communist Party member and cannot tell whether it is "an exercise in irony," "a skillful parody," or "serious," she calls the confusion another expression of the fragmentation of everything [. . .] the thinning of language against the destiny of our experience" (301).

Anna calls it a "refusal" to fit conflicting things together to make a whole; so that one can live inside it, no matter how terrible. The refusal means one can neither change nor destroy: the refusal means ultimately either death or impoverishment of the individual" (83-84). Despite Anna's early recognition of this cost, her notebooks are the product of her refusal to compromise for the sake of wholeness as she too was suffering from incompleteness and fragmentariness of life.

The complex, highly organized structure of *The Golden Notebook* responds and reflects the novel's subject matter, complexity in traumatic experiences of the protagonists. Most straight forwardly, the fusion of fragments in Anna's consciousness is transformed through the flowing together of content from Black, Yellow, Blue and Red notebooks into *The Golden Notebook*. Lessing's Preface describes her intention "to shape a book which would make its own comment, a wordless statement; to talk through the way it way shaped" (14). Lessing wanted to

capture the “feel” of mid-century England and this required a structural demonstration of the social dichotomies, her expanses of wholeness and collective, understanding.

Even today, the concept of uncertainty, fragmentariness that arises trauma in individuals is amazingly contemporary. Lessing’s chronicle of the communist inspired intelligentsia is true to its time, the personal dilemmas, racial discrimination, struggle for creation of identity is almost as fresh as today-perhaps more so than it was when the book has lasted and thrived in countless languages is certainly because of the story it tells of is the crisis and dilemma faced by modern people especially modern women.

IV. Conclusion

The challenges of twentieth century society involve the confrontation with existential, cultural, relational and psychic trauma. The story of Anna resonates the experiences of traumatic events that shatter her social and psychological identificatory ego and precipitate existential crisis. Because of her personal traumatic experiences, the protagonist engages herself into coherent and manageable fictional stories.

At the start of *The Golden Notebook* Doris Lessing's Anna Wulf has published a highly successful novel which movie studios and Television networks are eager to produce. Ironically the consequences of her success are depression and self criticism. After this success she is unsuccessful in both; creation and love as well.

In a way the literary creation of *The Golden Notebook* was an attempt to explore her traumatic experiences, an attempt to heal the fragmentariness, incompleteness, disinterest, distrust, self-hatred and corporeal abjection. For her, the most traumatic experiences that required narrative reformulation consists a sadomasochistic emotion that culminated with the dissolution of her relationship with Michael, a married physician accompanied her for the past five years. With the disintegration of the relationship, Anna's psyche, too disintegrates. Through *The Yellow Notebook* Anna explores her same traumatic experiences of being betrayed in the fictional world of her surrogate Ella. Like her creator Ella, too, is shattered by her married lover Paul's treachery. Paul abandons her with unexpected suddenness by taking a job in Nigeria. Being abandoned, Ella is desperately lonely and tormented; as a result she slips into a loveless affair with an American CyMaitland. Ella replicates the post-traumatic behavior everywhere reiterated in the life of her creator and alter ego Anna.

Anna feels the need to make a commitment which will give meaning to her life. Joining the Communist Party is an attempt at making that kind of commitment. She longs to bring social justice to the world, and she believes that the communist party is the most effective avenue toward achieving that goal. But later she discovers that the Communist Party is not finally the avenue she must follow; it contains inner paradoxes which reject her the freedom to experience a more subjective, individual meaning- a meaning she believes she must develop to live an authentic life. It is only in her writing, in her art, that she can achieve that sense of meaning: toward the possibility of an integrated, meaningful life.

Being free from marital bond, Anna realizes that the freedom of the independent woman is more restrictive than marriage, for it condemns her to emotional isolation and sexual abuse. Anna, who has been living on the income from her book, accepts a job. To reach such a determination she passed through a psychic crisis, a terrifying process of fragmentation and reorganization that has involved the confrontation with her animus.

Through Ella, Anna actually explores her own experiences. Like Anna, the fictional Ella falls deeply in love with a man who finally leaves her after their intense relationship. After his departure, Ella feels herself changing in ways which she cannot control. She becomes less self-confident, less mentally independent. In writing Ella's story Anna discovers that she herself has been more profoundly affected by her lover's betrayal than she previously had realized. Like Ella, after the loss of her lover, Anna becomes depressed and loses her feelings of self-confident and independence. She feels her identity undergoing a crisis.

Such fragmentariness, despair and meaninglessness in life arise in Anna not only because of her failure in personal relationships but also because of the

destructive impact of the World War I. The Great War carried forward nuclear threats that became a traumatic historical moment that inaugurated intergenerational legacy of trauma. Both Anna and Ella suffer the effect of intergenerational trauma and are compelled to compensate for the gift of paternal affection so brutally denied. Anna\Ella repeats the traumatic wound of paternal rejection in every love relationship she naively constructs.

In the novel, Tommy is the primal potential Anna's critic. With Tommy's critique Anna now recognizes otherness of her critical self which is threatening and which has been major sense of her writer's block as well as her "failure" in psychosexual matters. Similarly, Anna confronts her male counterpart in Saul's schizophrenia; she learns how to feel deeply but at the same time to control her emotions for the survivals. He offers Anna not only the first sentence of her new novel, but more importantly, a format for her conflicting narrative style. Actually, with Saul's confrontation, Anna is dependent not free, as the ironic title 'Free Women' suggest. Anna the 'real woman' is suffering and going through traumatic experiences because of her loneliness and alienation from her counterpart. She wants moral support and guidelines from them, but can't get. Such unachievement causes trauma.

Anna's emotional "breakdown" suggests the fragmentation of modern society. In this painful psychological experience, Anna breaks through the false patterns that have resulted in her fragmented life. She moves through the self's false dichotomies and divisions to a "self healing" which enables her to share fully in another's life-Saul Green's- and to have that other share fully in hers. In such a way, *The Golden Notebook* is an account of how Anna comes through her breakdown into a new identity.

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