

摘要

多丽丝·莱辛, 2007 年诺贝尔文学奖得主, 被誉为战后最重要的, 也是最有争议的女作家。她因自己对人生, 文化和人类生存问题的独到见解而引人注目。莱辛小说的核心主题是清楚地认识自我, 认识社会, 并在平衡个人和社会关系的基础上能最终超越自我。追寻自我了解, 追寻自我实现正是二十世纪人们对自我生存问题的探索。从一开始, 莱辛就相信意识的自我不能被忽略, 也不能脱离和外部世界的联系。

《野草在歌唱》出版于 1950 年, 是莱辛的第一部, 也是一部成功的小说。这部小说讲述了一个传统的白人妇女玛丽被她的男仆黑人摩西杀害的故事。这部小说的主题通常被认为是关于种族歧视和异族杂居的, 从某种程度上是这样的。不过, 这部小说不仅仅是一部政治小说; 莱辛的主要目的不是研究不同的意识形态, 也不是支持非洲的自治。结合莱辛最关注的话题, 作者认为在这部小说中, 莱辛是要探究生存问题, 即认识自我及社会的必要性, 并最终获得超越自我的意义。

这篇论文目的在于用荣格心理学重新解读这部小说, 揭示女人不应该总是遵循社会赋予的角色, 女人应该正确认识自己, 认识社会, 勇敢地面对无意识的阴暗面。

这篇论文由导论、正文和结论组成。其主要内容如下:

导论部分概述了莱辛的生活和写作背景、《野草在歌唱》的主要内容, 评论界对其所进行的相关评论以及该论文主要运用的研究方法。

第一章论述了玛丽的心理情节: 情感受挫。玛丽童年生活经历的事实是玛丽情感冷漠和性冷淡的根源, 被埋藏在她的个人无意识里。埋藏在所有白人集体无意识里残酷的殖民文化, 阶级歧视和性别歧视是玛丽在白种文明下异化的根源。

第二章分析了玛丽个性化的失败: 玛丽的疯狂。一方面玛丽缺乏自我认识导致了她婚姻的不幸; 另一方面玛丽不能够整合她的心理矛盾: 她的屈从和反抗男性权威的矛盾, 她内心里个人无意识和集体无意识的强烈碰撞——她对摩西的爱与恨的矛盾导致她没能完成她的个性化进程, 最终走向了疯狂。

第三章集中描写梦和幻觉意象的象征作用: 玛丽超越的徒劳。玛丽梦的意象象征着她被压抑的欲望满足, 幻觉意象象征着玛丽片刻的超越并预示着她的死亡。

结论部分总结了整篇论文, 个人可能会收到成长或社会压力的影响, 个人只有充分

认识自己勇敢地面对自己的内心世界而不去屈从于外部世界的意志才能获得健康而稳定的发展。

关键词：野草在歌唱，荣格，无意识，个性化

Abstract

Doris Mary Tayler Lessing(1919—present) , the winner of the Nobel Prize for 2007, is reputed as one of the most extraordinary post-war woman writer of English literature, and one of the most controversial. She is noticeable for her peculiar attitudes towards life, culture and existence of human being. The persistent theme throughout Lessing's novels of the search for self, for an understanding of what one is, is the twentieth-century existential quest. From the very beginning, Doris has believed that consciousness of the self must not be neglected; neither must it overwhelm the essential connection to the outer world.

The Grass is Singing published in 1950 is Lessing's first and a successful novel. It traces a story of a white conventional woman Mary killed by her black servant Moses. This novel is usually seen as chiefly about the racial discrimination and miscegenation, and to some degree it is. However, it is not simply a political novel; Lessing's main intention is not to explore the different ideologies and her support the autonomy of Africa. Combined with what she most concerns, the author think in this novel, Doris Lessing probes the subject of existence, that is, recognizing the need for self-knowledge in both its personal and social aspects, and ultimately suggest some meaning which transcends self.

This thesis aims to reinterpret the book through Jung's psychology, revealing that woman should not always play the roles set by society, she should recognize herself and the society and bravely face the most feared and dark side of the unconscious.

The thesis is mainly divided into five parts:

Introduction gives the general information of the novelist Doris Lessing, the novel *The Grass is Singing*, the research achievement and the critical responses to the novel.

Chapter One discusses Mary's psychic complex: her emotional frustration. The facts we are given about Mary's childhood all illustrate the origin of her impersonality and her distaste for sex which was repressed in her personal unconscious. Then the cruel colonial culture, the class and gender discrimination repressed in all the white collective unconscious is the root of her racial discrimination and her alienation.

Chapter Two analyzes Mary's failure of individuation: her insanity. On the one hand, Mary's lack of self-knowledge leads to her mismatched marriage; on the other hand, Mary's lack of will and her reluctance to descend make her unable to reconcile her psychic conflicts: the conflict between her submission to and defiance of male authority and the conflict between her personal and collective unconscious—her love and hatred for the houseboy, Moses, leading to her failure of individuation and sanity.

Chapter Three focuses on the description of Mary's symbolic dream images and vision images before her death: the futility of Mary's transcendence. Dream images symbolize Mary's desire-fulfillment, the vision images symbolize Mary's momentary transcendence and prophesize her death.

Conclusion summarizes the whole paper, the individual may be influenced by upbringing or social pressure, however, only by self—acknowledging and confronting bravely one's inner realm and not just succumbing to the collective will can an individual obtain a healthy and steady development.

Key Words: *The Grass is Singing*, Jung, Unconscious, Individuation

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Introduction

Doris May Tayler Lessing, relying on her voluminous output of various genres with high quality and innovative literary perspective, has established herself as one of the most enticing and outstanding post-war novelist. In 2007, she won the Nobel Prize, when announcing the award, the Swedish Academy described her as “that epicist of the female experience, who with skepticism, fire and visionary power has subjected a divided civilization to scrutiny.”⁽¹⁾ She is –as Margaret Drabble says—“one of the very few novelists who have refused to believe that the contemporary world is too complicated to understand.”⁽²⁾ She is a daring experimentalist, in the course of her career she has taken on the big ideas: the end of imperialism, the hope and failure of communism, the threat of nuclear disaster and ecocide, madness, terrorism, freedom, faith. Lifelong observations of racial prejudice and sociopolitical oppression have shaped, in large part, Lessing’s thematic considerations throughout her works. The themes of her work varies from the earliest racialism, colonialism to politics, war, feminism, modern psychology and Sufism, though she herself has vehemently and consistently opposed to all attempts to categorize what she has written. During Lessing’s long writing career of more than half a century, she has explored a great number of genres and changed her style accordingly. The work genres apart from novels and short stories, also include non-fiction, plays, poetry, and memoirs, the styles show a great variety of narrative techniques and forms, including “tragedy, socialist realism, *Bildungsroman*, modernist perspectivism, parody, allegory, quest romance, parable, legend, and science fiction saga,”⁽³⁾ as Besty Draine points out. Always progressive, Lessing is one of the most visionary and insightful writers of modern times.

Two elements preconditioned Lessing’s development as a writer. The first one is the reality of Africa; the other is her abundant reading. Because there are ample resemblances between Lessing’s remarkable life and the lives and preoccupations of her characters, it is necessary to make a review of Lessing’s living background.

Born in the exotic land of Persia (now Iran) on October 22nd, 1919, Doris Lessing was of English parents. She started her life as Doris May Taylor. His father Tayler had fought and

lived through the horrors and disillusionment of the First World War and was badly crippled in one leg, he was also injured mentally, “I think the best of my father died in that war, that his spirit was crippled by it.”⁽⁴⁾ Because in the later part of his father’s life, he was always haunted by the shadow of the war. Tayler married the woman who tended him through convalescence, Emily Maude McVeagh, an essentially urban and ambitious girl, later became embittered by the veld farm life. Lured by the rumor of the golden opportunity for farming riches in South Africa, in 1925, her parents emigrated to South Rhodesia (now Zimbabwe) to escape postwar Britain where they found too constrained and disappointed, hoping to pursue prosperity on maize growing.

Lessing spent most of her life until she was thirty in South Africa, and the geography, people, and problems of Africa figure heavily in most of her fiction. The frontier situation that caused her parents so much distress, however, had become little Doris and her brother’s heaven. She often wandered the veld alone, carrying a rifle to shoot game, perhaps a small deer for the family table. The solitary childhood nourished the imagination and independent mind of little Doris. The visionary elements in her writing, which shine through even the most realistic of her surfaces, owe much to her own solitary childhood experiences on the veld. The veld itself is one of Lessing’s most everlasting images throughout her work—repeated with variations, not all of them necessarily in Africa.

Lessing, like other prominent woman writers out of Africa, Olive Schreiner and Nadine Gordimer, is not a product of university; she is largely self-taught through voracious reading. Although she was a dedicated reader from childhood, she dropped out of the Catholic boarding school at age fourteen, because she hated the rigidity of formal education, which frustrated her parents’ academic aspirations for her. For about two years she worked in Salisbury as a nursemaid, then returned to the family farm and began to write. “At the same time she was reading extensively, particularly the great 19th –century European novelists such as Balzac, Tolstoi, and Dostoevski and books of contemporary political or social interest such as Hitler’s *Meinkampf* and the sex studies of Havelock Ellis.”⁽⁵⁾ During the Second World War she joined a Communist Party in Rhodesia, which she saw as a way of fighting segregation. She seemed to like contacting the people who included the Marxist group were

intellectuals interested in effecting social reform. And it was these people who provided Doris Lessing with her higher education. In time, she acquired a considerable understanding of Marxist ideology, which also influenced her dialogic way to see the world. During the postwar years, Lessing became increasingly disappointed with the Communist movement, which she left altogether in 1954.

Twice married and divorced, she gave birth to three children. In 1949, she departed Rhodesia for England with her youngest child, Peter, and the manuscript of her first novel, *The Grass is Singing*. She adopted her second husband's surname and has remained in England ever since.

She is really a prolific and restless writer. In her whole life she is ceaselessly moving, probing and testing, up to now, she has produced thirty novels, eleven volumes of short stories, seven or eight works of African stories, four plays, a collection of poetry, two autobiographies, twenty science fictions, together with some papers and reminiscences. When appeared in 1950 *The Grass is Singing* was accepted immediately and acclaimed as one of the outstanding novels by a post-war English writer. It was reprinted seven times within five months, and by 1971 the Penguin edition alone had sold 70,000 copies. "Reviewers at once acclaimed it as the most promising novel to have appeared in England since the Second World War and certainly it was the most successful colonial novel since *The Story of an African Farm* surprised London in 1883."⁽⁶⁾ And it was at once joined the company of *Heart of Darkness*, *Mister Johnson* and *Cry, the Beloved Country* as one of the few profound explorations of the tragedy of the white man's presence in Africa. Mrs. Lessing's characteristic strength was already refined and matured.

This novel studied Mary Turner, a conventional white South African woman murdered by her houseboy, a black servant, Moses. The novel begins with a newspaper account about Mary's death, and then the remainder of the novel unfolds slowly as the extended linear flashback develops the events culminating in that murder. Shaped from childhood by the values propagated by the conservative English settlers in South Africa, Mary is the daughter of a boozing shopkeeper and a mother made bitter by the struggle for sheer economic existence. Mary has escaped her miserable childhood and achieved financial independence in

a town in her twenties. Although she works happily, she has become an emotional cripple, unable to achieve intimate relationships, preferring the “impersonality”—revulsion of intimacy—of the collective life to protect her from facing the inner self with all its repressed aspects. To avoid others’ discussion of her peculiarity of not marrying in her thirties, in desperation she married a poor farmer Dick Turner, who takes her to live on a remote farm in the bush. Mary inherited from her mother’s “arid feminism”—she thinks men can do anything they like, is sexually cold and socially reserved; Dick is ineffectual and consistently unsuccessful, so their marriage is bitterly unhappy. Lonely, empty and craving submission to a stronger man, Mary diverted her sexual relationship from her husband to her black houseboy, Moses. Tortured by love and hatred, Mary dies in terror-stricken willingness at the hands of Moses, who has helped her end her suffer.

