

## Chapter One

### Psychological Introspection in Lessing's Writing

#### Continental Literature

Doris Lessing the 11<sup>th</sup> female Nobel laureate, published her first novel, *The Grass is Singing* and began her career as a professional writer after Virginia Woolf. Her maiden work *The Grass is Singing*, made her famous and was awarded with noble Prize in Literature in 2007. It is a psychological novel based upon the life of a distressed woman, the protagonist, and her marriage in the back drop of the Rhodesian society of the forties, in which the black people were treated shabbily by the Whites.

Moreover, *The Grass is Singing* is a blend of realistic and psychological novel. On the one hand, it presents a colonial world within a realistic frame; on the other hand, the novelist has used modern techniques to present the thoughts of the protagonist. Nevertheless, the novel still maintains its realism that it picturizes the psychology of a perverted individual.

It also depicts the inner world of the heroine, the root of the female protagonist's tragedy and the struggle against the society she lives in. Moreover, the novel depicts the gap between the individual and the society in the modern world.

She is a writer, unafraid to speak truths; she investigates the states of consciousness, and depicts how an individual functions within the society. Lessing is capable of writing about African landscapes, outer space, sufism and nuclear holocaust. As Novelist, she is one of the very few writers who have refused to believe that the world is too complicated to understand.

Like other women writers from South Africa like Olive Schreiner and Nadine Gordimer who did not graduate from high school, Lessing made herself into a self-educated intellectual. She never suspended her study on literature and began to read abundant famous literary works by herself. The indigent tough life experience in South Africa during her childhood, the great efforts to become a writer and the eagerness to live in affluence after the failure of her marriage, all of these factors aroused Lessing's interests to be writer and enabled her to finish her novel, *The Grass is Singing*, which appeared in 1950. Her point of view in this novel is unique. Jeannette King describes her style as "critical realism" (3). However, it does not concern "a mirror - view of reality" but rather "knowledge of it" (King 3). In fact, "it makes sense of historical processes by revealing the relationship between the human subject and the objective world, thus embodying knowledge of the structures of reality" (King 3). It enables us to penetrate more deeply into the minds of Rhodesian people. Her novels, set in African background, talk about the black Africans by white colonizers, and expose the sterility of white culture in South Africa. Moreover, Lessing's childhood experience in Southern Rhodesia reflects "the individual in himself and in relation to society" (Thrope 12). As Thrope asserts, "two thirds of the African stories are about the personal lives of the white settlers, with the natives in the background" (Thrope 12).

Lessing fought against sociological and cultural imperatives. She fought through writings and she believed that she was freer than any general people. Her writing covers many styles and approaches ranging from feminism and Marxist theory to Communism. In addition, she is also particularly concerned with psychology, politics and sociology and she always comes up with new spiritual themes and

perspective in her writing. In other words, the novel depicts "conflict between the self and society" (Pickering 18).

Lessing's novel portrays the two worlds in mid twentieth century's South Africa: the modern, the severe, well run, relatively domesticated suburban world and the traditional, the uncontrolled chaotic, unattainable and intimately evil world of the high veldt and bush land. In *The Grass is Singing* Lessing has used psychoanalytical theories of Freud, especially the play of unconscious, to display the helplessness of the individual who is trapped in a modern world which is deprived of sympathy and compassion, with the problem of psychological confrontation in relation to sexuality. This is faced by the protagonist who is consciously and perpetually tormented by her present role as a wife and former life as an independent woman. Mary's degeneration in the novel is the degeneration of a vivacious mind out of ennui, failure, anger, or helplessness.

According to Lesley Hazleton a British writer:

Doris Lessing is the kind of writer who has followers, not just readers. They have been committed to her largely because of her commitment to major issues, such as politics and feminism. Over the course of a distinguished 30 year writing career, she has led them into several very different worlds: Colonialist Africa, the tangle of emotions binding men and women, social breakdown, mental breakdown and even nuclear disaster. Always deeply political in purpose, she is widely considered one of the most honest, intelligent and engaged writers of the day. (21)

Moreover, her writing reveals her own feelings of anger, frustration, the limitations and the negative effects of patriarchy on women. Her work is concerned with the everyday and inner lives of psychologically displaced women.

### **Lessing's Issue: A Free Woman**

Doris Lessing is considered a feminist writer by critics, like J.F. Allen although she herself refuses to accept this view. In this regard J.F. Allen says, "The fact that Lessing's fiction often [...] presents a woman's point of view has led some critics to label her as a feminist writer" (64). The women in Lessing's novels are actually bound by their social and cultural norms and cannot bring to light their inward self. As Mary, the protagonist of *The Grass is Singing*, is ready to "adopt the submissive role which society demands of her as a woman" (Holmquist 71), because she is "as a social being, formed by role patterns defined by society" (Holmquist 141).

Lessing's primary intention is to comment on 20th- century life which entails significant pressure upon women and to refer to humanity as a whole, with all its possible influences. She is actually concerned with issues regarding human psyche, racial integration and, last but not least, the integration of woman in social groups and the difficult position of women in a male-dominated world. J.F. Allen puts her issues in the following quotation:

Through her repetition and counter pointing of motifs, Lessing exposes the destructiveness, the dead ends, of some traditional institutions, particularly marriage, which often confines women to the collective experience of motherhood at the expense of their creative selves. And she exposes humanity's destructive weaknesses that permit human

being to settle into the snug nest of the collective. Her free people are individuals who escape this destruction. (73)

The issue of "free woman" is central to the analysis of Lessing's novel. In this context, Walter Allen stresses the importance of the issue of an "independent minded woman" and he points out to the fact that the novel is "an exposition of the emotional problems that face an intelligent woman who wishes to live in the kind of freedom a man may take for granted" (298).

Lessing's women characters search for personal freedom and for the true self but they always find themselves is the middle way:

In Lessing's world women are almost human manque; they do not achieve self fulfillment in the traditional roles of wife and mother, nor do they succeed as "free" or professional women. The source of their failure is dual: they do not feel the need to assume responsibility for themselves, and they are deeply, but wrongly, committed to romantic love, the two being casually linked. (Berets 117)

Lessing depicts the psychological development and, in particular, consequences of the oppressive society and the repressed self. It is apparent in the following quotation:

[...] one must have the time and opportunity to explore the sense of the self behind the social facades even if that sense of the self behind the social facades even if that sense of self is not socially acceptable and requires an excursion into madness or involves hostile and anti-social attitudes. Like Virginia Woolf, Lessing believes that a woman, particularly at middle age, must find a room of her own and spend some time discovering who she really is. (Cederstrom 137)

In some respects, Lessing's themes also follow the views of Jung who "did not suggest that the male was preferable, dominant, or more desirable" (Berets 118). Lessing actually searches for some kind of balance between male and female elements in human beings. Moreover, she defines a "new territory that establishes the female as an integrated whole and one worthy of major focus in a male dominated world" (Berets 118-9). On the whole, the protagonists of her novels are "embodiments of 'every person', an identification that goes beyond a character's sexual or political identity" (Goldfarb 147). The focal point of Lessing's analysis is the protagonists mind, inner life, and forms of consciousness. What is more, her autobiographical perspective also enables her to realistically portray her personal emotions and views, providing thus to readers and critics a variety of approaches, and complex issues for discussion.

In Lessing's novel the women represent the "destructive influence of the traditional marriage on the female psyche" (Holmquist 24). As Moi asserts, "Women are denied the right to create their own images of femaleness, and instead must seek to conform to the patriarchal standards imposed on them" (57).

Apart from that, Lessing is primarily concerned with sex roles in her novels- the centre of attention is a submissive woman participating in a male-dominated society. Holmquist also refers to significant elements in Lessing's novels concerning sex role:

Lessing's notion of a specific female nature gives rise to a feminist criticism of culture is the sense that women represent a creative, life-giving principle which opposes a mechanistic, destructive, male, cultural influence. Through their intuitive, receptive and irrational

capacities women can develop a unified consciousness, whereas men stand for the rationalistic, fragmenting mentality [...]. (142)

Thus, in Lessing's novels women of any generation try to search their position in society.

Hence, Lessing's literary art presents to the reader a deep insight into women's psyche and emotional behavior. Moreover, the protagonists of her novels have to fight against deeply rooted stereo types and they believe that emancipation may lead to liberation and to freedom of the self. Lessing's main intention is to reflect the oppressive forces of 20<sup>th</sup> century.

### **Doris Lessing: Critique on Contemporary Life**

Most of Lessing's literary productions aim at criticizing different aspects of contemporary life. The novel under discussion depicts the contemporary life of South Africa. This meaning is reflected in the following Eliot's lines used as an epigraph in the novel:

In this decayed hole among the mountains

In this faint moonlight, the grass is singing

Over the trumbled graves, about the chapel [...]. (qtd. Lessing 8)

When the grass is singing it means that it is hot and then the cicadas (Krekels) make a lot of noise. Mary hates hot weather and hates the noise. It indicates the way she thinks about her life. The epigraph documents the complex white master-black servant relationship, and traces the racial subjugation and inhumanity suffered by black Africans. It also explores the complacency and shallowness of white colonial society in South Africa. Instead of focusing on the inner workings of the demoralized black mind, Lessing turns her attention to the psyche of the "domineering and disturbed

encrusted white minds" (Vlastos 245). It shows Lessing in firm command of psychological and social meanings, able to construct and to tie together several strands of motivational matters: personal, social, racial, psychological, and historical.

The book reflects the twentieth century world where people are alienated from one another and there is a lack of communication. The world is shaped by 'primitive' feelings as cruel, hypocrisy, inequality, barbarity and violence, which are supposed to be repressed in the 'Id' of mankind as he lives in a 'civilized world'. However, the conflicts between the 'ego' and the 'superego' seem to capture the whole twentieth century world. All the characters in the novel fight against not only their inner conflicts but also their external world.