As far as *The Grass is Singing* is concerned, so many critics in early works on Lessing concentrate on her powerful social and political interests. For instance, Jean Pickering in his work "*Understanding Doris Lessing*", examines in detail how Mary walks into destruction step by step as the plot unfolds, and concludes that her tragedy is caused by that she bases her identity on roles assigned by various collectives rather than on her own nature. Other commentators explore the unusual spiritual deteriorating process of the heroine, represented by Michele Wender Zak in her "*The Grass is Singing: A Little Novel About the Emotions*" concentrates on the psychological or spiritual analysis of Mary Turner, attempting to explore the deeper cause of the heroine's mental breakdown. In addition, another critic, Barry Taylor, in "*Short Review: The Grass is Singing*" describes that this novel is a feminine book. What's more, some reviewers use comparative studies to explore this novel. "*Sites of Paranoia and Taboo: Lessing's The Grass is Singing and Gordimer's July's People*", written by Shelia Roberts, studies the distinct consistence between these two novel in their encoding of racial indictments. It discloses Mary's response to the society where she ventures onto various sites of the colonial forbidden and taboo she lives with. Besides, probably the most comprehensive study of Doris Lessing to date is Roberta Rubenstein's *The Novelistic Vision of Doris Lessing* (1980). In this book, the author analyzes the conflict between Mary's abnormal inner world and outer world, pointing out that *The Grass is Singing* makes Lessing from a realist of

determinism to an expressionist of symbolism, displaying the writer's multiple angles which laid the foundation of her future writing. Lessing's pious enthusiasm in Sufism mystique also evokes considerable studies. Shadia S. Fahim's *Doris Lessing: Sufi Equilibrium and the Form of the Novel* examines the reflection of Sufism in all of Lessing's works including her early ones and her later science fictions. Fahim applies aesthetic theories and explores the influence of philosophical and ideological thought on Lessing and her consistent search for equilibrium, also balance.

Chinese scholars began to study Doris Lessing in Taiwan in the 1980s; and in the Mainland in the early 1990s. The study becomes a trend in the early 21st century. Up to now, there are three monographs on the works of Doris Lessing, which include: *True Essence of Life: on Doris Lessing's Art and Philosophy*, written by Wang Lili, this monograph discusses Doris Lessing's works and the relationship between her philosophical view of life and the forms of her works with German philosopher W. Dilthey and French philosopher H. Bergson and Sufism teachings. Another monograph *Urban Space and Literary Space*, written by Xiao Qinghua, makes an omni-directional and multi-angled exploration and delineation of the urban space—the differential space, and the gender space in London, which gives the reader a new insight into understanding of Doris Lessing. The third monograph, *Doris Lessing's Colonial Ambiguities: A Study of Colonial Tropes in Her Works*, written by Chen Jingxia, explores Lessing's works from colonialism and post-colonialism perspective and concludes that although Lessing is a well-known anti-racism writer, when she criticizes the evils of colonization she has reservations. This kind of non-thorough criticism reveals her ambivalent attitude towards the hegemony of colonization and her unconscious conspiracy with the colonization in her works thus deconstructs the long established view of Lessing being a warrior of anti-colonization. The exploration of the thematic tendency on Doris Lessing at home becomes a hot-topic now. The topic is mainly divided into three angles: the first one is the political thematic studies, which is the earliest perspective on Lessing's work. Li Fuxiang's exploration of the political theme which mainly reveals the essence and the evil of racism, racial discrimination and war are the first and the basic theme of Lessing's work. The study of feminism is also a hot topic as well. Li Fuxiang points out that feminist theme in Lessing's

work is not the simple repetition, but a mature reflection: as a modern intelligent woman, how to create her own life with dignity, and how to realize her independent personality and life value in face of the complicated world. Su Zhen starting from the repetition of intertextuality which based on Lessing's four representative works in her different phases discusses Lessing's paradoxical treatment of women's problem, that is, women cannot find or realize her real self unless they experience the process of maltreatment. Xia Qiong traces the viewpoint of Lessing's free woman. The third mainstream is the studies on Lessing's Sufism. Chen Dongfeng analyses how Lessing in the Sufi retiracy philosophy to find social recognition values and the inspirations in reality, and how she transcend the limitations of Sufi determinism. Su Zhen explains the close relationship between Lessing and Idries Shah's modern Sufi philosophy, that is, Lessing thinks that the anti-rational Sufi philosophy can better explain the modern irrational world falling into pieces, and provides individuals with a way for transcendence and freedom. The narrative analysis on Lessing's work scattered in individual works, not much in group ones. Li Qingxi dicusses Lessing's narrative style, and he thinks that Lessing has introduced a kind of subtle and interesting narrative style into modern fiction through her copy and recreation of the character's action and narrative relation. The comparative study of Lessing's work is also a hot topic, the earliest comparative study can be traced to Lin Shuming, who begins from feminist freedom perspective to make a comparative study of Lessing, Zhan jie and Wang Yian.

With the abundant research materials on Lessing, more and more graduate and postgraduate papers and articles on Doris Lessing and her work are emerging out. The critics and commentators are beginning to use western literary theory to study this novel. Such as in the paper “A Postcolonial interpretation of *The Grass is Singing*”, written by Tang Linlin, This paper, based on postcolonialism, analyses the colonial myth composed by the colonizers in the view of its social background.

“A Feminist Study of Doris Lessing’s *The Grass is Singing*”, written by Tian Feng, is dedicated to the feminist study of the characters and the text of the novel, to indicate the author's strong sympathy for the women who live in the colonial land and under the control of the patricentric society.

“On Deconstruction of Logocentrism in *The Grass is Singing*”, written by Zhou Xiaoying, explores the subversion of the white-black dichotomy; the deconstruction of white-centrism and white superiority.

In "*The psycho-analysis of Doris Lessing's The Grass is Singing*", written by Xia Qiong explore various aspects of the protagonist Mary's psychological development and her madness from a psychoanalytic perspective presenting that it is Mary's psychic contradiction that lead her to self loss and insanity.

At one stage in her life Doris Lessing engaged in a period of psychotherapy with a Roman Catholic Jungian therapist, and thus Jung's ideas shows influence in her fiction. Especially important is the concept of “individuation”, the process by which an individual works towards ‘wholeness’ through acknowledgement and incorporation of the different aspects of personality. All Mrs Lessing's novels are concerned with this process, although by the time she writes *Canopus in Argos: Archives* her emphasis changes.⁽⁷⁾

She does not seem to agree with Freudian's unconscious psychological theory. She has commented in an interview by Jonah Raskin in *A Small Personal Voice*:

There are difficulties about the Freudian landscape. The Freudian describe the conscious as a small lit area, all white, and the unconscious as a great dark marsh full of monsters. In their view, the monsters reach up, grab you by the ankles, and try to drag you down. But the unconscious can be what you make of it, good or bad, helpful or unhelpful. Our culture has made an enemy of the unconscious.⁽⁸⁾

The above quotation shows her compatibility with Jungian model. Since in essence Jung describes a compensatory psychic system in which elements of the personality not functioning at the conscious level are contained as a kind of potentiality or “shadow” opposite of the conscious self. As he describes it :

The activity of the unconscious [is] a balancing of the one-sidedness of the general attitude produced by the function of consciousness....The more one-sided the conscious

attitude, the more antagonistic are the contents arising [in dreams] from the unconscious, so that we may speak of a real opposition between the two....As a rule, the unconscious compensation does not run counter to consciousness, but is rather a balancing or supplementing of the conscious orientation.⁽⁹⁾

Because Doris Lessing is famous for her description of subtle texture of woman's inner world and her realistic writing, criticism and comments on Lessing's works from psycho-analytic and sociological perspective abounds. Although the researches relating to psycho-analysis of this novel have been done in some essays, among which only a small number of them give a comprehensive study from Jungian perspective, and the idea of "individuation" is only briefly mentioned in a limited number of essays. Therefore, a thorough interpretation of the novel from Jungian "individuation" is still in need.

Furthermore, Lessing herself resists all attempts to categorize what she has written. She maintains that her themes have remained unchanged since she wrote *The Grass is Singing* at the very beginning of her career; as she has commented, "What interests me more than anything is how our minds are changing, how our ways of perceiving reality are changing."⁽¹⁰⁾ From *The Grass is Singing* onwards, her heroines have to face aspects of themselves that they have formerly denied, for example, Mary Turner's sexuality, Martha Quest's 'self-hater', Anna Wulf's 'joy-in-destruction.' This acknowledgement of the shadow is usually a liberating process since it allows the person to be less than perfect, and to reclaim the energies used in maintaining a façade.⁽¹¹⁾ In Doris Lessing's fiction madness is not a state leading nowhere, but a dynamic process usually leading to change and a healing reconciliation within the person who undergoes it. In this she strongly echoes Jung, who has undoubtedly had a powerful influence on her work.

Of Individuation Jung writes it as follows:

In general, it (individuation) is the process by which individual beings are formed and differentiated; in particular, it is the development of the psychological individual as a being distinct from the general, collective psychology. Individuation, therefore, is a

process of differentiation, having for its goal the development of the individual personality.

. . . As the individual is not just a single, separate being, but by his very existence presupposes a collective relationship, it follows that the process of individuation must lead to more intense and broader collective relationships and not to isolation.⁽¹²⁾

The attributes emphasize three points in individuation, the first one is that the goal of the process is the development of the personality; the second one is that the process presupposes and includes collective relationship, i.e. it does not occur in a state of isolation; thirdly, individuation involves a degree of opposition to social norms which have no absolute power.

To begin with "individuation", the first step is to understand the psychic structure of human being. Jung's structure of psyche contains conscious, personal unconscious and collective unconscious.

The *personal unconscious* is the receptacle that contains all those psychic activities and contents which are incongruous with the conscious individuation or function. Or, they were once conscious experiences which have been repressed or disregarded for various reasons, such as a distressing thought, an unsolved problem, a personal conflict, or a moral issue. Often they are forgotten simply because they were irrelevant or seemed unimportant at the time they were experiences. All experiences that are too weak to reach consciousness, or too weak to remain in consciousness, are stored in the personal unconscious. The contents of the personal unconscious are ordinarily readily accessible to consciousness when the need for them arises. Experiences that have passed unnoticed during the day may appear in a dream that night. As a matter of fact, the personal unconscious plays an important part in the production of dreams.⁽¹³⁾ The *collective unconscious* is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal acquisition, but owe their existence exclusively to heredity. It consists of pre-existent forms, the

archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.⁽¹⁴⁾ The collective unconscious is a reservoir of latent images, usually called *primordial images* by Jung. *Primordial* means “first” or “original”; therefore a primordial image refers to the earliest development of the psyche. Man inherits these images from his ancestral past, a past that includes all of his human ancestors as well as his prehuman or animal ancestors. Such as, we can take the form of a wise old man, a mother-figure, a seafarer, a trickster or a child. These racial images are not inherited in the sense that a person consciously remembers or has images that his ancestors had. Rather they are predispositions or potentialities for experiencing and responding to the world in the same ways that his ancestors did. As for the origins of the collective unconscious, Jung , adopts the Lamarckian explanation, that is what is learned through experience by previous generations can be inherited by future generations, and does not need to be learned by them anew. Habits become instincts. This is called the doctrine of acquired characters. Consider, for example , man fears of snakes or of the dark .He does not have to learn these fears through experiences with snakes or the dark, although such experiences may reinforce or reaffirm his predispositions. We inherit predispositions to fear snakes and the dark because our primitive ancestors experienced these fears for countless generations. They became engraved upon the brain.

The contents of the personal unconscious constitute the personal and private side of psychic life. They are chiefly the so-called *feeling-toned complexes*, the contents of the collective unconscious, on the other hand, are the so-called *archetypes* .⁽¹⁵⁾ Later Jung came to the realization that *complexes* must originate out of something much deeper in human nature than early childhood experiences, that is the collective unconscious. So both personal unconscious and collective unconscious both originate from psychic complex, just as Jung’ idea that the archetype is the nucleus of a complex. The concept of archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere. The following are archetypes that will be discussed in this thesis, shadow and self.

‘In 1945 Jung gave a most direct and clear-cut definition of the shadow: ‘as the thing a person has no wish to be.’”⁽¹⁶⁾ In this simple statement is subsumed the many-sided and

repeated references to shadow as the negative side of the personality , the sum of all the unpleasant qualities one wants to hide, the inferior, worthless and primitive side of man's nature, the ' other person' in one, one's own dark side. If the shadow has been allowed to individuate, the reactions of the shadow to threats and dangers may be very effective. But if the shadow has been repressed and remains undifferentiated, the surging forth of man's instinctive nature may further overwhelm the ego and cause the person to collapse into helplessness.

The "self" is the central archetype in the collective unconscious, much as the sun is the center of the solar system. The self is the archetype of order, organization, and unification; it draws to itself and harmonizes all the archetypes and their manifestations in complexes and consciousness. It unites the personality, giving it a sense of "oneness" and firmness. Ego is centre of consciousness; self is the ordering principle of the entire personality.

In fact, all personality theorists of whatever creed or persuasion assume that the personality contains polar tendencies that may come into conflict with on another, Jung is no exception. He believes that a psychological theory of personality must be founded on the principle of opposition or conflict because the tensions created by conflicting elements are the very essence of life itself. Without tension there would be no energy and consequently no personality. The important issue is whether these conflicts will lead to the shattering of a personality or whether they can be tolerated and endured. In the former case, the person becomes a victim of neurosis or psychosis. He becomes mad or nearly mad. If conflicts can be tolerated, they may provide the motive power for creative achievement, and lend liveliness to the person's behavior. According to Jung, two steps are involved in this process of individuation: to discriminate and balance pairs of opposites and then to synthesize opposites to create a new integrated self. And conscious and unconscious were identified as prime opposites of psychic life.