The epigraph describes the situation and the belief which cannot be resisted by the people of that situation: fight against the biological and cultural imperatives, the gross injustices of racial inequality, the struggle among opposing elements within an individual's own personality, and the conflict between the individual conscience. The title depicts the tragedy of a woman who falls due to her own ignorance, and her inability to listen to her needs rather than conforming to social values. Moreover, the environment of the wasteland indicates a conflict between the blacks and the whites. In 20<sup>th</sup> century intellect is no longer regarded as the means of true and real understanding and emphasis is placed on feeling and intuition. *The Wasteland* reveals the problems of 20<sup>th</sup> century like: economic depression, unemployment, overpopulation, stress and nervous breakdown.

The epigraph demonstrates the atmosphere in the last chapter of the novel when Mary is killed by Moses that is quite symbolical. It also depicts Mary's condition throughout the novel, which is defined by hollowness, sterility and dryness.



It is obvious that the farm has become the waste land of Mary with its unbearably hot weather and harsh landscape. All through the novel, Mary longs for rain owing to the fact that she feels suffocated by the extreme heat. Mary's life has no meaning. Since she cannot overcome her conflicts, she is doomed into madness. She cannot face herself and her own problems. The more she gets away from herself, she becomes alienated from the others and her husband Dick. She feels passive and apathetic; thus her sterile situation has no other remedy but death. Moreover, Mary can neither comprehend the essentialist features of Britishness, nor can she be accepted by hybrid white Africans, which is the reason we can refer to her as an outcast in the epigraph.

### **Lessing: A Groundbreaking Writer**

*The Grass is Singing* (1950) has been analyzed from various perspectives: Biographical, African, Marxist, Feminist, Archetypal, Psychological, political and Realistic. In the early years of its publication it did not receive much critical attention but later it became a center of attraction for many critics. Katherine Fishburn says:

I want therefore to (try to) stimulate further discussion of *The Grass is Singing* and to ask why in the past it has not received as much attention as it might have. One explanation for its relative neglect, of course, could lie in the fact that its meaning seems to be so self evident, so readily accessible, that no formal exegesis is necessary. (Katherine 1)

The novel traces Mary's story, from her young and happy days in towns, through her unwise conjugal relationship with Dick, to her eventual derangement and death while reflecting Mary's situation, the narrative weaves recounts her growing frustration with her situation. Moreover, Lessing's motif in this novel is to present the evils of colonialism: an evil of patriarchal societies. Mona Knapp has opined: "As early as

*The Grass is Singing* (1950) the stunted vision of the protagonist Mary Turner, while clearly shown to be determined by the politics of the family and the mores of colonial society (262)".

Barry Taylor, another critic, comments by giving this novel a feminine quality. He opines like this:

It is a feminine book. It has the patience of analysis and the sympathetic, horrific calm that a woman can sometimes bring to the most unpromising of themes. But it is also an urgent book. There is a strong narrative line, not in any way diminished by our knowledge of the ending, and the characters, though few are clearly made. The failure is in the African character H. Moses. Like an 'eminence noire', he plays to the disillusioned mistress of Mary. (25)

Eve Bertelsen a South African and the editor of this highly informative and diversified collection of essays and other pieces argues that Lessing:

Has always been in combat with enclosed system which she regarded as the colonizers of the imaginative life. In special ways it is her Rhodesian experience that made her a perpetual outside... Her colonial experience appears to have cast her forever in a marginal role ... one could justifiably claim that her African background writes the whole Lessing Oeuvre. (25)

By analyzing the text from realistic perspective Philip Dine acknowledge its failure to motivate anyone to change. Dine argues that the novel's formal characteristics lead us to conclude that this is "a classic realist text" in the Barthesian mode (30-32).

According to Dine's elegant argument, this novel "may very well be a remarkable

illustration of 'the salvation of one conscience, but it cannot convincingly be regarded as a basis for action" (34).

## **Chapter Two**

### **Psychoanalytical Perspective**

Psychoanalysis basically deals with human experiences that shape our daily lives, behavior and thinking. The founder of psychoanalysis, Sigmund Freud's main area of study is the human psyche, his relation with other human psyche, his relation with other human beings, society and manifestation of the unconscious. Through the means of psychoanalysis we become able to understand the inner human sentiments and feelings.

Psychoanalysis was developed by Sigmund Freud in the early 19<sup>th</sup> century. Actually, it came as a part of romantic replacement of earlier mimetic and pragmatic views by an expressive view of literature. M.H. writes, "This approach emerged in the early decades of the nineteenth century, as part of the romantic replacement of earlier mimetic and pragmatic views by an expressive view of the nature of literature" (256). But since 1929, this psychological literary criticism has come to be psychoanalytical criticism whose premises and procedures were established by the Austrian psychiatrist and neurologist Sigmund Freud.

Psychoanalysis generally deals with the state of mind and structure of personality of the individual. The concise oxford Dictionary writes, "Psychoanalysis itself is a form of therapy which aims to cure mental disorder by investigating the interaction of conscious and unconscious elements in the mind." Psychoanalysis studies the oftentimes skewed or not straight ways in which the mind expresses feelings. Ryan Michael views that it is also "concerned with the dynamics of interpersonal relations and with the way self is formed through interactions with its familial and socio-cultural environment" (103). Depending on the school of

psychoanalysis, the study of minds and its operations in literature should be concerned either with the unconscious and the instincts, or with the family, personal history and social world that shapes the self.

In Freudian psychoanalysis the unconscious is regarded as a powerful part of the human mind. It is a mental realm which includes various aspects of mental life that are related to the forbidden desires, and instincts are cosigned through the process of repression. The unconscious life is unknown when it exerts pressure in conscious life. In this context Anna Freud in her book says:

we have reason to assume that there is a primal repression, a first phase of repression, which consists in the psychological (ideational) representative of the instinct being denied entrance into the conscious with this a fixation is established; the representative in question persists unaltered from then onwards and the instinct remains attached to it. This is due to the properties of unconscious process of which we shall speak later. (525)

Freud suggests that every personality has an unconscious part that is known as Id which is a store-house of our daily activities "The unconscious is the store-house of those painful experiences" (Tyson 15) and seeks a way for its manifestation. Through dream, writing, anxiety, some similar accidents help to manifest repressed idea, "During sleep, the unconscious is free to express itself, and it does so in our dreams" (Tyson 20). Manifesting repressed idea is ego which is reality or the conscious part and helps to turn to the other side which is the superego. In this context Anna Freud opines: "In the structural model, it is the picture of the ego which is hard pressed by the instinctual claims of the id, the conditions in the external world, and the moral

demands of the super-ego and which takes refuge by resorting to the defense mechanism of repression" (519).

### **Freudian Psychoanalysis**

Freud suggests that every personality has an unconscious component. Life includes both pleasurable and painful experiences and also includes actual events which are repressed in our unconscious mind. Freud believes that many experiences of our life buried in the unconscious mind which we can't consciously recall continue to influence our behavior, Lois Tyson opines that the unconscious mind is the store house of our daily activities that are suppressed in our mind, they are not which eliminated and give force to our current experiences:

The unconscious is the store-house of those painful experiences and emotions, wounds, fears, guilty desires and unresolved conflicts we do not want to know about because we feel we will be overwhelmed by them. The unconscious comes into being when we are very young through the repression, the expunging (remove) from consciousness, of these unhappy psychological events. However, repression doesn't eliminate our painful experiences and emotions. Rather, it gives them force by making them the organizers of our current experience. We unconsciously behave in ways that will allow as to "play out", without admitting it to ourselves, our conflicted feelings about the painful experiences and emotions we repress. (Tyson 15)

Thus our repressive activities are hanged in our unconscious mind in disguised form, in distorted (inaccurately) and self defeating ways. Through defenses the contents of our unconscious are kept in the unconscious mind. In other words, they

are the processes by which we keep them repressed in order to avoid knowing what we feel and can't handle knowing. Defenses include selective perception, selective memory, denial, avoidance, displacement and projection. Lois Tyson also opines that regression is one of the most complex ways of defenses which involve a return of former or past psychological experiences to the individual:

Perhaps one of the most complex defense is regression, the temporary return to a former psychological state, which is not just imagined but relived. Regression can involve a return either to a painful or a pleasant experience. It is a defense because it carried our thoughts away from some present difficulty. However, it differs from other defenses in that it carries with it the opportunity for active, the acknowledgement and working through of repressed experiences and emotions, because we can alter the effects of a wound only when we re-live the wounding experience. This is why regression is such a useful therapeutic tool.

(18)

This shows that earlier experiences disturb our present life. Then people try to forget but some action relive in their mind through dream, some person's actions and some similar incidents help to bring back or relive their repressed activities seek ways to return. Similarly anxiety always involves the return of some repressed idea. In this context Tyson says that anxiety always involves the return of the repressed:

I am anxious because something I repressed - some painful or frightening or guilty experience is re surfacing, and I want to keep it repressed. Psychoanalysis, as a form of therapy, is the controlled working in and with anxiety. (19)

According to Freud, the unconscious mind of the individual is exposed through dreams. He says, "Dream is the royal road to unconscious" (*Interpretation of Dreams* 45). He also opines that dream is the main area on which the unconscious manifest itself. Dreams are "Symbolic fulfillment of wishes that can't be fulfilled" (*Interpretation of Dreams* 48). So dream is one ways to manifest repressed events which are buried in our unconscious mind. Similarly individuals begin today dreaming or manifestation of repressed events when they encounter something or some new expression.

Anna Freud opines that those unconscious thoughts temporarily disappear from the surface of the consciousness, though they do not change their character by disappearing. This preconscious thought returns at any time without difficulty:

It is possible to demonstrate thought processes which temporarily disappear from the surface of consciousness and which descriptively are therefore unconscious, though they do not change their character by disappearing. They merely make room for other, at the moment more relevant thought processes, but for their purpose they leave the realm of consciousness only temporarily; they can at any time without difficulties again return to it. (132)

As Sigmund Freud said, "There is always a return of the repressed" (*The Wisdom of Sigmund Freud* 114) slips of tongue or pen, forgetting the names, frequently remembering the past events, some unusual sound, encounter of some person of things and other similar accidents show this repressed material in the act of seeking a way to come back.