In balancing the conscious world and the unconscious, Jung helps us open to the gift of the living symbol. He says that a symbol is the best possible embodiment of some unknown

aspect of the psyche which is full of meaning.

The unconscious can be reached and expressed only by symbols, and for this reason the process of individuation can never do without the symbol. The symbol is the primitive exponent of the unconscious, but at the same time an idea that corresponds to the highest intuitions of the conscious mind. ⁽¹⁷⁾

It is not automatic. The symbol may call. But the individual ego can ignore, reject or disparage the call--to its own impoverishment. However, when a symbol is alive for a person it emanates a divinity which is hard to ignore. It attracts one's attention because it generates an energy approaching desire, even longing, in the person for whom it manifests.

In short, the symbol is the bridge over which energy and awareness travel within the psyche. The archetypal world at the heart of the symbol exerts an irresistible appeal to the imagination if one is open. Archetypal figures frequently appear in dreams, which Jung regarded as highly important. Doris Lessing frequently reveals materials from the unconscious minds of her characters through visions, sexual ecstasy, sudden irrational thoughts, or dreams. Her use of dreams in her novels is extensive, and within them Jungian symbols occurs, so that the reader is made aware of the characters' hidden desires, motivations and potentialities. ⁽¹⁸⁾

In the light of Jung's model the self—the individuation of man, this thesis concentrate on exploring the protagonist Mary's unacknowledged psychic complex caused by personal unconscious and collective unconscious and her inability to discriminate and integrate the psychic divisions within the self and between her individual and collective which finally lead her to temporary transcendence and her final destruction. By learning this novel we can come to the conclusion that woman should not always passively conform to the roles set by the collective will, they should not only learn to bravely confront the most feared and hated aspects of the inner self, but to understand one's relationship to the collective and accept one's responsibilities toward others.

Chapter One Psychic Complex: Mary's Emotional Frustration

In Jung's early years, under the influence of Freud, he is inclined to believe that complexes are important features of personal unconscious and originate in traumatic experiences in early childhood. But later he finds that complexes must have their origin out of something much deeper in human nature than early childhood experience that is another level of the psyche, which he calls the collective unconscious. It is due to Jung that the word complex has become a part of our everyday language. When one says a person has a complex it means he is so strongly preoccupied by something that he can hardly think about anything else. A strong complex is easily noticed by others, although the person himself may not be aware of it.

Jung defines individuation as "A person's becoming himself, whole, indivisible and distinct from other people or collective psychology."⁽¹⁾ The ultimate goal of individuation is reconciliation between the individual and the collective and within the personality, which is called self-realization. Thus to analyze Mary's individuation, it is necessary to explore her psychic complex. In the novel, the protagonist, Mary is emotionally frustrated or crippled, because she cannot exist without that impersonal, casual friendship from other people, her distaste for sex, as well as her antipathy and hatred towards the blacks. Such psychic complexes originated partly from her personal experience and partly from the collective experience she lives with.

A. The personal unconscious: Mary's dislocation

Individuation is an autonomous, inborn process, which means that it does not require external stimulation in order to come into existence. The personality of an individual is destined to individuate just as surely as the body is destined to grow. But just as the body needs proper food and exercise for healthy growth, so the personality needs proper experiences and education for healthy individuation. And just as the body can become stunted, deformed, and sickly as a result of an inadequate diet or lack of exercise, so the personality can be deformed by deficiencies in its experiences and education.⁽²⁾ In this novel, Lessing does not provide much information about Mary's education background, but gives a detailed

description of her dismal childhood experience which is repressed by Mary in her personal unconscious and this experience has nurtured Mary's emotional dislocation and deformed personality.

The narrator's account of Mary's childhood gives the facts of her psychological development, but their full impact becomes clear only as her situation, gradually approaching her mother's, arouses her repressed emotions, which appear in dreams occurring more frequently as she sinks into madness. When her breakdown is far advanced, it becomes clear that its root lies in her childhood experience. ⁽³⁾

Mary's bitter memory of childhood and adolescence she used to attempt to bury or forget is the most important factor which stagnate her normal psychic development. Growing up on the hot, barren countryside in colonial South Africa, she is the only surviving child of a father who is an irresponsible and economically defeated railway clerk and a mother who is made bitter by the struggle for the financial poverty of their existence.

The father drinks heavily for solace, and the mother, frustrated by her husband always quarrels with him. She is tortured into a scrawny and unhealthy woman by the poor livings, but cannot do anything except complaining which became a way and a compulsory work for her to dispel anger and a chief contents to talk with her neighbors, "Sometimes her mother worked herself into a passion of resentment, and walked up to the barman, complaining that she could not make ends meet, while her husband squandered his salary in drink."⁽⁴⁾ Mary also becomes a bewildered confidante of her profound disappointment mother who turns Mary against the father with his "unwashed masculine smell." (GIS, p192) Mary comforts her miserably, longing to get away, but feeling important too hating her father. Mary's tragic seed has been sown since then. Her mother treats her father with a cold indifference:

He drank himself every evening into a state of cheerful fuddled good humor, coming home late into a cold dinner, which he ate by himself. His wife treated him with a cold indifference. She reserved her scornful ridicule of him for when her friends come to tea. It was as if she did not wish to give her husband the satisfaction of knowing that she

cared anything for him at all, or felt anything for him, even contempt and derision.

(GIS, p32)

This attitude her mother adopts towards her father leaves such a deep impression on Mary that it becomes a copy in her marriage with Dick. The endless quarrels and fighting for financial problems between her parents cannot be extricated from her young heart. The bills accumulated in the store can never be fully paid: “her mother was always appealing to the owner for just another moth’s grace. Her father and mother fought over these bills twelve times a year. They never quarreled over anything but money....” (GIS, p32). It can be seen that Mary seldom communicates with her father since she can remember. What her father leaves on her is the impression of drinking, irresponsibility and quarrel with her mother. Her father becomes a source of her mother’s complaining and anger. Therefore, unlike other girl enjoying the love, admire and attachment to her father Mary inherited from her mother the "arid feminism"(GIS,p33) — she thinks men can do anything they like— and its corollary, the contempt for man, which leads to her resistance to intimacy, aversion for love, frigidity for sexuality and paralysis for marriage. She feels deeply her mother’s suffering, cannot see that her father might, too, have suffered. “‘About what?’ she would have retorted, had anyone suggested it. ‘ He’s a man, isn’t he? He can do as he likes’” (GIS, p33). Devoid of the love of her parents makes her unable to share any intimacy with others; this becomes a psychic barrier in her normal and timely love in adulthood and becomes the root of her tragedy.

When she grows up and gets economic independence in a town, the routine work at the office, the casual friendships with the girls who live at the same place Mary does, the evenings with men who treat her as a pal, all fit her temperament. Mary is not interested in sex, either for its own sake or as a means of understanding herself; she lives pointedly without sex and without emotional entanglements of any kind, she has a “profound distaste for sex”(GIS,p38), She seems not to care for men. She often says to her girl, ‘Men! They get all the fun’(GIS, p30), she is afraid of meeting people, afraid, above all, of men. “If a man kissed her she was revolted” (GIS, p43). Mary remembers the period following the deaths of her older brother and sister as the "happiest time in her childhood". For then her parents are

briefly united by the sorrow a little while. The scathing poignancy of that memory stands in revealing contrast to the habit of emotional detachment that marks Mary's adult life.⁽⁵⁾

In addition, the colonial and social environment cultivates Mary's claustrophobia and impersonality. In Lessing's writing, the colonized South Africa is a real "wasteland" where everywhere is full of discrimination, violence and hostility. Because in the 1930s/1940s, many western countries colonize the land of South Africa like Lessing's father dreaming of making fortunes. The minority whites from different countries are greedy profiteers competing with each other to squeeze the profit as much as possible. The surrounding of the colonial Rhodesia in the outlying countryside is stifling and restrictive. Her family is isolated from the black working masses by race and from the white middle class by financial conditions. Cut away from the outside world Mary only has the store of her neighborhood as the background of her childhood. "For Mary, the store was the real center of her life." (GIS, p29) From very young, Mary is warned to leave away from the blacks, because they think the blacks are nasty and might do horrible things to them. She is also warned to leave far away from other white descendants whom they regard as the only rivals with Britain in South Africa, "the little Greek girl she is not allowed to play with, only looking covertly at them, because her mother said her parents were dagoes" (GIS, p30). This sort of education makes Mary have no opportunity to develop a healthy personality. Since then feeling lonely, she learns to reject other people. Living in a world lack of communication, she is intangibly confined in heart. Psychologically, Mary is a forlorn wanderer. Living in the foreign land, she has never been to England," For Mary, the word "Home" spoken nostalgically, meant England" (GIS, p29). So Mary has become emotionally blocked when she achieves financial dependence in a small town as a stenographer at the age of sixteen. She makes a safe life for herself, preferring the "impersonality" (GIS, p32) of solitary existence, and is repelled by intimacy, " she felt disinclined, almost repelled, by the thought of intimacies and scenes and contacts." (GIS, p35). She seems impersonal above the little worries, she keeps aloof and stiff and shy manner which protect her from many spites and jealousies. "She seemed immune." (GIS, p35) She maintains that superficially contended existence for ten years in which she retains the outward appearance of the Mary of sixteen, a further indication of her psychological dislocation,⁽⁶⁾

"she still wore her hair little-girl fashion on her shoulders , and wore little-girl frocks in pastel colors, and kept her shy, naive manner."(GIS, p37)

According to Jung, for healthy development, all facets of the personality must be given an equal opportunity to become individuated. For if one part of the personality is neglected, this neglected part will find abnormal ways of expressing itself.⁽⁷⁾ Mary's impersonality and "arid feminism" psychic complex is a abnormal ways of expressing her repressed personal unconscious which profoundly influences her latter part of life and intangibly controls her psychic progress. Mary always attempts to bury her traumatic childhood experience, and forgets the memories of her family. When she attends a conventional boarding school and leaves her family, she feels she has broken away from the tie of the family, she is "extremely happy, so happy that she dreaded going home at holiday times to her fuddled father , her bitter mother, and the fly-away little house that was like a small wooden box on stilts."(GIS, p32).And her father's death removes the last tie that binds her to a childhood she hates to remember. "There was nothing left to connect her with the sordid little house on the stilts, the screaming of trains, the dust, and the strife between her parents. Nothing at all! She was free".(GIS,p34) However, the nightmarish memories of the childhood and adolescence cast far away by her does not disappear but becomes the main constitute in her unconscious where hides Mary's strong repel and repugnance of man , marriage and family, which becomes her psychic complex-- sexual coldness in adulthood.

When Mary thought of "home" she remembered a wooden box shaken by passing trains; when he 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 funerals—anguished, but as dry and as hard as rock. Mary liked other people's children but shuddered 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 her home and there were things she did not care to remember; she had taken good care to forget them years ago. (GIS, p38)

B. The collective unconscious: Mary's alienation

Like Freud, Jung uses the term 'unconscious' both to describe mental contents which are inaccessible to the ego and to delimit a psychic place with its own character, laws and functions. Jung does not regard the unconscious solely as a repository of repressed, infantile, personal experience but also as a locus of psychological activity which differs from and is more objective than personal experience, since it is related directly to the phylogenetic, instinctual bases of the human race. The former, the personal unconscious, is seen as resting upon the latter, the collective unconscious. Individuation does not occur in a state of isolation, but presupposes and includes collective relationship. The reason, writes Jung, is that "if a plant is to unfold its specific nature to the full, it must first be able to grow in the soil in which it is planted."⁽⁸⁾

If Mary's impersonality and sexual frigidity repressed in her personal unconscious are caused by her traumatic childhood experience, then her sharp racial discrimination and her arrogance and superiority which inherited and hidden deep in the collective unconscious of the white race predetermine Mary's reaction to the blacks and her experience in her later part of life.

The beginning of *The Grass is Singing* opens with a piece of news about Mary's mysterious murder, although it gives the identity of the murderer in the newspaper item that declares the murder for stealing the valuables. The news item also establishes the queer prototypical collective response, which is more shocked than the news. People all over the country feel a little spurt of anger mingled with what is almost satisfaction, as if some belief had been confirmed, as if something had happened which could only have been expected. "When natives steal, murder or rape, that is the feeling white people have."(GIS, p1)

The collective here comprises the long-time British settlers, who have rigid codes on which they depend to keep their errant compatriots as well as the natives in line. They distorted the truth of Mary's murder into a story about the houseboy attempting to get his master's valuables, then arrest Moses, for "their concerted handling of this affair had been instinctive: they were completely unaware of there being anything extraordinary, even anything illegal. And was there anything illegal, after all?"(GIS, p19). It coincides with

Jung's collective unconscious: "Habits become instincts".⁽⁹⁾ Mary's death triggers three big issues: racial discrimination, class discrimination and gender discrimination which are deep-rooted in the whites' collective unconscious. There is no positive alternative to the rigidity of the collective in *The Grass is Singing*, where, when the impoverished Turners and Mary's getting herself murdered inadvertently violate the collective code, they both in their different ways slip into the alienation and madness.⁽¹⁰⁾

A colonial culture is one which has no memory....Precisely because the sense of history is so deficient, [historical] enmities tend to be regarded as so many given, unalterable facts of life.... A white South African, for example, feels no need to ask himself how the black man came to be his inferior; he simply knows that the black man is inferior.⁽¹¹⁾

Dan Jacobson—an African writer

The above quotation shows that what the native is like in the whites' fixed idea—they regard the natives as inborn inferior. When referring to the natives, the whites often depict them as the embodiment full of bad habits - nasty, lazy, smelly, and barbarous. "A white person may look at a native, who is no better than a dog."(GIS, p165) We need not to trace the history of the colonization why people have racial discrimination, such idea are inherited from their ancestors and deep rooted in the whites' collective unconscious. The only relationship the white settlers can accept with the native blacks is master-servant relationship. The white settlers have internalized this ideology.

In their mind, the blacks are lowered to be savages, unimportance and often do bad things: "the black man who will steal, rape, murder, if given half a chance."(GIS,p21), while the white are arrogant and superior, when Moses is arrested, "They (the whites) could not put Moses the murderer into the same car with her (Mary); one could not put a black man close to a white woman, even though she were dead, and murdered by him."(GIS, p20) They hate the natives to the bones. When the white farmers get together, they discuss nothing but the shortcomings and deficiencies of their natives, "They talk about their laborers with a

persistent irritation sounding in their voices; individual natives they might like, but as a genus, they loathe them. They loathe them to the point of neurosis.”(GIS, p83) In this novel, Dick Turner, the only one who really loves the South African land, also abuses his laborers. Often he is friendly and patient to his natives in order to avoid their escape, because he is poor enough to rehire other laborers. But when he is in low temper, he becomes disgusted with them. Once he had a quarrel with Mary, he slandered the natives, “All day I am down on the lands with these lazy black savages, fighting them to get some work out of them. You know that.... You shouldn’t expect too much. They are nothing but savages after all.”(GIS, p86) In Dick’s mind, the blacks should be deprived of the right of education to play the role of slaves serving the white whole-heartedly. When Mary asks Dick where Moses comes from, he says, “‘Mission boy,’” (GIS, p180) but he does not like mission boy, because they “‘knew too much.’ And in any case they should not be taught to read and write: they should be taught the dignity of labor and general usefulness to the white man.”(GIS, p180) Another young man Tony Marston, Charlie Slatter’s hired assistant, a newcomer to this area, though brought up with vague ideas about equality, still has biased ideas about the natives. When he senses the abnormal relationship between Mary and Moses, Tony views that “it took two to make a murder...of this kind” is not wanted at all, and “he felt it would be rather like having a relation with an animal, in spite of his ‘progressiveness’”(GIS,p220). Although living in poor and low positions in South Africa, Mary’s parents inherit racial prejudice ingrained in mind and Mary is profoundly schooled by them, especially by her father, “He (her father) called visiting petty officials ‘sir’; and shouted at the natives under him; he was on the railway, working as a pumpman.”(GIS, p31)

The ideology of racism serves as a function within the defense-system of the alienated individual. Seeking shelter in the conformity of the collective on that basis perpetuates a sense of violence towards anyone who threatens to violate that precarious existence. A society composed of such individuals will therefore be pervaded by violence.⁽¹²⁾ Therefore, on the collective level, “Anger, violence, death, seemed natural to this vast, harsh country...” (GIS, p13) That further accounts for the element of violence in Mary’s behavior towards the blacks. Compelled by this ideology, they demonstrated their roles to extreme in colonial time. They

colonize the land and subjugate the natives in a rapacious and violent way. They believe that it is their responsibility to help the uncivilized natives govern their nation and the natives should listen to them under their rule.

The white settlers are completely cruel with the natives. They enslave the natives working for them to make maximum profit but they still do not satisfy. Charlie Slatter, the spokesman of the white society, exerts an absolute power in hegemony of colonization. It is he who demonstrates how colonialism brutalizes, how easy it is for the oppressed to become the oppressor—a process that by the end of the novel has also overtaken Moses, the Turner's houseboy and it is he who, from the beginning of the tragedy to its end, personifies society for the Turners. Charlie Slatter is a greedy exploiter who only cares about money and profit in the colonial land. He comes to the land with only one idea: to make money. He treats the laborers as “instrument of production” rather than human being. For him, “They (the natives), the geese that laid the golden eggs, were still in that state where they did not know there were other ways of living besides producing gold for other people”(GIS, p7). He has his unrelenting ways in treating his farm laborers. “He believed in farming with the sjambok.”(GIS, p7) He hung it over his front door like a motto on a wall and did not mind killing if necessary. Indeed, he once kills a native in a fit of temper. However in the support of their government, he receives no punishment but is just fined thirty pounds. The sjambok becomes a symbol of violence and cruelty. It is Slatter who has told Dick Turner, long ago, when Dick first starts farming, that he should buy a sjambok before a plough, and this sjambok does not do the Turners any good. Mary strokes Moses right with it which leaves a scar both on Moses' face and in his heart and brings disaster to her later.

It is evident that in South Africa, the white settlers dehumanize and degrade the blacks as animals or working machine at their will. The white in the position of sovereign enslaving the blacks seems totally justified.

The blacks can be sold like goods against their will and lured to be employed as a contracted labor. However, the white are not afraid of the natives' escape, because they are supported by their government behind. In this novel, the narrator has also presented the readers a government that supports its people to tyrannize the natives with its policies and

regulations. The laws and regulations are drafted to the advantage of the white people without protection over black's rights.

In chapter seven, there is a conflict between Mary Turner and the natives because of her arbitrary deduction of their wages. But Mary is not worried about their escape, because she knows that some of the natives are contracted and whoever violates the contract will be punished. The paragraph below depicts how the natives are lured to the whites' farm and become a contracted labor:

These had been recruited by what is the South African equivalent of the old press gang: white men who lie in wait for the migrating bands of natives on their way along the roads to look for work; gather them into large lorries, often against their will (sometimes chasing them through the bush for miles if they try to escape), lure them to the white farmers at fine promises of good employment and finally sell them to the white farmers at five pounds or more per head for a year's contract.(GIS,p128)

Seeing its people selling the natives, the government as a most powerful institution, does not prohibit the action but backs its people by convenience. In this novel, although Doris Lessing does not depict too much about the hegemony of the government over the natives, a small number of incident are sufficient to present the ugly and hypocrisy of the government. Although the law forbade the white farmer whipping his natives, when such incident really happens the police and the court, the government's tool, will cope with the problem in another way, which is practically protecting the right of the white. The contradiction between the law and its inefficient implementation demonstrates the hypocrisy of the whites' government. Unlike its people who detest the natives in a direct way, the government chooses a way sophisticatedly. On the one hand it draws up the law that ostensibly defends the privilege of the natives in order to calm down the hostility against their colonization, on the other hand it supports its people secretly to protect the whites' interest. In a word, the government is the big conspirator and instigator of the cruel colonization.

Mary, grown up in such a racist society, is a child of violence; her attitudes towards the blacks are received and acquired. They are actually those of the collective. The concept of white superiority and hostility towards the black has been instilled into her since her childhood when she is taught by her parents to reject the alien and others. She is unwittingly swallowed in this cycle of violence to retain the racial identity. The colonial myth has described the natives as thieves, which makes Mary disbelieve her black servants and always conscientious, when she comes Dick's farm, she always gazes over the houseboy in order to avoid things being stolen, "She put out, carefully, so much meal, and so much sugar; and watched the left-overs from their own food ... for remembering every cold potato and every piece of bread, asking for them if they were missing." (GIS, p68) Her extraordinary capability for remembrance shows her sensitive alertness to keep close watch on the natives. As a critical and picky master, she sacks one of her houseboy for his dropping a plate through nervousness without payment, "with natives she is a virago."(GIS, p74) Presuming her superior status to the natives, she never considers the natives as human being and showed no sympathy for the natives, once she forced the houseboy to scrub the bath from eleven in the morning till half past three in the afternoon without having a rest and any food. For her, the natives are born for being bullied and despised by the whites. Having been well-educated by her society in the proper white-black roles in life, Mary attempts to put this code of behavior into action on the farm. When Mary substitutes for sick Dick on the farm supervising the black laborers, she is determined to teach the natives about the dignity of work and respect for their white superior. She treats the blacks as working tools, "When one of the men paused for a moment in his work to rest, or to wipe the running sweat from his eyes, she waited one minute by her watch, and then called sharply to him to begin again"(GIS,p120). But a transgression of the code occurs when her overbearing is defied, she strikes one of the natives, Moses, with her thong in a vicious swinging blow across his face because of his asking for water in working. She gets irritated and feels grievance when she thinks the white is not allowed to strike the natives, and if they do, the natives has the right—but seldom did—to complain to the police. Her greatest anger is directed against the sentimentalists and theoreticians, whom she thinks of as the "law makers and the Civil Service—who interfered

with the natural right of a white farmer to treat his labor as he pleased.”(GIS,p136) But lucky enough, the policeman is a European, who comes on a usual visit of the district and has become the farmer’s good friend. “She had behind her the police, the courts, the jails; he, nothing but patience.”(GIS, p136)

Being a member of the white race, she has become a totally distorted brutal oppressor. She is too involved with her social roles of a white superiority she is playing; the sense of perverse brutality makes her feel great satisfying. It is hatred for the blacks that lays a foundation for Moses’ revenge which leads Mary’s tragedy. At the same time, Mary is also a tragic victim of the impersonal white society as well.

In this novel, the fatal collective code that people have unconsciously acknowledged attempts to impose its uniform standards of behavior upon the whole white society regardless of the needs or the real condition of the individual. Everyone in the white community unconsciously acknowledges the first law “*esprit de corps*”—“the white fellowmanship”.

The neighbors do not show any sympathy or pity for Mary’s death, instead they feel satisfaction and within their expectation as if they curse on Mary’s death, this shows the coldness and impersonality of the white community, “Thus the district handled the Turners—in accordance with that *esprit de corps* which is the first rule of South African society.” (GIS, p3)

Moreover, it does not need Charlie Slatter to travel from farm to farm telling people to keep quiet; there is the general silent agreement among the white settlers to close the case and not to investigate Mary’s murder. “The most interesting thing about the whole affair was this silent, unconscious agreement. Everyone behaved like a flock of birds who communicate—or so it seems—by means of a kind of telepathy.”(GIS, p2)

This silent response of the district to the murder showed the orthodox social attitudes of the white settler community, which was based on total submission to the collective will of the ‘law of white South Africa’ at the expense of individuality.⁽¹³⁾

The Turner are disliked from the start because they are reclusive, and people often speak of the Turners in the hard, careless voice reserved for “misfits, outlaws and self-exiled.”(GIS,p2). The Turners unconsciously ignore the frontier traditional hospitality of

the white, so Mary's unfriendly response to Charlie Slatter's wife with her stiff angular pride irritated the Slatters', "leave her," said Charlie Slatter. 'She'll come off her high house.....'"(GIS, p88). Mary is unwilling to have any social contact and group activities, as if her social surroundings have nothing to do with her, which separates her from the collective. She refuses any rare opportunities for "women's talk" with other' wives and is not interested in socializing with other people. She secludes herself and rejects the society, so she slips into alienation and madness. The Turners are disliked, for they simply 'kept themselves to themselves'," (GIS, p2). It is not right to seclude themselves like that, "it was a slap in the face of everyone else". (GIS, p3)

Furthermore, what the most important is that the Turners are poor. Since the Britain is a class-driven society, the white import the class differences from their homeland; they put their customs on every white member to keep their appearance. However, the Turners unintentionally violate: "What, indeed! Living the way they did! That little box of a house—it was forgivable as a temporary dwelling, but not to live in permanently."(GIS, p3) Because some natives even have houses as good, it will give them a bad impression to see white people living in such a way.