Freud believes that frequently remembering past activities helps the return of past repressed desire into the conscious mind. In other words, remembering past activities many times drawing the attention towards past events can be named as day dream. To Freud, dream represents disguised desires, wish fulfilling expressions of unconscious and unacceptable thoughts. It is a mental process which is meaningful, purposeful, and symbolic. In his early stage of dream analysis, he believes that dream is simply wish fulfillment of those wishes of Id and superego which couldn't be gratified in real life.

Psychoanalysis mainly deals with the inner world of mental life. Dreams are regarded as the regressive manifestations of the repressed past events. Regarding this issue M.H. Abrams writes:

Dreams and other neurotic symptoms, consists of the imagined or fantasized fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. The forbidden, mainly sexual (libidinal) wishes come into conflict with, and are repressed by, the "censor" (the internalized representative within each individual of the standards of the society) into the unconscious real of the artist's mind, but are permitted by the censor to achieve a fantasized satisfaction in distorted forms which serve to disguise their real motives, and objects from the conscious mind. (248)

For Sigmund Freud, the repressed desires and other censored materials are transformed into the dream images. A dream is a disguised fulfillment of a repressed wish which is ego. The interpretation of dreams has as its object the removal of the disguise to which the dreamer's thoughts have been subjected. It is moreover a highly

valuable aid to psychoanalytic technique, for it constitutes the most convenient method of obtaining insight into unconscious psychical life. Freud believes that mental life is opened when free association is applied to dreams. In fact, the repressed unconscious mind is derived from the interpretation of dreams. Unconscious repressed events of an individual is restored or return as dream, that's way the importance which was generally ascribed to them in ancient times. In other words, somebody remembering past events means they are busy in dreams of the past. Thus the recollected dram emerges as the manifest dream content, in contrast to the latent dream thoughts discovered by interpretation. The process of returning towards past repressed idea is a kind of dream work.

Tyson in her book says that individual's minds are free while they are dreaming. At dreaming time our defenses do not operate in the same manner they do when we are free or awake:

When we sleep, it is believed that our defenses do not operate in the same manner they do when we are awake. During sleep, the unconscious is free to express itself, and it does so in or dreams.

However, even in our dreams there is some censorship, some protection against frightening insights into our repressed experiences and emotions, and that protection takes the form of dream distortion. The "message" our unconscious expresses in our dreams, which is the dream's underlying meaning, or latent content, is altered, so that we don't readily recognize it, through processes called displacement and condensation. (20)

Freud is especially famous for his theories about the different sides of human psyche as 'Id, ego and super ego,' which are commonly used in literary works to show the conflicts of characters. These three parts of human psyche determine certain attitudes, emotions and conflicts in life. "Id is related to man's somatic processes. It has a world of its own, wrapped up with instinctual needs and it obeys the inexorable pleasure principle" (Freud, *An Outline of Psychoanalysis* 85). Id does not obey the laws of logic, which means that there is "no organization and no unified will" in its nature. It is like a child who only insists on its desires and demands without any care for the outside world. It is the primitive side of human psyche, where there are "no values, no good and no evil, no morality." Furthermore, it does not hold any concept of time, space or syntax (Freud, *An Outline of Psychoanalysis* 85). Freud claims that; Id and unconscious are as intimately linked as ego and preconscious [...]. If we look back at the developmental history of an individual and of his physical apparatus, we shall be able to perceive an important distinction in the id. Originally, to be sure, everything was id (Freud, *An Outline of Psychoanalysis* 35).

Freud formulates the second part of the psyche, ego, develops out of Id as the human being becomes aware of the moral values and standards of the external world. Some of the content of the Id are taken into the ego but some of them are not and remain as unchanged. Thus, they remain as repressed Id (Freud, *An Outline of Psychoanalysis* 36). Ego is in direct contact with the external world, that is, reality. Freud explains this as: "the sense-organ of the whole apparatus, receptive, not only of excitations ... but also of such as proceeds from the interior of the mind" (Freud, *An Outline of Psychoanalysis* 36).

Ego is in between the needs of Id and the standards of the external world. It decides "whether the attempt to obtain satisfaction is to be carried out or postponed or

whether it may not be necessary for the demand by the instinct to be suppressed altogether as being dangerous" (Freud, *An Outline of Psychoanalysis* 86). While Id is determined by the pleasure, ego is defined by the consideration of the safety.

Ego stands for reason and Circumspection while Id stands for the untamed passion. Ego fights against the two enemies: first, it has to defend itself against the external world which threatens it with excessive demands. At the same time, it has to control the demands of Id, which is more dangerous because the defense against the internal world is not adequate. Hence, Freud states that "they persist as threats, even if they can be temporarily held down" (Freud, *An Outline of Psychoanalysis* 8). At a certain age, "portion of the external world has, at least partially, been abandoned as an object and has instead, by identification, been taken into the ego and thus became an integral part of the internal world" (Freud, *An Outline of Psychoanalysis* 94). This new world is called Superego, which controls the ego with its orders, judgments and threats. The ego is warned against the possible punishments if it does not obey the rules of the Superego; that is the conscience. It is just like the parent which always holds the authority over the ego. There are two aspects of superego; one is Conscience, which punishes and warns ego against id and the other is ego ideal, which derives from rewards and positive models presented to the child. Both of these indicate themselves to the ego through feelings like shame, pride and guilt (Freud, *An Outline of Psychoanalysis* 94). Therefore, ego faces various anxieties; "reality anxiety in the face of the external world, normal anxiety in the face of the superego and neurotic anxiety in the face of the strength of the passions in the Id" (Hoffman 25).

The chief conflicts among ego, Id and superego lie in the "pleasure principle," which was put forth by Freud as the basic object in the lives of the human beings and according to him; it is this principle which id works on. He expounds that the main

aim of the human being in life is happiness, which is one of the two instincts that determine the life of man. However, the impositions of the external world cause the reduction of the happiness by force under the influence of the reality with the effect of the ego's instincts of self preservation, the "pleasure principle turns into reality principle" (Freud, *Beyond the Pleasure* 7).

Thus Id represents the unconscious part of the human mind and a storehouse of past events. Ego represents the conscious part of the mind and makes a balance between super-egos. Similarly, super-ego is guided by social rules, regulations and standards values.

Another Freudian theory in the novel is the "death and life instincts'. Freud mentions this theory in his book, *Beyond the Pleasure*, and he states:

Man's life is shaped by two main instincts; the ego instinct and the sexual instinct. The former of these is related to the death instinct and the latter is to the prolongation of life, which Freud connects with love and calls it Eros. Freud Claims that one of the main problems in psychoneuroses is the conflict between the ego instinct and the love instinct. (62)

### **Repression of Unconscious and Neurosis**

Repression is a topographic dynamic concept, while regression is a purely descriptive one. In the hysteria, a regression of the libido to the primary incestuous sexual objects is quite regular. But there is no or very little regression to an early stage of infantile. Hysteria is caused by the restriction imposed on that primary life. This is known as repression of the libidinal wish. At first there is libido-regression but it is known quite later than that of repression. It can be inferred from this that people fall

ill of a neurosis only when the possibility of satisfaction for the libido is removed from them they fall ill in consequence of a 'frustration'. Therefore, neurosis has its origin in a conflict between ego and sexuality. This conflict is caused because of the friction between two opposite pulls of superego and Id. According to Freudian analysis, a person falls ill of a neurosis only when the ego loses its capacity to deal in some way or other with the libido. The stronger the ego, the more easily it can control the libido, but every trace of weakness in ego must have the same effect as an increase in the demands of the libido. In other words the neurosis is subject to evolve under this pressure of libido. Hence neurotic symptoms are forced substitutes for sexual satisfaction.

## Chapter Three

### Psychological Upheaval and Neurosis

#### Formation of Ego

Mary's Childhood experience plays the most important role in the formation of repression. Her childhood miseries and frustration have been shown to have a negative effect on her thinking about life and marriage.

Mary is the daughter of a railway pump man, who drinks and makes a mess in the family; her parents quarrel in the house for money. She is compelled to live under the nurture of economically defeated parents. Mary's family moves three times in different places before she goes to boarding School because her father is unable to pay the bill of the rent and they are expelled from the house. Her family is unable to nurture her properly, they can't provide what a young child needs. Their living is miserable; they live in a very abject condition that can be imagined by the description of their home:

When Mary thought of 'home' she remembered a wooden box shaken by passing trains: when she thought of marriage she remembered her father coming home red-eyed and fuddled; when she thought of children she saw her mother's face at her children's funeral--anguished, but as dry and as hard as rock. As Mary liked other people's children but shuddered at the thought of having any of her own. She felt sentimental at the thought of having any of her own. She felt sentimental at weddings, but she had a profound distaste for sex; there had been little privacy in the home and there were things she did not

care to remember; she had taken good care to forget them year ago.

*(The Grass is Singing 39)*

She experiences no happy moment at all when she is with her parents, nor when she marries Dick later. She feels happy when she goes to the boarding school to study and later finds a job as a secretary in a private office. Now, she enjoys her life as a free woman with the sense of responsibility in the town. The following lines show her personality:

She was by now the personal secretary of her employer, and was earning good money. If she had wanted, she could have taken a flat and lived the smart sort of life. She was quiet presentable. She had the undistinguished, dead-level appearance of South African white democracy. Her voice was one of thousands: flattened, a little sing-song, clipped. Anyone could have worn her clothes. *(The Grass is Singing 36)*

Katherine Fishburn, a noted woman critic, says that "she enjoys more freedom and independence than most women elsewhere could ever hope to know" (Fishburn 3). So far in the novel, Mary is no different from the rest of the South African white community that lives up to the Victorian social norms, paying a lot of attention to appearances.

Mary is a town bred girl; she shows extreme freedom and innocence in the city and feels being modern herself wearing fashionable and pretty clothes. It has been finely recalled by Vera, a South African writer that Jane Eyre's plea for recognition that women too, wish for stimulus, excitement, and consciousness of themselves as individuals (qtd. in Vera 98). Describing Mary's personal freedom Lessing writes,



"She still wore her hair little-girl fashion on her shoulders, and wore little-girl frocks in pastel colours, and kept alone. She would have gone on, in her own way, enjoying herself thoroughly" (*The Grass is Singing* 38-9).

Her childish clothing and immature behavior, especially before men, are her defense mechanisms against her fear of sexuality rooted in her childhood. She does not consider her shyness, immaturity and aloofness as weakness; as a matter of fact, she is unconscious of them (Hunter141).

Eva Maria Stadler, another critic, claims "dress spatializes the relations between a woman's body and social order and the language of dress constructs and defines a woman's social, sexual, and psychological identity by manipulating a cultural system" (20). Similarly Simon de Beauvoir says, "Woman is determined not by the manner in which her body and her relation to the world are modified through the action of other than herself" (734).

Mary has the experience of seeing three dreams occasionally at night, which manifests her subconscious childhood experiences. It is only in dreams where she can reveal the suppressed and painful experiences of her childhood. In her first dream she dreams about her childhood, she sees herself as a child playing a game with her playmates. After some time, her mother calls her inside the room; when she goes into the room, she sees a sexual intercourse of her parents. She gets terrified and runs away from there. Lessing has depicted her Childhood nightmare:

She was a child again, [...] she heard her mother's sharp voice call for her to come in, and went slowly out of the garden up on to the verandah. She was afraid. Her mother was not there, so she went to the room inside. At the bedroom door she stopped, sickened. There was her father, the little man with the plump juicy stomach, beer-smelling

and jocular, whom she hated, holding her mother in his arms as they stood by the window. Her mother was struggling in mock protest; playfully expostulating. Her father sent over her mother, and at the sight, Mary ran away. (*The Grass is Singing* 163)

In her first dream, there is Freudian "wishfulfilment" which has been repressed all her life. Freud explains that dreams are formed in two ways, which are similar to each other: either by an instinctual impulse which is ordinarily suppressed an unconscious wish finds enough strength during sleep to make itself felt by the ego, on the one hand, or an urge left over from waking life, a preconscious rain of thought with all the conflicting impulses attached to it, finds reinforcement during sleep from an unconscious element, on the other (*The Interpretation of Dreams* 39). So, Freud stresses that dreams stem from either ego or Id. In Mary's first dream, it is clear that her dream arises from her ego.

In her second dream, she sees herself playing hide-and-seek with her parents and siblings. She takes the game seriously, and she has contradictory feelings towards her father, which are hatred and desire at the same time. Her mother is hiding and her father holds her head between his legs. It means, she unconsciously wants to be close to her father, which is a common situation in the 'Oedipus complex'. Unlike Jung, Freud did not exclude girls from "the Oedipus complex," and he applied all features of "the Oedipus complex" (*New Introductory Lectures* 127) for "the little girls" as well. Hence, he states that in "the Oedipus Complex" "the little boy" desires his mother and wants to get rid of his father, the "rival", which is similar to the experience of "the little girls", who desire their fathers and want to get rid of their mothers (*New Introductory Lectures* 129).

This demonstrates that Mary could not overcome 'the Oedipus complex' which is revealed in her dreams. The traumatic Oedipal experiences of her childhood return to "torment her and make it impossible for her to cope rationally with the vicissitudes of her life" (Roberts 76).

In her third dream, Mary sees her husband Dick dead. The death of Dick reveals the unconscious wish of Mary. A wife is normally expected to express some sorrow for the death of her husband, but she feels relief and exultation, because she is left alone with Moses, but it is impossible in her daily life. Hoffman says, "Dreams express the wishes which cannot be revealed in normal life because of the social norms. Also censor is more relaxed in dreams, which helps the workings of hidden motives" (11).

Furthermore, Mary confuses Moses with her father and they become one person. Clarie Sprague says, "It is not, then, surprising that Moses has a name from the Bible which connotes both Paternity and deliverance" (23-4). The unwashed smell of her father is transformed from her father to Moses. This reveals her fear and attraction towards Moses. Lessing has reflected her subconscious dream in the following text:

He approached slowly, obscene and powerful, and it was not only he, but her father who was threatening her. They advanced together, one person, and she could smell, not the native smell, but the unwashed smell of her father. It filled the room, musty, like animals; and her knees went liquid as her nostrils distended to find clean air and her head became giddy. Half-conscious [...]. He comforting her because of Dick's death, consoling her protectively; but at the same time it was her

father menacing and horrible, who touched her in desire. (*The Grass is Singing* 165)

Mary's 'Id' is revealed in her dreams, since it is free from the threats of the superego. In reality, Mary's superego suppresses her desires as they are against moral values.

### **Opposing Elements within Mary's Psyche**

When Mary overhears her friends discussing about her age, she is forced into looking for a partner. So, she marries Dick "literally to save face among her friends" (Roberts 75), and to fulfill the patriarchal expectations of the society. Lessing remarks:

At the age of thirty, this woman who had had a 'good' state education, a thoroughly comfortable life enjoying herself in a civilized way, and access to all knowledge of her time (only she read nothing but bad novels) knew so little about herself that she was thrown completely off her balance because some gossiping women had said that she ought to get married. (*The Grass is Singing* 44)

Mary is not strong enough to challenge the society and to refuse to get married. By means of this marriage she actually evades responsibility for her own life (King 9) and "conform to a woman stereotype" (King 8). By entering the marital relation, she divides herself and accepts what she as a free woman wouldn't accept. So, she breaks apart. A part of her tells her not to enter the marital relation and other part tells her to negotiate, and this dilemma creates a great conflict "the gap between what one is and what one aspires to be" (King 10). When Mary accepts the marital life, she actually "evades responsibility for her own life" (King 9). She marries in order to confirm the

society, she is neither able to return to her single life nor does she accept her married life:

Dick was watching her face, she knew, for signs of disappointment, and she forced herself to smile, though she felt weak with foreboding: this dingy, stuffy room, the bare brick floor, the greasy lamp, were not what she had imagined. (*The Grass is Singing* 53)

The marriage between Mary and Dick is nothing but a compromise, as it is the case with every couple in the western civilization. It is evident from the very beginning, both have totally different characters: while Mary feels at ease in town, Dick hates it; while Mary loves cinema, Dick does not. Mary is looking for a husband but she has no idea of what kind of person she is looking for. By contrast, Dick's attraction towards Mary is not natural. "[...] it was essential for him to love somebody" (*The Grass is Singing* 48). He was seeking a girlfriend in order to avoid his loneliness but he abstained from marriage because he was poor:

There was no door between this room and the next, but a heavy curtain of sackcloth hung there, which had been embroidered [...] it was not in this house she was sitting, with her husband, but back with her mother, watching her endlessly contrive and patch and mend- till suddenly she got to her feet with an awkward scrambling movement, unable to bear it; possessed with the thought that her father, from his grave, had sent out his will and forced her back into the kind of life he had made her mother lead. (*The Grass is Singing* 55)

Her marriage forces her to enter a life that she has never imagined, which causes physical and mental entrapment for her. Similarly, her marriage reminds her of the

unhappy experiences of her mother and takes her back to her past, which she had suppressed for a long time. Each day her ill-matched marriage reminds the poverty and the unhappy experiences of her mother which are suppressed deep in her subconscious.

Mary hates the idea of sex but once she enters the institution of marriage, she has to conform to one of the important aspects of marital life that is sex. In this regard Schlueter asserts that "Mary's unwillingness to enter fully into the realm of the person is especially clear in her attitude towards and reactions against sexuality" (15). During her first sexual intercourse with Dick, we find her psychological attitude towards this new relation:

It was not so bad, she thought, when it was all over: not as bad as that. It meant nothing to her, nothing at all. Expecting outrage and imposition, she was relieved to find she felt nothing. She was able maternally to bestow the gift of herself on this humble stranger and remain untouched. (*The Grass is Singing* 55)

Mary's relation with Dick is nothing but mechanistic activity devoid of any feelings and need. She comes to know Dick as unsuccessful farmer and the cause of his failure is his obstinate nature. He has the habit of investing money at the unfruitful farming projects. He has failed at the farming schemes of bees, pigs, turkeys and rabbits; and also he is unable to handle his store for the natives. When she finds Dick hopeless and goalless, she hates him "She needed a man stronger than herself, and she was trying to create one out of Dick" (*The Grass is Singing* 127).

In the mean time, Moses, a black man whom Mary had hurt with a whip, comes to her house as a servant but she does not want to treat him again badly. Due to

her unfruitful married life with Dick, she even starts developing affectionate relation with Moses. Similarly, she finds herself locked in emotional captivity of Moses:

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

As Mary sees Moses carrying out the household chores in the attire provided by her which were of her previous servant, she observes his bare body parts strong enough to attract her sexual attentions, or gets sexually attracted. Whenever he comes in front of her, she is frightened, she feels herself overwhelmed sexually under control of the black servant though she is the white 'missus'.

Mary treats Moses unlike her other previous servants because she feels sexually attracted towards him day by day and feels uneasy at his presence, for reasons of her mistreating him in the past and her current sense of sexual obsession. She realizes sense of mental infidelity towards Dick that makes her weep silently sometimes. The writer further explains:

He put out his hand reluctantly, loathe to touch her, the sacrosanct white woman, and pushed her by the shoulder; she felt herself gently propelled across the room towards the bedroom. It was like a nightmare where one is powerless against horror: the touch of this black man's hand on her shoulder filled her with nausea; she had never,

not once in her whole life, touched the flesh of a native. (*The Grass is Singing* 151)

When Mary reveals her emotion by crying before Moses, we find him taking her to her room. By observing these activities we find Moses as well being attracted towards Mary. She senses the vague feelings when Moses touches her on her shoulder and she is unable to name the feeling which she is experiencing now.