The first law of white South Africa is "Thou shalt not let your fellow whites sink lower than a certain point; because if you do, the nigger will see he is as good as you are'"(GIS,p210) .This law, though it does not appear in official regulations, is, as we are told, "implicit in the spirit of the country."(GIS, p21) In South Africa, the white do not allow their fellowman living as poor as the blacks, if it happened, they would have driven the poor out of their community abiding by "the necessity for preserving appearances" to maintain their superiority. In this society, everyone used the word carefully, "poor white'" were Afrikaners, never British. "But the person who said the Turners was poor whites stick to it defiantly.... To do that would be letting the side down" (GIS, p3). What in fact bound the settlers, therefore, was a sort of communal neurosis rather than a sense of fellowship. The community's imperative was grounded in the defensive spirit of alliance against the fear of the loss of the racial identity.⁽¹⁴⁾

It is Dick's failure at farming, the poverty and Mary getting herself murdered, seems somehow to have let the side down. Economic factors account for the loss of self-esteem and social approval experienced by Dick and Mary. However, they are poor. They cannot afford a honeymoon, cannot afford to put in the ceilings in the house, cannot afford to cut down the trees behind their house to avoid the mosquitoes infecting malaria, cannot afford to pay the doctor's bill and even cannot afford to go for a holiday. The first time when Mary meets the Slatters, "she had noticed Mrs. Slatter looking keenly round the room, pricing every cushion." (GIS, p82) In this society, racial superiority is guaranteed by financial success without which the white man or woman is degraded to the level of the native. The Turners' poverty has menaced the superiority of the whites, a quality carefully cherished in the colonial society in the novel, and have evoked the hatred from the white society, so all the neighbors pay the apathetic attitude towards Mary's death, they feel the couple is shameful to the white society.

Apart from the suffocating esprit de corps, there is another rule which complicated the issue, that is, every white settlers, especially white woman must abide by the second law, the "white civilization"—forbidden miscegenation with the black. The 'unmistakable' 'warning' and 'threats' expressed in the attitude of the Sergeant and Charlie Slatter who, we are told, 'personified Society for the Turner', is a vivid example of " 'white civilization' fighting to defend itself":

.....it was 'white civilization' fighting to defend itself that had been implicit in the attitude of Charlie Slatter and Sergeant, 'white civilization' which 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 person. For once it admits that, it crashed, and nothing can save it. So above all, it cannot afford failures, such as the Turners' failure. (GIS, p23)

In white settler society men outrank women even more than they do at "Home" in middle-class England. Charlie Slatter can make a joke of this situation: "Niggers...keep their

own women in the right place.”(GIS, p19). This “natural” relationship of dominant man and submissive woman becomes problematic in this society only when the man is black and the woman white: clearly if the sexes are reversed, there is no difficulty at all. In 1978 Micheal Thorpe noted that “since 1903 in Rhodesia it has been a criminal offence for a black man and white woman to have sexual intercourse but no such law applies where a white man and a black woman are involved.”⁽¹⁵⁾ For the colonial society is a world of man and action. Women are regarded as inferior in personality and subordinate to man, for they are bound mainly as housewives dealing with housework and have to value themselves through her husband’s work. As Lessing issues the rationalizing tone of the mentality of white South Africa society, she uncovers the shallowness and parochialism implicit in the nature of their rationalizing. It is therefore significant in that context that it is Mary’s offence and not Moses’ which greatly intrigues the community, because she has inadvertently deviates the color bar. In the light of the complexity of Lessing’s later works, it seems clear that neither the problem of race nor that of gender can be subordinated to the other: the dominant white male British culture.⁽¹⁶⁾ In this novel, Mary, the first mad woman in Lessing’s faction is an inescapable sufferer in man’s world.

Mary, distorted in personality from childhood, proceeds from an independent girlhood to her false domination over her husband and the natives, only to find herself dragged down deeper and deeper in men’s world till her final tragedy. Since Mary enters into Dick’s house, her disaster totally starts. An illusionary and ineffectual poor farmer as Dick is, he is a patriarchal man. After their marriage, as time goes by, he becomes harder and harder with Mary. When Mary does not conform to his standards he requires, Dick speaks in an authoritative tone. He blames Mary for her wasting water when she takes bath. ““What are you using it for?” asked Dick. She told him. His face darkened, and he looked at her in incredulous horror, as if she had committed a crime.”(GIS, p70) Never considering his wife’s needs for a ceiling to shelter the heat coming from the iron roof, Dick rebuffs her “luxurious” demand.

Dick said curtly, white with fury, "I told you when I married you what you could expect. You can't accuse me of telling you lies. I explained everything to you. And there are farmer's wives all over the country living no better, and not making such a fuss."(GIS, p86)

It seems that women's demand is trivial and unimportant for her husband. In this novel, the store reminds Mary of her gray and miserable childhood and her mother's sufferings, so Mary refuses Dick's suggestion to open a store, but Dick insisted that "he had taken it for granted that she would run the store; she hadn't anything to do in any case. He made this last remark in the harsh resentful voice that was, at this time, his usual way of addressing her." (GIS, p104) In the end it is the store that destroyed Mary's life. Later, almost Mary's demands invite Dick's rebuff. Dick is the authority and the only speaker of the family. Had it not been for Dick's insistence on remaining Moses, the black houseboy, Mary could not have lost confidence in Dick and had her relationship with Moses. Dick refutes Mary's demand for sacking Moses, whom Mary fears one day will attack her. When Mary pleads Dick to fire Moses, Dick said: "He is clean and willing. He's one of the best boys I have ever had. What more do you want?" He spoke brusquely, almost with brutality....And so the native stayed."(GIS, p163) What Mary can do is to avoid Moses and keep silent. Dick obdurately turns down Mary's only request for planting tobacco to eliminate poverty makes Mary "give way. All day she numbly on the sofa with her eyes, feeling the heat beating in her brain."(GIS, p161) The protagonist, Mary deprived of the right of speaking in the patriarchal society lapses into alienation and madness.

In this novel, the author through its circular narration from collective perspective of its protagonist's murder to individual account of her personal life and then again to the collective one, completes an indictment of its central character's life, Mary Turner, in the center of a closed white colonial society in southern Africa in which the linked discourses of class, race, and gender bring her into exclusion, isolation, break down, and finally to death, hindering self-acknowledgement and affirmation. Mary's failure of her "feminine individuation" is the

failure of patriarchy and colonial culture to satisfy its female member to find fulfillment within this status quo.

Chapter Two Failure of Individuation: Mary' Insanity

According to Jung, individuation and integration are not separate steps; actually they go hand in hand so that differentiation and unification are coexisting processes in the development of personality. Together they produce the ultimate achievement of a completely realized selfhood. Learning to accept and reconcile the unconscious opposites is the first step towards one's complete integration. The principle of opposite is a precondition of Jung's individuation theory. Pairs of opposites coexist in human's psyche and are considered irreconcilable in their nature (for instance, the persona and shadow are a primary pair of opposites). If left to themselves, the unconscious opposites might conflict drastically and cannot reach any compromise, which would lead to neurosis. If they are made conscious, we have a chance to control the opposing forces and keep them in harmony. It is the function of the conscious mind to accept opposites, instead of being unaware of or rejecting them. First knowing it is impossible to eradicate opposites, we are then likely to take a positive view upon opposites and to reconcile them to reach integration. However, Mary is the creature of the least self-knowledge which makes her unable to discriminate her inner conflict, thus her individuation impossible.

A. Mary's lack of self--knowledge

According to Jung, the goal of individuation is knowing oneself as completely as possible, or self-consciousness. Individuation and consciousness go hand in hand in the development of a personality; the beginning of consciousness is also the beginning of individuation. With increasing consciousness, there is also greater individuation. A person who remains oblivious of himself and of the world around him cannot be a very individuated person.⁽¹⁾ Mary's impersonality and her "arid feminism" complex repressed by her never have a chance to be called to the plane of consciousness, although it often act invisibly, inwardly preparing the way for some transformation. Mary is largely a creature of unconscious instincts and has no drive to explore her self. When Mary works as a typist in a nearby town, she creates for herself an "impersonal" world in the girl's club to avoid meeting and understanding the inner self with all its repressed aspects:

She went on as companionable, as adaptable, as aloof as heart-whole as ever, working as ever, working as hard enjoying herself as she ever did in the office, and never for one moment alone, except when she was asleep.(GIS,p36)

And she is a passive girl, “Yet it (her life) was a passive one,... she was not the kind of woman who initiates parties, or who is the center of a crowd. She was still the girl who is ‘taken out.’”(GIS,p35) It can be said that Mary is the only character Lessing has created that is lack of the courage for fighting. “Passivity” is the core of her character, “escape and withdrawal” is her living style. She attributes all her mother’s suffering to father’s drinking and incompetence and inherits from her mother the “arid feminism” which she never realizes is also an important catalyst for their unhappy marriage. She never thinks of helping her mother revolt against her father, instead, she chooses to escape and forget. Although she got her work and achieved economic independence, “She could have become a person on her own account. But this was against her instinct.”(GIS, p35) Her instinct is passive to accept rather than active to take part in social activities. The passive character makes her passive to meet her inner self.

So that 'at the age of thirty, she knew so little of herself'(GIS, p44), she was "hollow inside, empty," (GIS, p43) and “had never had time to think of herself”(GIS, p40). In fact, she just wants to break away with the past, the nightmarish childhood, which haunts her in her later life all the time in the form of dreams. For ideas and memories that evoke anxiety are apt to be refused admittance to awareness (consciousness).⁽²⁾ She just stuffs her whole day fully and never give her a little time to think the past and plan the future, “For she did not know what she wanted. Something bigger, she would think vaguely—a different kind of life. But the mood never lasted long.”(GIS, p38) At times, she certainly does feel restlessness, a vague dissatisfaction that took the pleasure out of her activities for a while, but thinking about it makes her “feel a little panicky, as if an invisible support had been drawn away from underneath her.”(GIS, p38) And sensibly, she is “firmly convinced that thinking about oneself was morbid. She would get into bed and turn out the lights.”(GIS, p38)

Afraid of repeating her mother's miserable life, Mary unconsciously resisted marriage and wifehood for many years until she is thirty. She lives at the girls' club and remains determinedly aloof, although sociable, toward both men and women, "I will not be drawn in. And she was quite unconscious of it." (GIS, p35) Compared with Lessing's later heroines whose uppermost concern is to be able to develop as individuals and to define themselves outside the traditional roles imposed by the collective, Mary does not intellectualize her emotions and is usually unaware of them. Without self-awareness and knowing little about herself, "She had only the distorted image of woman offered by the cinema screen to guide her."⁽³⁾

And it is just her lack of self-knowledge that leads her haste marriage with Dick, which becomes a prelude of her unhappy life. For some years Mary is unaware that "she was not playing her part" in society by remaining single, but "all women become conscious, sooner or later, of that impalpable, but steel-strong pressure to get married"(GIS,p38). Although she resists being drawn into marriage, her resistance is not strong and she is inclined to yield to the public opinions. When she overhears her acquaintances discussing her:

"She's not fifteen any longer: it is ridiculous! Someone should tell her about her clothes."

"How old is she?"

"Must be well over thirty....."

"Why doesn't she marry? She must have had plenty of chances."

.....

"She just isn't like that, isn't like that at all. Something missing somewhere."

(GIS,p39)

She is so naive, so unconscious of herself in relation to other people that it has never entered her head that people could discuss her behind her back. Mary's idea of herself suddenly collapses and she finds her established self-image she has taken care to build is not accepted by the public. Mary knows so little about herself that she is completely thrown off

her balance. She feels empty: “as if there were nothing in the world she could grasp hold of.”(GIS, p43) With no clear of the meaning of the comment, Mary nonetheless undertakes to remodel herself into a socially acceptable image of a marriageable thirty –year-old woman. “She took the ribbon out of her hair,...and bought herself tailor-made clothes, in which she felt ill at ease”(42) For the first time in her life, Mary begins to feel uncomfortable with men. That “small core of contempt” on which she unconsciously depends to stave off her fear of marriage and consequent dependence on a man like her father is diminished ⁽⁴⁾. She feels very uneasy, and from that time “unconsciously, without admitting it to herself, she was looking for a husband”(GIS,p42).Accepting finally “what she was offered,” she marries weak, ineffectual Dick Turner who, revealingly, seeks her out after having been engaged by the absorbed and softened image of her he has discerned in a darkened theater. She accepts Dick because: “She needed it to restore her feeling of superiority to men, which was really, at bottom, what she had been living from all these years” (GIS,p44). Such kind of feeling Mary has inherited from her mother Mary has never been aware of it and attempted to analyze it.

Jung regards the contents of the personal unconscious are ordinarily readily accessible to consciousness when the need for them arises. Unless the ego acknowledges the presence of an idea, a feeling, a memory, or a perception, it cannot be brought into awareness. Mary is so strongly preoccupied by her impersonality and sexual distaste complex that she instinctively resists what her world requires—marriage. That resistance, however, is never accompanied by analysis and reflection – never allowed the ego to regulate her personal unconscious, it is dangers and harmful. Soon enough overheard gossip, ironic in light of the silence that attends her murder, pressures Mary into a breakdown and an arid marriage to Dick Turner, a farmer with dreams and no practical sense.