Mary hates the idea of the contact in night with Dick's weary body and in dreams too. She hopes Dick to be dead and sees Moses influencing her with his virility. It reveals the impression of her dark pleasure:

In the waking hours too, she feels herself engulfed in his (Moses) power [...] her feeling was one of a strong and irrational fear, a deep uneasiness, and even-though this she did not know, would have died rather than acknowledge- of some dark attraction. (*The Grass is Singing* 154)

She can neither live the life of a white 'missus' nor could she associate herself with her husband emotionally and psychologically. She violates the formal pattern of black and white relation by allowing Moses to be familiar with her. Lessing comments on the growing relationship between Mary and Moses:

What had happened was that the formal pattern of black- and-white, mistress- and- servant had been broken by the personal relation; and when a white man is Africa by accident look into the eyes of native and sees the human being (which it is his chief pre occupation to avoid), his sense of guilt, which he denies, fumes up is resentment and he brings down the whip. (*The Grass is Singing* 152)



While observing these activities, we find Mary caught between white family values and her own desire to transcend them. She goes against the code of the society by developing intimate relation with a black-- Moses. In this regard Michael Thorpe remarks "Since 1903 in Rhodesia it has been a criminal offence for a black man and a white woman to have sexual intercourse but no such law applies where a white man and a black woman are involved" (12).

The relationship between Mary and Moses is unforgivable by the society because white civilization never accepts a white person and particularly, a white woman having any relationship, whether for good or evil, with black person.

When relationship between Moses and Mary reach up to the physical level, we find that, Mary is trapped between her superego and Id. Similarly, she is associated with two basic characteristics of the superego, sexual and colonial. The first one based on racial prejudice has been broken by making personal contact with Moses as a man and the later by violating the uncompromising power relationship between white and blacks. Mary unconsciously deconstruct, the colonial doctrine of her culture and becomes the matter of 'a bitter contemptuous anger' from her white fellows. The white civilization will never, never admit that a white person, and most particularly, a white woman can have a human relationship, whether for good or for evil, with a black man.

Mary and Moses relationship is unacceptable by the society because the society decides the status of black. Blacks are kept in servile position and any sort of affinity towards them is considered highly deplorable. Though the relation between white man and black woman is accepted but the relation between black man and white woman is highly condemned.

Another cause is the white has a Eurocentric approach of belief that their culture, language, religion and civilization is superior to others. It is therefore, they never understand the value that the natives have their own culture, language, religion and civilization. So, what they perceived is natives are uncivilized, primitive and wild. Therefore, the whites are prohibited to keep any human relation with black natives. Moreover, Mary is neither able to return to her single life nor does she able to accept her married life. She possesses fragmented relation with the world around her.

Similarly, the superego loses balance in Mary due to over suppression. Superego cannot repress the drives of id because she is just at that period of life when the passions are vigorous and despotic.

### **Mental Turmoil**

Mary's neurotic symptoms and irrational fears can be said to be based in the unconscious part of her mind, as this was instilled in her thought, since she was a child. Now that she is an adult, her unconscious makes itself known through her neurotic symptoms (Horton 142).

At first, Mary is happy in the village though she feels disappointed when she gets into the farm house. She tries to divert her attention from her childhood, which was shaped with the poverty. However, as the time passes by her marriage gets worse and Mary finds herself living in an abject condition, which symbolizes her struggle against her repressed memories.

Mary is fearful of becoming like her mother, which is suppressed in her dormant memories, and at no cost she does not want to lead a life like her mother did. Paradoxically she happens to lead a life like her mother did, which needs toward a

new inner self and it causes in her mental breakdown. Mary's 'matrophobia' is clear in one of her conflicts with Dick over their poverty:

You expect me to live like a poor white in this pokey little place of yours. You expect me to cook myself every day because you won't put in ceilings. She was speaking in a new voice for her, a voice she had never used before in her life. It was taken direct from her mother, when she had had those scenes over money with her father [...] In a moment she would begin to cry, as her mother had cried on these occasion, is a kind of dignified, martyred rage. (*The Grass is Singing* 79)

Mary has inherited the same features and voice from her mother, In this regard, Michele Wender Zak says:

The parallielism between Mary and her mother is made clear once again in the novel. They both married men who are no good for their wives. The only difference between Mary's father and Dick is that Dick is not a drunkard, nor is he lazy. Moreover, Dick's "veneration, his respect, and even his nervous wonder at her efficiency, her energy and her intelligence fail to save her from her mother's fate. (486)

Throughout her life Mary is trying not to live like her mother neither to live in poverty, nor to get married, but her ill- matched marriage reminds her of the unhappy experiences and miserable marriage of her mother:

It was not in this house she was sitting, with her mother of watching her endlessly contrive and patch and mend-till suddenly she got to her feet with an awkward scrambling movement, unable to bear it; possessed with the thought that her father, from his grave, had sent out

his will and forced her back into the kind of life he had made her mother lead. (*The Grass is Singing* 54-55)

Mary's repressed childhood memories are coming back to her, she gets into the same situation as she was in her childhood. Thus, this marriage takes Mary back to her suppressed past that she hated to be with. Moreover the struggle against the poverty and the failure of Dick as a farmer and husband, forced her to lead a life like her mother did. "Something in the present time may take the patient to the past or his/her repressed feelings, and this may influence his/her behavior in certain personal relationships. Freud aimed at indicating how neurotic tendencies from earlier life are distorting relationships in the here and now" (Davis 109).

Mary's hatred towards the natives arises from her pedagogical fear of being sexually assaulted, by the natives who may work at her house or in the farm. The natives are the victim of her rage. She hates the natives and is afraid of them. In order to prevent them from attacking her, she shows her authority and supremacy over them. Before getting married, she barely had any contact with the natives. Confused and bewildered, she recalls her little contact with the Africans since her childhood:

She had never come into contact with natives before, as an employer on her own account. Her mother's servants she had been forbidden to talk to; in the club she had been kind to the waiters, but the 'native problem' meant to for her other women's complaints of their servants at tea parties. She was afraid of them. (*The Grass is Singing* 58-9)

Here we find that Mary does not have any knowledge about how to treat the natives. She is afraid of them. Her parents had told her that the natives were horrible people when she was a child. She cannot come out of the fear throughout her entire life.

Mary abuses and punishes her servants and cannot keep them for a long time because of her latent fear about them. Samson the first house worker becomes the victim of Mary's rage. She takes up the handbook on kitchen Kaffir and spends all her time on learning and to instruct Samson about ways of managing the kitchen. She very often blames Samson stealing in the kitchen. She threatens to deduct money from his wages. "So Samson, who earned a pound a month, was deducted two shillings. He accepted the information with a shut sullen face, saying nothing to her" (64). After sometime, he doesn't like working for her and left for his native land Kraal.

She beats another native servant who is also very afraid of her and never looks at her eyes. Later when he is kept in her house for the work, "she showed him all over the house, corner by corner, cupboard by cupboard, explaining to him how things should be done" (67). He is very much afraid of her, that is why he follows her like a scared dog.

Mary has a concept in her subconscious that the whites are superior in every aspects of life than the natives. It is clear in response to Dick's suggestion to her that she must go easy with the boy. She says, "I won't let go my standards, I won't why should I? It is bad enough...." (68). If a native works in the house of upper class, he/she has to confront many difficulties. So is the case with the new servant in Mary's house:

He had never seen forks and knives and plates before, though he had heard legends of these extra ordinary objects from friends returning from service in the white men's house. He did not know what to do with them, and she expected him to know the difference between a pudding plate and a dinner plate she stood over him while he laid the

table; and all the afternoon she kept him at it, explaining exhorting and spurring him on. That night, at supper, he laid the table badly, and she flew at him, in a frenzy of annoyance. (*The Grass is Singing* 67)

The next day at lunch, the servant drops the plate through nervousness, and she dismisses him at once.

Mary is cruel to the natives. She never thinks of natives as human. Once she assigns the boy to scrub the bath for many hours:

She called the boy and told him to scrub the bath, so scrub it until it was clean. He thought she meant the usual scrubbing, and in five minutes had finished. She went to examine it and it was just the same.

Stroking her fingers over the zinc, she could feel the crust of dirt. She called him back and told him to clean. (*The Grass is Singing* 72)

Dick observes his wife's cruel attitude towards the servants. He is furious with Mary for her lack of consideration and tact. The new servant also wants to leave. "He could not work like that; his child in his Kraal was ill; he wanted to go at once" (78). Mary immediately loses her temper when she hears the boy's utterance and knows that Dick is hostile to her, she goes straight into the kitchen and gives money to the boy and dismisses him.

It reminds the experience of her father and the influence of his behavior to the native workers that directs her acts. "The phrases of this little lecture came naturally to her lips [...]. She had heard them so often from her father when he was lecturing his native servants, that they welled up from the part of her brain that her earliest memories" (*The Grass is Singing* 144).

It is evident that she was full of hate, suspicion against the native for only reasons that she had learnt from her parents, to treat them inferior and dehumanized them. By becoming irritated with Mary's behavior and attitude towards her house workers, no natives want to work in her house.

In daily life, Mary exposes her repressed feelings in several ways, which she projects on the black women and natives. She was a very sensitive child and that all her memories are coming back to her, because she gets into the same situation as she was in her childhood. The novelist adds:

But that was not her feeling - not then, before she had started the work. She could not explain to Dick how that store smell made her remember the way she had stood, as a very small girl, looking fearfully up at the rows of bottles on the shelves, wondering which of them her father would handle that night, the way her mother had taken coins out of his pockets at nights, when he had fallen asleep in a chair snoring [...] how the next day she would be sent up to the store to buy food. (*The Grass is Singing* 94)

Dick's idea to build a store in which Mary would be selling the goods is another episode that reveals another part of Mary's childhood that had deeply influenced her. She never likes natives even though they are the customers of her grocery. For her it is very difficult to face the native women, children and men coming to the store to see and buy goods.

Mary's anxiety about sex, motherhood are transformed into a sense of hatred which she projects on the black women. She hates the way the women laugh and stare

at her, for she considers them filthy and wild, and thinks that they are illiterate, savage and uncivilized:

The native women stared and laughed; the filthy, underfed childhood crowded around, whispering to each other; the starved dogs slunk in the background among the vines and mealies. She hates the place, which she had never entered before. 'Filthy Savages'. (*The Grass is Singing* 110)

Mary's hatred towards the natives arises from her fear of sexuality, and her reaction towards the black women is an attempt to negate her fear.

Mary is disgusted at the sight of native black women who breast feed their babies which appeared to her as a horrible scene like the leeches hanging on sucking the breasts of native black mothers. She feels to stay away from having baby:

Above all, she hated the way they suckled their babies, with their breasts, hanging down for everyone to see; there was something in their calm satisfied maternity that made her blood, boil, 'Their babies hanging on to them like leeches; she said to herself shuddering. (*The Grass is Singing* 195)

She tries to suppress her thoughts and reveals them in a distinct way, the more she avoids her fear of sexuality, the more she hates the natives who symbolize maternity. She hates the children because it reminds her of mother's sorrowful attitudes at the death of her two children "for her brother and sister both died of dysentery one very dusty year" (34). Moreover, the children and women remind her of the fear of sexuality which is rooted in her subconscious.



Mary's racist attitude towards the natives could be to reassert her authority and supremacy which is rooted in her subconscious. Mary visits the workers place to call them at work. Due to Dick's illness the workers were not there on the farm. Mary sends the head boy to call them.

In such situation, she sits in the car, waits for the natives and expects to come for work on punctual time. Normally not more than half of them turn up on time. Such a kind of no show by the native workers reveals affect of black native workers recent taking order command a suppression of woman even if she be of white race.

While working in the land the natives hardly talk with each other. "There was hardly any talking among them. They worked reluctantly, in a sullen silence; and she knew it was because they resented her, a woman supervising them" (111). The natives are forced to work constantly under the hot sun. Sometimes they have to work without any words among themselves.

It is difficult for Mary, to sit in the car with the heat filtering through the roof, but what about the natives who are working in the farm. When one of the men pauses for a moment in his work to rest, or to wipe the running sweat from his eye, she waits one minute by her watch and then calls sharply to him to begin again. "[...] It seemed to her an insolence directed against her authority over them when they stopped without permission, to straighten their backs and wipe off the sweat" (112).

Being quite fed up with her eccentric and cruel behavior and also their wages are not being paid the native workers speak to the head boy, saying, they want to leave:

She hated it when they spoke to each other in dialects she did not understand, and she knew they were discussing her and making what

were probably obscene remarks against her she knew it, though she could only ignore it. She hated their half-naked, thick- muscled black bodies stooping in the mindless rhythm of their work. (*The Grass is Singing* 115)

There is a sullen murmuring among the natives, the head boy moves to the wall and begins arguing with them in his own language. She hates when she knows they are discussing about her and also are making an obscene remarks against her. Here we find that Mary is in inner painful conflict within herself but her ego of superiority or supremacy conceals this conflict and prevents from being manifest on the surface level.

Mary supervises the black native workers at farm, holding whip in her hand. "I don't believe in treating them soft; she said scornfully. If I had my way, I'd keep them in order with the whip" (116). From this point it is clear that she had in her mind to keep the control over the native workers through the whip. She believes to supervise the workers in a brutal way like animals.

Once, Mary accompanies Dick Turner in the field on his request. Her mind is thinking about the new boy who is alone in the house. She is suspicious that the new house boy might have stolen some household things. Physically she is with Dick at the field but her mind is thinking about the house boy. "Hurry up now!" One by one, they drifted away, their gaiety and the pleasure quite subdued, sensing her dislike of them" (96).

Mary is dubious of the new house boy because her parents had told that if the natives are left alone they would rape, murder and steal the thing. That is why, she abuses and punishes her servants and cannot keep them for a long time. According to

the Freudian theory, "only self-knowledge can prevent the neurotic repetition of an unhealthy family pattern" [qtd. in Pickering 26-7). Mary's neurotic problems stem from her personal problems which are rooted in her childhood experiences.

### **Mary's Insanity and Neurosis**

The insanity projected through Mary is the mirror of sick society. She becomes the victim of Neurosis and ultimately faces death at the hand of jealously contempt black Moses, it is not only the vigorously unconscious desires that turns her life upside down leading to madness level, but it is also the effect of heredity, and inability to adapt to a new situation created by herself and her strong unconscious sexual desire an inability to deal with the daily stress of life, inner confusion, mental unrest and confinement.

Mary's ill – matched marriage is one of the causes of her insanity. After marriage she relishes her life on the farm and keeps herself busy in household chores and imagines the bright future out of poverty, she changes the curtains and embroiders every cloth of stitch. At this phase she is quite happy with the sewing:

She sewed all morning, till lunchtime, sewed after lunch, and went to bed immediately after lunch and went to bed immediately after supper, sleeping like a child all night. In the first flush of energy and determination she really enjoyed the life, putting things to rights and making a little go a long way. (*The Grass is Singing* 61)

She enjoys the house keeping work, which is similar to her office life in the city. It means she measures herself against the old standards of the town. A few months after her marriage she finds herself without any work, being afraid of idleness, she tries to

keep busy herself with embroidering. Soon she becomes restless and loses control over her own behavior which makes her upset:

She was result, so restless she did not know what to do with herself.

She unpacked the novels she had brought with her, and turned them over. These were the books she had collected over years from the mass that had come her way. (*The Grass is Singing* 63)

Her act at the first phase of married life is in sharp contrast with her unwillingness to do anything further and prefers to live in isolation. This state of mind reflects that she becomes so restless that she thinks, there is nothing that could save her from this situation. The idea about marriage of Mary contradicts with the societal demands, the demand for the family responsibility and restrictions. Similarly, her idea about life reflects the feeling and picture of suppressed woman. R. Rubenstein puts, "*The Grass is Singing* traces the story of Mary Turner, a conventional white shout. African woman, as her personal vulnerabilities interest with the repressive social and pressures of her environment" (18).

Mary's psychological problem is intensified by the presence of the natives which she has inherited from her mother. Mary didn't have any contact with the native, since her childhood, She was brought up to be afraid of the natives:

She had never come into contact with natives before, as an employer on her own account. Her mother's servants she had been for bidden to talk to; in the club she had been kind to the waiters; but the native problem meant for her other women's complaints of this servant at tea parties. She was afraid of them. (*The Grass is Singing* 58-59)

Here we find that Mary does not have any chance to handle them. She is afraid of them. Her fear is that she was told by her mother that the natives are nasty and horrible when she was child. She could not come out from the fear in her entire life. Before getting married with Dick Turner, Mary did not need to go through acquaintance with the natives. The house boy does work for them in household chores where as the farm labours work for them in the farm, to grow crops. The duality shows that her whole life is crumbled in struggling mentally with the natives.

In order to protect herself from the natives, she gives orders and physical punishment. She hates them and is afraid of them; she is stubborn and unable to recognize the natives:

Why shouldn't I ask him? She demanded. He's lying isn't he? 'Of course he's lying; said Dick irritably. 'Of course that is not the point. You can't keep him against his will? Why should I accept a lie? Said Mary. 'Why should I? Why can't he say straight out that he doesn't like to working for me. (*The Grass is singing* 64-65)

Due to her cruel nature Mary cannot win the respect of the servants. She does not think that the natives are human beings "with the native she was a virago"(69). The way she perceives the natives is based on her conventional dogma.

Mary cannot imagine that Dick can have such a good relation with the natives. Dick spends most of the time with the natives. He gets up at half past five and spends all the time in the land with his workers. Similarly, Dick behaves kindly with the workers and there is a mutual understanding between them. Since Dick has spent most of the time with the natives, he knows how to deal with them, but Mary does not treat

the workers properly. Her behavior and thought, makes Dick angry. When Samson, one of the house workers leaves their home Dick feels sorry for him, and says:

When your work in the Kraal is finished you will come back and work for us again? The native answered 'yes, baas,' but he was already turned to go; and Dick came back into the house silent and glum. 'He won't come back; he said. 'There are plenty of other munts, aren't there?' She asked snappily, disliking him. (*The Grass is Singing* 65)

Mary considers everything disgusting including her husband and native servants. This aspect of her behavior leads her towards inner confusion.

Mary lives in a small impoverished farm where she cannot bear the heat, the heat becomes an obsession, the house with the tin roof and the heat from it makes her completely unbearable. The brown earth and the blue sky depresses her, the lonely days makes her inactive and nothing to do but to sit on the sofa and stare. At this moment we can say that her state of mind is deteriorated with the pressure of the blistering heat.

Due to the scarcity of water, they have to fetch the water twice a week from the bottom of the hill where the well is but Mary uses the water uneconomically, wasting more than she should have conserved. She becomes so furious when Dick asks her for what she is using the water. She replies that she is making herself cool. Then Dick says: "It costs money to fetch water and then you go and throw it away. Why don't you fill the bath with water and get into it, instead of wasting it and throwing it away each time (*The Grass is Singing* 71)?"

Mary sees no power in herself to argue with Dick and it leads her towards stress, tension and negative feelings and she becomes depressed by heat, loneliness

and poverty. Thus, we can say that the basic necessities of life in the farm that now she struggles for, were easily available in her past town life it is one of the main reason of her insanity.

She keeps herself aloof from the outside world which results her into isolation and lack of communication from the outside world. There is no one to share her feelings, even her husband does not communicate with her properly. In this regard Schlueter says, "throughout her life Mary had been isolated, both in feeling and in fact and this isolation created in her feeling of non involvement in the lives, and feelings of others that she calls 'freedom'" (14).

This clarifies her impersonal attitude to everyone and everything. Lessing has depicted her inadequate behavior:

Mary did not understand why she seemed alien and hostile to her, but she was piqued at this casual summing up of her needs. And she had no desire for Mrs. Slatter's company. She did not want anyone's company. I don't want to; she said childishly. (*The Grass is Singing* 77)

Mary has no friend in the farm, she has no friend at all. People consider that she is cruel and there is something wrong with her, but they do not want to get in touch with her very often. They all gaze at her as an eccentric woman. As the years pass by, Mary feels lonely and does not even need to discuss anything with other women of her age, not even with her neighbor, Mrs. Slatter, though. In this situation, we can say that Mary's desperate need for love provides a fertile ground for the development of her neurotic condition.

In order to escape from her loneliness she longs a child but Dick denies her wish to be a mother. "Just one child?" persisted Mary, her voice weak and plaintive. It was a wail. She felt she needed one child to save her from herself" (*The Grass is Singing* 135).