Jung counsels that less emphasis should be placed on obtaining total self-realization, and more emphasis should be placed on knowledge of one’s self. Self-knowledge is the path to self-realization. ⁽⁵⁾Everything must become conscious in order to have the effect of individuating the personality. Mary Turner is a victim of reluctance to descend and failure of individuation. She is lack of self-knowledge, and her inability of self-identification about her personal and collective unconscious, which has never entered into her world. She is like an

outsider, standing aloof from it and judging it with apathy and innocence. Her indifference, as well as her empty inner world deprives her of a value system to support her spiritual impetus. The “self” in her innermost being is taken no notice of by herself, which begins her bitter and painstaking journey on the spiritual wasteland.

B. Psychological split

Mary is disintegrated by her contradictory attitudes towards her husbands and destroyed by her inability to integrate her personal feelings of love and her own deep commitment to the rigid line of her collective maintains between whites and the blacks. Mary is a creature subject to the cultural role expectations. When God made woman out of one of man’s ribs, woman had become a part of man’s possessions. This predetermined idea of gender discrimination in the root of our ancestors’ mind has determined woman’s fate. Woman under the patriarchal society is still confined to the definitions of roles set by society for thousand years, that is, sexuality, family and children-bearing. The “arid feminism” (GIS, p33) Mary inherited from her mother has given her a feeling of superiority over men, which she has been unable to sustain since she became dependent on Dick. Her desire to dominate Dick is ambivalent because of collective values; she believes she would respect a man who stood up to her, as the mores of the collective demand. No matter how feeble her husband, no matter how incompetent in comparison with herself, the relationship between them must appear to be based on male dominance. ⁽⁶⁾

The first day of their marriage when Mary enters Dick’s house, Dick passes the teapot to Mary and says, “But that is your job now”. (GIS, p56) This means Mary will take over the housework in the future. Mary unconsciously overtakes woman’s responsibility. She is self-contempt. She looks down upon herself, thinking women are subordinate and adjunctive to man. Man should be stronger and be the breadwinner of the family, “She needed a man stronger than herself” (GIS, p145). At the thought of beginning a new life, she assumes the image of “the angel in the house”. She decorates the house with her saved money to win her husband’s approval. “Mary worked hard, and looked for Dick’s look of approval and surprise when he came back from work and noted every new change.”(GIS, p64) So long as she has time, she busies herself sewing curtains and furniture covers and embroidering her clothing,

“she seemed perfectly satisfied to sew all day.”(GIS, p65) She is restless and whitewashes the house herself. And otherwise she is busy at adding to the meager comfort of the bare unceiling house. When all the money has used up and the house decoration almost finished, Mary is left empty-handed. Then she begins her fighting with the natives: she is fastidious with their work and sack them at her will. Once Dick blamed her for her unreasonable making trouble, she retorted, “‘it’s my house,’ said Mary. ‘ He’s my boy, not yours. Don’t interfere.’”(GIS, p85) It can be seen that in her mind, her main task is to manage the house, and Dick as a man has no right to ask. And Dick’s main work is to run the farm and earn money. Therefore, although she does not know what to do with herself, she does not want to inquire the situation of the farm. When Dick asks her to be his accompany to the farm, “she refused to help him on the farm. It seemed to her a cruelty that he should suggest it.....She would not go down with him”(GIS,p118) In Mary’s opinion, men should go out to work, and women should stay in the house, doing housework and serving her husband, if men suggest women to do man’s work, it is a cruel intention. She has unconsciously set the traditional women image for herself. Mary is really a capable and efficient manager, running the chickens very well, she suggests Dick how to run the farm and proposes him to plant tobacco to earn money, “She only knew that she wanted him to be a success and make money, so that they would have the power to do what they wanted to leave the farm, to live a civilized life again” (GIS, p140). Although Mary knows Dick’s incompetence, she does not help Dick plant tobacco, just hands the whole thing over to him again and leaves him to do as he can. She just imagines that the blueprint for success belongs to man’s responsibility. She hopes to reconstruct Dick to be a successful man. Once she has exerted her will to influence him, she withdraws, and leaves him alone. Several times he makes an attempt to draw her into his work by asking advice, suggesting she should help him with something that is troubling him, but she draws back from that opportunity, in part, the narrator explains, because demonstration of her superiority ability will provoke Dick to destructive defensiveness and in part because she shrinks from real involvement with the hated farm:

And the third reason, though she was not aware of it, was the strongest. She needed to

think of Dick, the man to whom she was irrevocably married, as a person on his own account, a success from his own effort. (GIS, p145)

She needs a man stronger than herself. When the tobacco she bullies him into planting succumbs to drought, she finally collapses into despair, knowing that her life will never change. Because Dick is such a weak and ineffectual husband, whom made Mary despise.

Dick is a dreamer, a loser at farming. Mary's attitude toward Dick, once she marries him, is frequently one of contempt: "When she saw him weak and goalless, and pitiful, she hated him, and the hate turned in on herself" (GIS,p145).She is scornful of Dick's abasement of himself in begging sexual favors from her. "Feeling protectively towards him, which she did when he looked like that, bashful and appealing, she need not think of him as the man she had married who had claims on her"(GIS,p55).She is scornful of his "cowardice" when he lies "in helpless terror" suffering from malaria. She compares him to a nigger when she sees Dick lay in the bed with his face turned to the wall and a blanket over his head. "Just like a nigger!" said Mary in sharp scorn over his cowardice; she had seen sick natives lie just like that, in a kind of stoical apathy"(GIS,p121) She is scornful of his incompetent farming practices and the ease with which he adapts himself to the thought of "next year" rather than dealing with present failure.

Dick is presented primarily as a victim of his conditioning, but Lessing also emphasizes some innate character traits which lend him a certain dignity. His failure as a farmer is the talk of the district, and he has been nicknamed "Jonah" as a badge for his complaint of bad luck. This complaint seems justified by the bad seasons that ruin his crops, but we also learn that his incompetence stems not so much from mismanagement as from a strong code of honor which the other farmers don't share.⁽⁷⁾ Dick's passionate attachment to the soil is seen as unnatural because it resembles that of the native Africans, and his refusal to go too deeply into debt is "foolish," since it prevents him from living on a scale deemed suitable for white farmers. "And if the Turners had decided to abandon their pride, to take an expensive holiday and to buy a new car, their creditors, used to these farmers, would have agreed. But Dick would not do this."(GIS,p140) The narrator emphasizes that most white farmers, like Charile

Slatter, plant large cash crops like tobacco and use up the land as fast as they can make money out of it. Dick enjoys farming for its own sake, and he is careful to plant crops which will put the nutrients back into the soil. He is also careful with his native workers, and though this mild behavior is in accordance with his economic self-interest it is also motivated by human decency. Anyway everything he plants is proved to be failure, then he begins to try bee-keeping, tree-planting, raising pigs and turkeys, all failed. Marriage—economic dependence on one man—is Mary's fate as a woman, and Lessing vividly dramatizes the fact that if Mary cannot obtain legitimate control over her own life she will be enforced to assert her will in ways that are ultimately self-destructive. Dick observes that if Mary did not want to live on the farm she shouldn't have married him.

Many critics consider that Mary is a woman who has never awakened her self-awareness at all, so she never shows her defiance of her destiny but just pushed back and forth by it. This comment sounds reasonable. However, in this thesis, the author thinks that Mary, in her life has awakened dim self-awareness for defiance of the collective. She has attempted to escape the confinement of the patriarchal culture and strives for freedom, but due to her lack of will and the oppression of the society, she yields finally.

The poor living conditions on the farm and the embittered marriage with Dick makes Mary reflect on her life for the first time. She is eager to escape this idle life:

But her desire to escape her misery had become so insupportable,.....She thought, now , of nothing but getting away, of becoming again what she had been.....She felt, rather, as if she had been lifted from the part fitted to her, in a play she understood, and made suddenly to act one unfamiliar to her. It was a feeling of being out of character that chilled her, not knowledge that she had changed..... It was monstrous that they should have been imposed upon her. (GIS, p108)

It is the most obvious defiance Mary has demonstrates. She wants to seek a kind of life she can grasp. In disappointment with Dick, Mary attempts to escape to the town and go back to her old life.

Once she tries to run away to the city but learns that the boss has get the job filled, and the matron tells her they does not take married women. It is the first time she realizes that “she had changed in herself, not in her circumstances.”(113)She looks at the office girls in their “pretty frocks, with their dressed hair,” and finds her hands “crinkled and brown”, her and her frock “was faded cotton”(GIS, p113). She returns back with Dick, facing with her future with a “tired stoicism” (GIS, p115), she finds she is exhausted. It seems as if the trip into town had drained her reserves of strength and left her with just enough each day to do what had to be done, but nothing more. “That was the beginning of an inner disintegration in her” (GIS,p115).

Dick’s illness prolongs the disintegration for a little while. On Mary’s replacing the ill Dick to supervise the farm, “she was forced to through Dick’s illness—to play a masculine role.”⁽⁸⁾ It is in this period that Mary awakened her second time of defiance. Lessing dramatizes Mary’s work in the field as exhilaration—the one time when she is able to exercise her reserves of energy and to defy man’s power: “The sensation of being over perhaps eighty black workers gave her new confidence; it was a good feeling, keeping them under her will, making them do as she wanted” (GIS, p120).When the native workers are ordered around by her, she feels as if she had won a battle, “It was a victory over these natives, over herself and her repugnance of them, over Dick and his slow, foolish shiftlessness” (GIS, p137).

Hard as the work is, Mary is energetic and tireless everyday. She is smart and efficient, having far keener eyes than Dick for the best ways of maximizing profit. At that time, she even thinks to help Dick to manage the farm. She is not satisfied with the roles in the house; she wants to change the life. As she recognizes Dick’s failure is not the season problem, but a problem of mismanagement, her attitude towards Dick changed from contempt to angry and bitter. Because

It was not a question of bad luck, it was simply incompetence.... He was all of a piece; everything he did showed the same traits. Everything she found things begun and left unfinished. ...Always he reaped twenty sacks of this and thirty sacks of that with a few

pounds' profit to show on each crop. There was not a single thing properly done on the whole place, nothing! (132)

Recognizing the real condition of the farm Dick runs, she contrives schemes and plans, deciding to talk to Dick when he is really well and to persuade him to face clearly where he would end if he did not change his methods. They sit one evening under the dull lamplight, and she sketches for him, in her quick emphatic way exactly how the farm is running, her voice "harsh, insistent, angry" which makes Dick feel humble, but also provokes him to defend himself. "She would have to sit like a queen bee in this house and force him to do what she wanted" (GIS, p138). She proposes Dick to plant tobacco to earn money and to leave. The fact that Dick is a farmer and Mary is a town girl has some bearing on the difference in their responses to the land. "He liked the slow movement of the seasons and the complicated rhythm of the 'little crops' that she kept describing with contempt as useless." (GIS, p139) However, when Dick agrees with Mary's proposal, Mary does not give him a hand, for it is a man's work:

Once she had exerted her will to influence him, she withdrew, and left him alone. Several times he made an attempt to draw her into his work by asking advice, suggesting she should help him with something that was troubling him, but she refused these invitations as she had always done. (GIS, p 145)

As a woman, her deep-rooted gender consciousness and her passive character do not allow Mary to shoulder the role of a white boss, and do not expect her to undertake a long-term manager. As a woman, she can not but live on the periphery of white and black man's world. Mary would have saved herself if she believed her ability and relied on herself. However, she would train Dick to shoulder the responsibility of a saver rather than depend on herself.

Without the help of Mary, Dick's first trying of planting tobacco failed, Mary pleads with Dick for another year's trial and going for a holiday to restore themselves to real health. Dick

is obdurate, refusing to risk everything on one crop again until he is out of debt. The “bleak fear” on his face chills her and he adapts himself to the thought of “next year.” When Mary hears that terrible “next year” of the struggling farmer, she feels sick; Mary’s dream is totally destroyed.

The recognition that Dick is in fact an incompetent farmer who has created their economic misery cancels her tenuous sympathy for him. Hopeless and disappointed, she begins to sleep to hasten time to paralyze herself. Dick’s refusal to have a child smashes Mary’s last trace of hope, for they cannot afford to have children. Mary’s remembering her miserable childhood and the destitute family also evokes her hatred for the children. For a short time she understands everything about her situation without illusion, “seeing herself and Dick and their relationship to each other and to the farm, and their future, without a shadow of false hope, as honest and stark as the truth itself.”(GIS, p157) In this mood she recognizes that Dick is a nice man who “did not try to get his own back” (GIS,p158) when she makes him suffer. She cannot maintain this painful clarity of vision for a long and gives way to inertia so great that if she is thirsty she cannot fetch a glass of water or call the servant to bring one. The conflict between longing for a strong man and Dick’s weakness consumes Mary energy, Mary lapse into totally physical breakdown:

She was sleepy; but to get up from where she sat and climb on the bed was an exhausting labor. She slept where she was. Her legs felt, as she walked, that they were too heavy for her. To make a sentence was an overwhelming effort. (GIS, p161-162)

Hating him for his weakness, she hates herself. At this stage in Mary’s unacknowledged self-contempt, the black servant Moses enters her life.

Lessing suggests that Mary is looking for a male authority to direct her life because she does not know her own mind clearly enough to make choices and act on man. Mary’s inner contradiction also shows in her sexuality—her love and hatred for Moses, the houseboy. In Jung’s view, everyone has a shadow—the hidden and alien opposite component of the conscious or acknowledged personality, and the less it is embodied in the individual’s

conscious life, the blacker and denser it is. Like all contents capable of entering consciousness, initially they appear in projection onto external objects and persons in different forms. The shadow corresponds to the generally same-sex mirror opposite of the acknowledged self; at a deep layer of the psyche the complementary qualities are personified in the form of a figure of the opposite sex—the anima (for the male) and the animus (for the female).⁽⁹⁾

Moses stands for all that Mary has to confront on the personal and collective level in order to achieve integration. On the one hand, Moses becomes Mary's projection of her shadow—her hated negative self, on the other hand, Moses exudes a man power which Mary unconsciously seeks. Her feelings of love and hatred for Moses tormented her; only when Mary accepts the destructive impulses in herself can she disarm its potential to destroy her personality, however, she never likes to acknowledge it. The more she represses it, the more it controls over her.

Mary cannot understand herself well enough to see the contradictions in her attitudes or to know the sort of life for which she is suited. Nor of course can she admit to herself the sexual implications of her obsession with Moses.

When Moses comes to work as the houseboy there is no sign that he remembers the incident in the field. He conducts himself with the same deferential air and does the work better than any of the previous servants. But Mary recognizes the scar on his cheek and remembers the look in his eyes after she had struck him. Her fear of his is coupled with her complete acquiescence in Dick's mismanagement of the farm, for she has understood that Dick will never make any money on his own. The more Mary sinks into apathy about the farm the more her curiosity about Moses takes control of her thoughts. However, the reader can sense that Mary's masochism is strong enough to end in suicide, and that her neurotic retreat from the world is the culmination of an emotional breakdown that began even before her marriage to Dick.

The narrator describes Mary's fascination with the man who is the object of her fears in a scene where Mary observes Moses washing himself, "that thick black neck with the lather frothing whitely on it, the powerful back stooping over the bucket, was like a goad to her"(GIS, p166).At this moment, the strict formal pattern of black-and-white,

mistress-and-servant has been broken by the personal relation, because “a white man in Africa by accident looks into the eyes of a native and sees the human being (which it is his chief preoccupation to avoid)”(GIS,p167). It is at this moment, Moses, an inferior black man in the eyes of the white who aroused Mary’s sexual desire which is repressed for a long time by her. She feels “the pressure of the sun against the back of her bare neck, the sharp hot stones pressing up under her soles.”(GIS, p166) Moses, as the third man appeared in Mary’s life just like the grass with his powerful vitality, triggers Mary’s neurosis and unlocks her underdeveloped sex conscious. In fact, it is very important for Mary to acknowledge it, because it not only proves she is not an inborn sexual cold person, but refutes the discussing of her “isn’t like that.” However, she dare not acknowledge and accept it. Mary is obviously sexually attracted to Moses, but the narrator assesses this attraction in relation to a broader human conflict:

What had happened was that formal pattern of black-and-white, mistress-and-servant, had been broken by the personal relation; and when a white man in Africa by accident looks into the eyes of a native and sees the human being (which it is his chief preoccupation to avoid), his sense of guilt, which he denies, fumes up in resentment and he brings down the whip. (GIS, p166-167)

The slow build-up of tension in Mary’s alternate enticement and humiliation of Moses prepares us for the psychological climax of the murder.

She becomes hysteria, fastidious about Moses’ work to recover her composure. As a servant, Moses is impersonal, indifferent to her severe punishment and her effort to intimidate him. “She treated him as it was natural to her to treat natives, and her voice grew sharp and irritated. But he did not answer back, and accepted her often unjust rebukes without even lifting his eyes off the ground.”(GIS,p164) Yet his very impersonality, so much a reflection of her own, infuriated her: Moses became the personification for her self-hatred, in psychological terms, her “shadow”, which she up till now refuses to acknowledge.

Jung’s study of that issue is further illuminating:

The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate. That is to say, when the individual remains undivided and does not become conscious of his inner opposite, the world must perforce act out the conflict and be torn into opposing halves.⁽¹⁰⁾

Mary vaguely recognize her desire for Moses, the strong man, she unconsciously compares masculine Moses with weak Dick and cannot help bursting into tears. “The bed, the great connubial bed which she had always hated.... The sight of it grieved on her, reminding her of the hated contact in the nights with Dick’s weary muscular body, to which she had never been able to accustom herself.” (GIS,p169)

The more she feels herself losing power over him, the more she asserts whatever power she still has through her culturally defined superiority by making unreasonable demands on him. She wants to dismiss Moses. Dick, wearied with Mary’s inability to keep servants, demands that she retained Moses. Split between Dick’s ultimatum not to lose Moses, the best houseboy they have had, and the highly charged emotional ambivalence Mary feels toward him, her psychic energy is progressively used up. Lessing depicts the deterioration of a personality under keen pressure. Her head “like a taut-drawn thread, stretched between two immovable weights....a battleground for two contending forces.”(GIS, p171) Mary begins to lapse into apathetic silence in the middle of sentence, weep at the smallest provocation, and neglect household details. “Her mind, nine-tenths of the time, was a soft aching blank. She would begin a sentence and forget to finish it.”(GIS, p172) Only her relationship with Moses is the small part of her mind that was awake. And when Moses asks to leave, Mary hysterically weeps and begs him to stay. Now Moses starts to become a father figure: his voice as he pushes her down onto bed is “gentle...almost fatherly.” As Mary sobs, Moses calmly hands her a glass of water, then steers her to lie down and rest:

... 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 the native. As they

approached the bed, the soft touch still on her shoulder, she felt her head beginning to swim and her bones going soft. “Madame lie down,” he said again, and his voice was gentle this time, almost fatherly...through her torment she could hear his voice, firm and kind, like a father commanding her.(GIS,p175-176)

Mary tries to resume her angry tone to Moses, but he does not allow her to depersonalize him in this fashion, insisting that she treat him like a human being. It is also Moses’ charming character Mary is attracted. When she refuses to eat, he brings her, unbidden, eggs, tea, jam, and a cup of bush flowers on the tray. And in Dick’s illness, he assumes responsibility for Dick’s care. His evident desire to please disturbs her, making her feel helplessly in his power. In her mind one taboo blurs into another: “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.”(GIS, p179) Moses discharges a captivating temptation that Mary cannot resist; she is overwhelmed unconsciously in his dominance and is constantly aware of his presence in the house. It is the first Mary experiences the feeling of love; finally she makes a choice between Moses and Dick. Moses becomes “an indulgent uxoriousness” and Mary feels “shy, proud and sensitive, has a new light in them.”(GIS, p206) However, when she humiliates Moses in front of Tony Marston in order to conform to the collective demand, death seems to be the only possible resolution of her conflicting impulses.

It is Mary’s lack of self-knowledge and her submission to the roles set by the society in which Mary lives makes her impossible to defy man’s power, and her failure to know herself even prevents her from dealing with the uncompromising pairs of inner opposite—her contradictory attitude towards her houseboy, Moses, thus leading to her failure of individuation and torturing her into destructive sanity.

Chapter Three Symbolic Images: Mary’s Futile Transcendence

The first step toward integration is individuation of all aspects of personality. The second stage is controlled by what Jung calls the transcendent function. This function is endowed with the capability of uniting all of the opposing trends in personality and of working toward the goal of wholeness. The aim of the transcendent function, Jung writes, is “the realization, in all of its aspects, of the personality originally hidden away in the embryonic germplasm; the production and unfolding of the original potential wholeness.” The transcendent function is the means by which the unity or self archetype is realized. Like the process of individuation, the transcendent function is inherent in the person.⁽¹⁾ ‘It is a natural process’, Jung writes, ‘a manifestation of the energy that springs from the tension of opposites and it consists in a series of fantasy-occurrence which appear spontaneously in dreams and vision’.⁽²⁾ Doris Lessing frequently reveals material from the unconscious mind of her characters through visions, sexual ecstasy, sudden irrational thoughts, or dreams.⁽³⁾ Therefore to analyze Mary’s futility of her transcendence, it is necessary to analyze her symbolic dreams and visions.

A. Symbolic dreams: Mary’s struggle for fulfillment

In Jung’s process of individuation, the interpretation of dreams is taken as an important device to fulfill the goal, and it also serves as a useful instrument to probe Mary’s unconscious world.

Contents repressed, excluded or inhibited by the conscious orientation of the individual, lapse into unconsciousness as a kind of potentiality or “shadow” to gather strength. Finally, the repressed unconscious contents gather sufficient energy charge to interfere with consciousness in the form of dreams—“Dreams are impartial, spontaneous products of unconscious psyche...they show us the unvarnished natural truth”.⁽⁴⁾ By reflecting on our dreams we are reflecting on our basic nature. Ego, center of the conscious mind and opposite of shadow, must acknowledge and integrate the darker side of unconsciousness to keep balanced.

According to Jung, the dreams have two functions: the first one is prospective, but only a few that conform to this type; most dreams are compensatory—they try to compensate for the neglected, and consequently undifferentiated, aspects of the psyche, thereby attempt to bring about a balance that is lacking. “The general function of dreams is to try to restore our

psychological balance by producing dream material that reestablishes... the total psychic equilibrium”⁽⁵⁾

For Jung,

A symbol, whether used in nocturnal dreams or in waking life, serves two major purposes. On the one hand, it represents an attempt to satisfy an instinctual impulse that has been frustrated. This aspect of a symbol corresponds to Freud’s notion of the symbol as a disguise for a wish that seeks fulfillment. Sexual and aggressive wishes, which are so frequently inhabited in waking life, account for many of the symbols in dreams.⁽⁶⁾

Mary’s dreams signify her repressed memories on the individual and collective levels. They are all obsessive nightmares which haunt her with images of her sexual frustration, repressed childhood memories and her forced contact with the native—aspects which she vehemently tries to exclude from her conscious awareness.⁽⁷⁾

As Mary’s unwilling involvement with Moses progresses, her mind wanders and she loses her sense of time. Her withdrawing completely from the outside world to live in her dreamy inner mind is an indication of her unconscious desire to escape the surrogated surroundings and relentless reality—her miserable childhood, her imprisonment on the farm and her sexual frustration. Then she begins to dream through her broken night, horrible, frightening dreams which wake Mary up “sweating in fear”(GIS,p181) and “filled with terror”(GIS,p190),because the shadow becomes momentarily burgeoning into consciousness in the form of dreams. And the self—the center of the psychic regulator begins to balance the conscious and the unconscious. Mary’s impersonality-her self-hater and her sexual frigidity which are repressed for a long time only through dreams can release their energies and keep the psychic balance. These images in dreams and illusions become symbols of Mary’s repressed emotions or frustrated desires she refuses to face and accept but wishes to seek fulfillment in the disguise of dreams. For throughout most of Mary’s life, her sleep is the “instantaneous dropping of a black curtain” (GIS, p181).

Twice she dreamed directly of the native, and on each occasion in her dream she wakes in terror as “he touched her” (GIS, p181). On each occasion in her dream he stands over her, “powerful and commanding, yet kind, but forcing her into a position where she had to touch him” (GIS, p181). These dreams are a symbolic of that realm of relationship which she forcibly denies. Since she loves Moses physically and psychologically who has become an image which Mary unconsciously seeks. However, this kind of love mixed with hate is intolerable in the society. Moses, as a strong and masculine man, only appears in dreams can compensate Mary’s sexual desires. This also signifies Mary’s sexual desire begins to arise. Unfortunately, Mary, unlike Lessing’s later heroines positively analyzing the dreams, is ignorant and unaware of her dreams. She sinks into apathetic state, it is the first time she begins to recall her past—the repressed past.

Her sleep becomes agonizingly restless and vision-haunted during her husband’s illness. One night while Mary is overwhelmed by terrifying sexual dreams about her father, Moses shares the responsibility of nursing Dick through nights. She dreams of the sickened sight of “her hated father holding her mother in his arms” (GIS, p189) and her mother “struggling in mock protest.”(GIS,p190). She dreams of “a game of hide-and seek which culminates in her drunken father grabbling her licentiously; he holds her face down in his thick stuff of his trousers with his small hairy hands and his unwashed masculine smell makes her feel she is suffocating” (GIS,p190). In her dreams her father symbolizes the source of her frigidity. Because her father’s image in her mind from very young has never changed—drunkenness, irresponsibility and quarrel with her mother which is the root she hates him, and it is his father who blocks Mary’s normal sexuality. Only through dreams can Mary give vent her detest for her father. Her mother’s protesting against her father symbolizes her protesting against sexuality influenced by her embittered mother. She dreams of her traumatic childhood, she plays with the “faceless” (GIS,p189) playmates in the “dusty garden in front of the raised wood-and iron house”(GIS,p189), the garden and the house remind her of her mother’s suffering and her unhappy childhood, also a indication of her copy of her mother’s miserable marriage. Her mother forbids her playing with other playmates, “She heard her mother’s sharp voice call for her to come in” (GIS, p189), a connotative of the imprisonment of her

childhood, which has cultivated her impersonal character and has frustrated her intimate human relationship with others. Mary, from very young, has been deprived of the right to have any intimacy with other people, these dreams show her desire for company, for playmates, but it is destroyed by her mother's calling.