"I'm getting on forty'. She said wearily 'can't you see that very soon I won't be able to have a child at all?' 'Not now,'" he said inexorably (*The Grass is Singing* 136). Now, she doesn't know what to do with herself to escape from the feelings of isolation and it leads her towards neurosis. Because, being pregnant is not only a physical issue, but it is also related to a psychological confidence of a woman as well.

The most significant reason of Mary's neurosis is her feminine desire that is for the black servant Moses, which leads her towards psychological imbalance. Similarly, she becomes the victim of social taboo and her own desire becomes a compelling force for her:

Several times the quick rebukes had come to her lips, and she had seen him look at her deliberately, not accepting it, but challenging her. Only once, when he had really forgotten to do something and was in the wrong, had he worn his old attitude of blank submissiveness. Then he accepted, because he was at fault, and now she began to avoid him. [... ] not knowing what this new tension was that she could not break down. (*The Grass is Singing* 154-5)

Although Mary realizes the danger of being in contact with Moses, she feels helpless and cannot do anything about it. As she looks at Moses, she feels as if she is fighting against something which she does not understand. Moses is always in the house with her, there is no escape from his presence.



Dick does not have any importance in Mary's life. She feels pity and regret for Dick, their relationship becomes impersonal. Moreover, Mary realizes that Dick doesn't exist for her. She “finds the idea of normal repulsive, both her subconscious, expressed through dreams, and her psychic state towards the end of her life demonstrate the extent to which an abnormal or unusual sexual manifestation is desired (Schlueter 16)”. This psychological conflict is undoubtedly, the cause of her dissatisfaction and her subsequent mental breakdown.

When she speaks with Tony Marston, a white English man working in her same farm, she reveals her real obsessions and regrets about it. It results in her insanity because she does not have a possibility to behave in accordance with her natural self and her physical needs are repressed. Tony Marston notices Mary's strange behavior and when he sees Moses helping Mary getting dressed, he makes a crude remark: "He felt it would be rather like having a relation with an animal in spite of his 'progressiveness'" (186). Tony Marston sees that Mary allows Moses to comb her hair, undress her and bring her food as if she were a little child who needed affection and care. The unawareness of her plight, reflects her physical and psychological pains brewing within. Lessing writes:

She stood up and held out her arms while the natives slipped her dress over them from behind. When she sat down again she shook out her hair from her neck with both hands, with the gesture of a beautiful woman adoring her beauty. Moses was buttoning up the dress; she was looking in the mirror. The attitude of the native was of an indulgent uxoriousness. When he had finished the buttoning, he stood back, and watched the woman brushing her hair. (*The Grass is Singing* 185)

Mary's state of mind is deteriorating day by day. She starts talking to herself and she becomes like a ghost aimlessly wandering in the house. Moreover, she forgets to feed the chicken, speaks incomplete sentences, talks to herself in loud voices, eats nothing at all and sleeps whole day. Her attitude towards her life becomes pessimistic because of her disability to see things positively "She was tense with hatred. Then she began to picture herself, walking there up and down in the darkness" (*The Grass is Singing* 80). Her mental health begins to degenerate worse than before and falls ill due to neurosis, as Freud says, "People fall ill of neurosis only when the possibility of satisfaction for the libido is removed from them" (*New Introductory Lectures...* 290). Unfortunately she is not at all able to change her mental state. In this regard Jeannette King says, "Her mental and physical breakdown can thus be seen as the result of the limitations imposed on this once independent and active woman who ironically married to be her own mistress" (9).

In a nut-shell we can say that Mary's social conditions and childhood experiences are responsible for her present neurotic condition, which develops basic hostility towards her parents and as a consequence suffers from neurosis. She finds herself deprived of the genuine love during her childhood which results into hostility toward the parents. In this regard Enrich Formm says:

The experiences in the childhood are repressed in the unconsciousness of man and if they are in conflict with his conscious mind, they can come to the surface as a neurosis, depressiveness, anxiousness, diffused listlessness and so on. (14)

So, Freud asserts that no repressed desire is forgotten in the dark well of the mind, but it rests in the unconscious. The more a person represses his/her wishes, the more he/she is open to the possibility of facing depression or neurosis.

In the course of her life, Mary's attitude is getting more pessimistic and is not able to think of any better future. Thus, the reason of her insanity is the limitations imposed on her by the external circumstances and the society.

### **Death as Salvation**

When Charlie Slatter visits Dick Turner's home to have a lunch, he sees the common behavior of Mary with Moses as to Charlie himself, he cannot accept it. He wants to aware Dick Turner about the behavior of master and servants to be different and Moses is listening this through door and then Charlie is furious and shouts at him and orders him to go away. As Moses was not Charlie's houseboy, his violent order reflects the superiority of white domination over the black natives. Moses also follows the orders and goes away from there.

At the presence of Tony Marston, Mary gets psychological support to shout at Moses to go away, at this moment she feels as if she is expelling something hateful and fearful from her life.

The aggression of Tony Marston towards Moses is not due to personal affair but the dubious relation he suspects between Mary and Moses. Tony Marston has no courage to threat Moses, but the superiority maintained over black being a white gives him such a furious feeling that he wanted to kill the native just taking him by his throat. "Will you go? Shouted Tony, he could have killed this native: he wanted to take him by his throat and squeeze the life out of him" (188).

Moses who has gained some degree of success to receive the humane treatment from Mary again loses the dignity of being a human being. He rushes from Mary's house with anger in his face. She can read it easily and is afraid within herself. The revolt of Moses is so strong that he spends enough time to take the revenge. His mentality is filled with hatred. He is concentrated to take revenge against Mary's betrayal. At this moment Moses releases anger and hatred through violence.

Mary is expecting her death which is inevitable and she feels it is coming soon. She has no power to defend herself against it and she accepts it as the last day. Before her death, she gets up 'peacefully and happily' in comparison to those unconscious nightmares and walks off the path into the bush for the first time.

She sees the farmhouse from a higher position, and finds that the farmhouse is illuminating that is not a prison for her; instead she wants to protect it from the gaze of the cruel world. She stands and watches the sunrise, as if the world is being created afresh for her. Suddenly she becomes aware of the beauty of nature:

The world was a miracle of colour, and all for her, all for her! she could have wept with release and lighthearted joy. And then she heard it, the sound she could never bear, the first cicada beginning to shrill somewhere in the trees. It was the sound of the sun itself, and how she hated the sun! It was rising now. (*The Grass is Singing* 192-3)

Mary's attitude towards seeing the natural beauty for the first time in her life is the sign of her self-awareness but it is too late and there is almost no one to understand her completely. There is nothing else for her to do but to realize the freshness of the new world. At this moment "her mind is as clear as the sky itself" (*The Grass is Singing* 192). Even the sound of cicada which she could never bear and which was

hostile to her now becomes delightful and it influences on her psychological condition. Lessing has used lovely adjectives to depict the beautiful environment: "shrill", "light- hearted" (192).

On the last day before her death she tries to recall all the mistakes she had made and imagines herself as an "ugly, pitiful woman, with nothing left of the life she had been given to use" (*The Grass is Singing* 194). She feels innocent but at the same time she realizes her passivity, the main reason of her dissatisfaction and blames her despair on the outside circumstances that "forced to adopt defined psychological attitudes which bind and divide her instead of bringing the freedom and wholeness she longs for" (Lessing, *A Proper Marriage* 56). At this moment she is influenced by conscious and unconscious forces, which makes her distant from her life.

At the last phase of her life, she thinks that Moses is the only one who can rescue her and she is patiently waiting for him to arrive. She passively chooses to accept the coming death and realizes "There was nothing new even in her death" (200). Eventually, she feels "defenseless" (203) and waits for her death which she feels is slowly approaching. Having already crossed the racial border she is now ready to cross the final border to death.

At the same time Moses is waiting for opportunity to kill Mary because of her disloyalty and betrayal which he cannot resist. In other words, "it becomes obvious that Moses plans to kill Mary" (Roberts 79). It feels like Mary is a new and different woman who has healed, saying goodbye to the farm on which she has spent a long time although it was mostly painful. Her last attempt to gain her dignity and do something, about her life comes in the form of challenging death or her expected killer.

Just before being stabbed, Mary opens her mouth in "an attempt to explain and seek forgiveness because she feels guilt towards Moses and everything that is African embodied in her" (Sarvan 536). Moses choking by thrusting his hand into Mary's mouth to stop any screaming is terrifying:

As the brain at last gave away, collapsing in a ruin of horror, she saw, over the big arm that forced her head back against the wall, the other arm descending. Her limbs sagged under her, the lighting leapt out from the dark, and darted down the plunging steel. (*The Grass is Singing* 205)

At last Mary collapses through choking in the hand of Moses. She loses her sense, her bent legs portray her unconscious condition. Her eyes lose the sight and nothing is left. Moses anger is not over until he darts the curved steel weapon with all his power. In this moment, he is also senseless. A steady drumming sound on the iron roof by the drop of rain alerts him to the surroundings.

So, Mary, in the novel, experiences a conflict between her 'love' and her 'death instincts'. On the one hand, she craves to fulfill her sexual desire and on the other hand, she struggles against her hallucination about death. Relating the life Mary passes and the world she faces and its result, Zak writes, "[...] oppressive world in which Mary was born, went slowly and undramatically mad and violently died" (462). When the rain falls again, the grass will be singing and memories be wiped away, as rain has always been a relief for Mary. Besides that the outside natural forces are relentless on her death.

## Chapter Four

### Mary As an Epitome of Female Psyche

In *The Grass is Singing* Doris Lessing examines the authentic voice of female world by showing the suffering, misery and struggle of Mary Turner. Similarly, she demonstrates a deep psychological introspection of Mary and portrays her relation both to the male counter parts and to the society as a whole. Her main invention is to reflect the oppressive forces that not only woman but generally all human beings are forced to confront in the course of life in the 20<sup>th</sup> century.

Doris Lessing gets across an idea that is found in every society today. Although this novel was written during the 1940s and most of the events that occur reflect the time period. Her argument is how influential society can be on an individual and how strongly its norms, values and taboos are imposed upon an individual. Similarly, she has tried to explain what a negative effect society's norms and values can have on an individual and how that individual's life can be destroyed forever. Moreover she has written of desolation and decay, because this is where, as victims of our environment we are left, to struggle against the unconscious desires and the pressure of society.

*The Grass is singing* explores the tension of the characters after their marriage. The main thrust is to explore the females' situation through the history and in particular their painful experiences in a racist and patriarchal society and their struggle for existence. It also gives a photographic presentation of disintegration, dissolution and death with its underlined message for the search of unity, integration and wholeness in the society.

Mary is a traumatized woman who provides not merely poignant metaphor, of certain communities that marriage alone cannot be the symbol of satisfaction. She gets married with Dick Turner and hopes she would have a good and happy family life with a responsible husband; in the hope of finding better life and good fortune she migrates from town to Dick's farm, but soon she is compelled to spend the life of isolation and fragmentation in the farm.

Due to isolation the repressed feelings go on unchecked in Mary's mind even though she aspires to get out of the problems. She finds no way out and the problems get deepened. Later they appear in many forms: racism, hatred and nightmares. Her nightmares are nothing but the result of confusion, frustration in the battle between social values and individual wishes. When these factors get overlap they cause neurosis. Hence, Mary is the symbol of a normal woman, who represents how a person suffers to the level of neurosis.

Mary becomes neurotic out of her past experience as an unmarried woman in the society and out of frustration from Dick's economic failure and physical weakness. Later she transcends the social values and chooses the opposite, socially unlawful means to fulfill her sexual desire to replace Dick by Moses informally. While doing this she is aware of both the aspects: her relationship with Moses and the social norms and values of white society.

She chooses to have physical relationship with Moses instead of Dick and white myth. This shows that women at that period in the land of white supremacy were subject to inequality and dominated social status; not compatible with the natural behavior of a woman.



It is a universal fact that females, when put into unnatural social relations which results into extreme suppression of natural instincts and desires, would dare transcend such manmade artificial barriers just as in the case of Mary who transcended such a barrier of racial and cultural demarcations. Women, whether white or black, have always been subject to gender discrimination, suppression that reaches to the level of neurosis and mental disorder.

Native Africans, whether they be slave or independent persons, whether they be from the time of Greek, Rome, in the Europe slave market, American slave market, even today's enlightened world of 21<sup>st</sup> century, are dehumanized on the basis of 'colour', which results into inhuman domination and leads to neurosis, social disorder, racial conflict, religious conflict and now a days it has reached up to the level of terrorism.

These are an expression of resistance, desires for freedom, equality and search for individual identity. Hence, the novelist has displayed the pain of all mankind through an individual character- Mary.

There are social norms, values, practices, taboos, (man-made myths, barriers) that differentiate blacks as inferior to whites. A person is driven by impulses, the Darwian law of 'natural selection' because of which Mary chooses Moses (a black servant) over Dick (a white master). It indicates the gap between the individual and society in the modern world and helps to comprehend that in such a society, the individual finds very difficult to follow the social taboos against individual's impulses and natural instincts.

## Work Cited

- Abrams, M.H. *A Glossary of Literary Terms*. 7<sup>th</sup> ed. India: Harcourt Asia Pte. Ltd, 2000.
- Allen, Jane Orphia. "Structure and Motif in Doris Lessing's *A Man and Two Women*." Church and Stafford. 63-75.
- Allen, Walter, "War and Post War: British." *Tradition and Dream: a Critical Survey of British and American Fiction from the 1920s to the Present Day*. Ed. Mac Gibbon & Kee. Harmondsworth: Penguin Books, 1965. 296-8.
- Beauvoir, Simone De. *The Second Sex*. trans. H.M Parsely. New York: Vintage Book, 1952.
- Berets, Ralph. "A Jungian Interpretation of the Dream Sequence in Doris Lessing's *The Summer Before the Dark*." *Doris Lessing*. Church and Stafford. 117-31.
- Bertelsen, Eve. "Doris Lessing by Mona Knapp." *Research in African Literatures*, 19.2 (Summer 1988): 261-264.
- Cederstrom, Lorelei. "Doris Lessing's Use of Satire in *The summer Before the Dark*." Church Margaret and William T. Stafford, eds. *Modern Fiction Studies*. New York : Johns Hopkins University Press, 1980.131-47.
- Dine, Philip. "The Formal Implications of Anti-colonialist commitment: A Comparison of Doris Lessing's *The Grass is Singing* and Katab Yacine's Nedjma." *Literature, Language and the Nations*. Ed. Erhmanuel Ngara and Andrew Morrison. Harare: Assoc. of Univ. Teachers of Literature and Language, 1989. 30-34.
- Doris Lessing. *Wikipedia: The Free Encyclopedia*. 2008. Wikipedia. 7 May 2008.
- Douglas A, Davis. *A Glossary of Freudian Theories*. New York , 1994. Google Book Search. web.7 Jan. 2012.

- Fishburn, Katherine. "The Manichean Allegories of Doris Lessing's *The Grass is Singing*." *Research in African Literatures*, 25.4, Indian University Press. (Winter 1994); 1-15.
- Freud, Sigmund. *An Outline of Psychoanalysis*. trans. James Strachey. New York, London: W.W. Norton & Company, 1970.
- . *Beyond the Pleasure Principle*. Tans. James Strachey. New York, London: W.W. Norton & Company, 1975.
- . *New Introductory Lectures on Psycho-Analysis and Other Works*. Vol. XXII (1932-1936) trans. James Starchey. London: The Hogarth Press and the Institute of Psycho-analysis, 1986.
- . *The Interpretation of Dreams*. Ed. James Stranchey. London: Harper, 1975.
- . *The Wisdom of Sigmund Freud*. New York: Thomson Press, 2004.
- Freud, Anna. *The Ego and the Mechanism of Defense*. New York: International Universities Press, 1966. 132-525.
- Fromm, Erich. *The Revision of Psychoanalysis*. ed. Rainer Funk. San Francisco, Oxford: Westview Press, 1992.
- Goldfarb, Clare. "Rev. of The Novelistic Vision of Doris Lessing: Breaking the forms of consciousness". *American Literature*. Ed. Roberta Rubenstein. 52.1 (Mar. 1980); 146-148.
- Hazelton, Lesley. "Doris Lessing on Feminism, Communism and 'Space Fiction'". *Sunday: The New York Times*. 7 May 2008.21.
- Hoffman, Frederic J. *Freudianism & the literary Mind*. Louisiana: Louisiana State University Press, 1957.
- Holmquist, Ingrid. *From Society to Nature: A Study of Doris Lessing's Children of Violence*. Göteborg: Acta Universitatis Gothoburgensis, 1980.

- Horton, Mary. "Working with Groups." *Psychology and Social Care*. Ed. David Messer and Fiona Jones. England: Jessica Kingsley Publishers, 1999. 142-144.
- Hunter, Eve. "Marriage as Death: A Reading of Doris Lessing's *The Grass is Singing*." *Women and Writing in South Africa*. Ed. Cherry Clayston. Marshalltown: Helnemann, 1989. 139-62.
- Josephson, Eric & Mary Josephson, eds. *Man Alone; An Alienation in Modern Society*. New York: Dell Pub. Co., 1962.
- King, Jeannette. *Doris Lessing*. London: Edward Arnold, 1989.
- Knapp, Mona. *Doris Lessing*. New York: Ugar, 1984.
- Lessing, Doris, *The Grass is Singing*. London: Flamingo, 1950.
- . *A Proper Marriage*. London : Mac Gibbon & Kee, 1966.
- Moi, Toril. *Sexual Textual Politics*. London: Routledge, 1995.
- Pickering, Jean. "Maxism and Madness: The Two Faces of Doris Lessing's Myth". Church and Stafford, 17-31.
- Roberts, Sheila. Sites of Paranoid and Taboo: Lessing's "*The Grass is Singing*" and Gordimer's "*July's People*." *Research in African Literatures*, 24.3, (Autumn, 1993): 73-85.
- Rubenstein, Roberta. "Doris Lessing by Eve Bertelsen" *Research in African literature*, 19.2, Special Issues on Women's Writing. (Summer, 1988):18-32.
- Ryan, Michael. *Literary Theory: A Practical Introduction*. Malden, Massachusetts: Blackwell Publishers Inc, 1999.
- Sarvan, Charles. "D.H. Lawrence and Doris Lessing's *The Grass is Singing*". *Modern Fiction Studies*, 24.4 (1978/1979: winter) 533-537.
- Schlueter, Paul. *The Novels of Doris Lessing*. Carbondale: Southern Illinois University, Press, 1973.

- Sprague, Claire. *Rereading Doris Lessing: a Narrative Patterns of Doubling and Repetition*. Chapel Hill and London: The University of North Carolina Press, 1987: 23-24.
- Stadler, Eva Maria. "Addressing Social Boundaries: Dressing the Female Body in Early Realist Fiction." *Reconfigured Spheres: Feminist Explorations of Literary Space*. Ed. Margaret R Higonnet and Joan Templeton. Amherst: U of Massachusetts, 1994. 20-36.
- Taylor, Barry. "Revision of *The Grass is Singing*, by Doris Lessing". Google Book Search. Web. 8 March 2012.
- Thorpe, Michael. *Doris Lessing*. ed. Ian Scott-kilvert. England: Harlow, 1973.
- Tyson, Lois. *Psychoanalytic Criticism*. New York and London: Garland Publishing, Inc, 1999.
- Vera, Yvonne. *Butterfly Burning*. Harare: Baobab Books, 1998.
- Vlastos, Marion. "Doris Lessing and R.D. Laing: Psycho Politics and Prophecy" *PMLA*. Vol 91. ed. Schaefer, William D. et al. 1976: 245-258.
- Zak, Wender, Michele. "*The Grass is Singing*: A Little Novel about the Emotions". *Contemporary Literature*, 14.4, Special Number on Doris Lessing, (Autumn, 1973): 481-490.