Mary is crazed by the smell and presence of the powerful black man in the house. In the nightmare she thinks that Moses is waiting for her, lurking in the shadows of the room. Nightmares and reality become indistinguishable as she joyfully dreams that Dick is dead and that the black man is waiting beside the body for her coming. She ambivalently feels both relieved and guilty for her husband's death signifying another realm of failure in her personal relationship—her relationship with her husband. Since Dick, her feeble husband, has never given her any sexual satisfaction, Mary may have long ago wished Dick to die and to end their painful relationship. As far as Mary is concerned, whether Dick's living or dead becomes meaningless for her, since their marriage has never ever bloomed. This daring wish can only come true in Mary's dreams. Looking in on Dick, Mary sees one of Moses' legs, "an enormous, more than life-size leg, the limb of a giant" (GIS, p191)—also a hint of her need and dread of domination.

Mary's unacknowledged personality—the denied self has become a shadow projected on Moses embodying the intimacy, submission, and sexuality excluded from her conscious awareness, however, Mary dare not face or accept it. Thus the shadow cannot be conscious, and then it lapses into unconsciousness to gather power and manifests in the form of symbolic dreams. Moses becomes identified not only with the father function but with her actual father.⁽⁸⁾ Mary dreams that Moses merges into the image of her father, a symbol of her sexual frustrations, approaching her lasciviously and smelling foul—suggestive of her unacknowledged emotions towards the Native.

He approached slowly, obscene and powerful, and it was not only he, but her father who threatened her. They advanced together, one person, and she could smell, not the native smell, but the unwashed smell of her father... He came near and put his hand on her arm...

She screamed, knowing suddenly she was asleep and in nightmare. (GIS, p192)

With Moses symbolizing the black, hidden side of Mary's nature she is terrified of his attraction for her since this may force her to come into contact with the dark forces of her personality⁽⁹⁾

Thus, memories which she has blocked and which results in her denied self and frustration in her relationship with others fill these dreams. They all embody repressed realm of her consciousness on the individual and collective levels. The dreams in this novel provide us with a dynamic inner structure that gives us insight into Mary's repressed consciousness. These dreams, however, do not suggest the dissolution of a memory block as in Lessing's later novels. The crucial point there is the integration of the contents of the dream into the waking consciousness and retaining their significance in the memory. Mary, however, remains unaware of the significance of her dreams and pays less attention to their meaning.

Since Mary is unaware of the connotative dreams as an expression of her shadow, then the repressed shadow gains more power to control over her. As Mary's obsessive and distorted perception quality increases Dick becomes not just dreamlike but unreal, "the powerful black man always in the house with her, so that there was no escape from his presence. She was possessed by it, and Dick was hardly there to her" (GIS, p195). Mary's fears and her love obsession with Moses completely dominate her. Knowing that he senses her fear of him, which gives him power over her, Mary fears him even more, "They were like two antagonists, silently sparring. Only he was powerful and sure of himself, and she was undermined with fear, by her terrible dream-filled nights, her obsession." (GIS,p196). At this time, Moses absorbs more and more of the positive attributes of Mary's own disintegrating personality.

B. Symbolic visions: the prophecy of Mary's death

The two aspects of a symbol, one retrospective and guided by the instincts, the other prospective and guided by the ultimate goals of the transcendent personality, are two sides of the same coin.⁽¹⁰⁾ The prospective analysis of symbols reveals the yearnings of mankind for completion, rebirth, harmony, purification, and the like.

Vision is an irruption of an unconscious content which intrudes upon the field of consciousness in the form of an impressive personal experience portrayed in visual and pictorial terms. This happens when one is in the waking state.⁽¹¹⁾ As a general rule, visions are

born of extreme personal alienation.

It is only in brief moments on the last day before her death that Mary captures a glimpse of a higher level of awareness. The final chapter opens with Mary as she undergoes an experience of heightened sensitivity in which she attempts to create in her mind an vision image which transcends her surroundings, so that she looks at herself 'at last, from a height' :

Lazily she created the room in imagination, placing each cupboard and chair; then moved beyond the house, hollowing it out of the night in her mind as is her hand cupped it. At last, from a height, she looked down on the building set among the bush—and was filled with a regretful, peaceable tenderness. (GIS, p224-225)

In these passages Mary first experiences a vision of "peace and forgiveness granted her by a forgiving God" (GIS, p227). She awakes on the morning of the murder feeling peaceful for the first time in years, and able to see her suffering from an altered perspective:

At last, from a height, she looked down on the building set among the bush—and was filled with a regretful, peaceable tenderness. It seemed as if she were holding that immensely pitiful thing, the farm with its inhabitants, in the hollow of her hand, which curved round it to shut out the gaze of the cruelly critical world. (GIS,p225)

In these short moments where, 'for a brief space, her brain cleared' and 'her mind cleared as the sky itself' (GIS,p227), she feels 'transparent, clairvoyant, containing all things' (GIS,p226). She experiences a 'marvelous moment of peace and forgiveness' in which she sees her black and white world as 'a miracle of color' (GIS,p227)—an image of wholeness which she shares as part of the universe—a moment of transcendence. She feels as if the world is being "created afresh for her" in the new sunrise: "It was so beautiful she could hardly bear the wonderful flushed sky" (GIS, p227). That sensation of heightened connection with the phenomenal world recurs in Doris Lessing's later novels as a result of a long process of meditation and concentration. Mary, however, is unable to develop that activity any further.

The moments of transcendence she achieves are short-lived and offer no liberation.⁽¹²⁾

She also senses that the vision can only be sustained for a few moments. As soon as the sun comes up and the first cicada begins to cry the world becomes “small” again. Mary hates the sun and holds it responsible for her pain: “the noise of the sun, whirling on its hot core” (GIS, p228). The sun, a traditional symbol of life, produces nothing more than unbearable heat for Mary. Unfortunately, Mary’s society will not allow her to remain in the daylight very long. Indeed, Mary, as we have seen, is afraid of the daylight, preferring instead the safety of her coffin-like enclosure: characteristically, she chooses the “fatal darkness” offered by Moses. She looks at the veranda where she will die and thinks, “It will be there.” She reflects that “somewhere, outside, among the trees, he is waiting,” but that the murder will not occur until after dark: “her mind told her she had all day, until the night” (GIS, p229).

As time and space interact, she grasps an image of herself ‘balanced in mid-air’, but the insight she gains from such brief moments intensifies her awareness of her conflict and helps her to see clearly how she had been ‘traveling unknowingly to this end’:

And time taking on the attributes of space, she stood balanced in mid-air, and while she saw Mary Turner rocking in the corner of the sofa, moaning, her fists in her eyes, she saw, too, Mary Turner as she had been, that foolish girl traveling unknowingly to this end.(GIS,p230)

That process of training the imagination to transcend the present crisis to attain detachment and understanding is crucial for the motif of ascent. In this early novel the reader therefore watch Mary attempting an activity which will be the salvation of later characters. Mary, however, is unable to develop that activity any further. She does not have the capacity to pursue the process to the full. The ‘transcendent’ vision which is granted to Mary before her death differs greatly from the process of ascent pursued by later protagonists. Mary’s ‘granted’ moment of peace is not earned by a process of painstaking descent and complementary ascent to unravel higher levels of consciousness. The insight she gains in these brief moments is not part of a process earned by concentration and meditation.⁽¹³⁾ It

requires many such moments over a long period of time to have such an effect. Instead of illumination and release, the transcendent insight she attains in these brief moments brings to consciousness the fear and torment that have colored Mary's dreams, images and partial memories. She is overwhelmed by a feeling of helplessness, but her impulse to see her actions as fated is countered by the impulse to judge herself responsible. Her initial vision of forgiveness is succeeded by a vision of "pitiless clarity," "without a sense of relief" (GIS, p230). In this vision she also views herself from a great height: "standing above the house, somewhere on an invisible mountain peak, looking down like a judge on his court," (GIS, p230)

What further intensifies her torture is that these moments of ascent are not completed by a descent into the unconscious. Repeatedly Mary refrains from such a process. Thus Mary arrives at the end of her journey, conscious of her conflict but further tortured by her inability to understand its roots in the collective unconscious:

I don't understand, she said... I understand nothing. The evil is there, but of what it consists, I do not know... She groaned because of the strain, lifted in puzzled judgment on herself, who was at the same time the judged, knowing only that she was suffering torment beyond description. (GIS, p230)

The unresolved conflict and lack of understanding destroys her vision: "The conflict between her judgment on herself, and her feeling of innocence, of having been propelled by something she did not understand, cracked the wholeness of her vision" (GIS, p230-231).

Only when the candidate successfully pursues the motif to descend to the core of evil in the individual and collective unconscious can he regain a vision of positive wholeness. Mary's closing vision is therefore negative rather than positive.⁽¹⁴⁾ She envisions the disintegration of the house by succumbing vegetation, beetles and rats encroaching the house and all human intrusion around it till the only remaining sign of habitation is a stone step covered by grass, "The house, the store,... the hut—all gone, nothing left, the bush grown over all! Her mind was filled with green, wet branches, thick wet grass, and thrusting bushes.

It snapped shut: the vision was gone.”(GIS,p232).

As Mary is tormented and anguished by her inability to understand, she suddenly realizes that she never ventures into the bush. There was no salvation unless she would have to go through with it. It is then that she decides to face the dark realm of the bush: “all those years she had lived in that house, with the acres of bush all around her, and she has never penetrated into the tree, had never gone off the paths.”(GIS,p233) Thus the tiny house on the veld becomes an image of Mary Turner’s entire world even though it is set against the expanse of the African veld, an expanse which she seldom enters. Mary Turner inhabits a closed world in which channels of communication between society and the individual, between the collective and the personal, between one human being and another do not exist. It is truly the profane world of complete enclosure.⁽¹⁵⁾ Mary’s imprisonment in the house—an imprisonment initiated by society—ultimately results in the realization that she has taken little initiative in life; her choices have not been her own. Throughout the novel, Moses is associated with the dark realm—the black hidden and alien side of the personality—those aspects which she fails to acknowledge. Moses is also associated with the bush and is completely at home with his native land—the dark ‘continent’—which Mary had never tried to understand. As reference to “‘country’” becomes to her ‘more of a summons to consciousness [that] disturbed her like a memory she did not want to revive’ (GIS, p234).

The description of Mary, trapped in the house cracking around her, leaving her exposed to the heat which presses in on her through the tin roof, evokes an atmosphere of claustrophobia which is recurrently associated with the imagery of claustrophobia resonating between outside atmospheric reality and inner landscape reflects a mental state associated with the motif of descent into the unconscious⁽¹⁵⁾:

Now it seemed as if the night were closing in on her, and the little house was bending over like a candle, melting in the heat. She heard the crack, crack, crack; the restless moving of the iron above, and it seemed to her that a vast black body, like a human spider, was crawling over the roof, trying to get inside. She was alone. She was defenseless. She was shut in a small box, the walls closing in on her, the roof pressing

down. She was in a trap, cornered and helpless. But she would have to go out and meet him. Propelled by fear, but also by knowledge. (GIS,p241)

In this passage which immediately precedes Mary's death, Mary is alone, imprisoned by an edifice of white society. The walls and iron roof of Dick Turner's impoverished house—a house she is forced into by social pressure—have closed in on Mary. In effect, the house has become a coffin-“a small black box.”

Mary's growing paranoia over Moses and social propriety has continually reduced her living space. On the day of her murder, even the surrounding countryside unmercifully “walls” Mary in: “The sky shut down over her, with a thick yellowish wall of smoke growing up to meet it. The world was shut in a room of heat and haze and light.”(GIS,p228) By mixing architectural and natural imagery, Lessing reduces Mary's entire room to a small, imprisoning room. Her world defies mythic expansion. The sky does not open to the heavens but becomes merely another wall which closes in from above. The world of nature is one again hostile to Mary. It remains a frightening place which instead of offering a vehicle of transcendence presents only suffocation.

Before Mary's death, Lessing grants her a moment of insight into her mistake. She senses that she had married Dick so she “would be saved from herself,” so she would have someone to take the responsibility for her, and that she sought a similar protection in Moses. She has a moment of truth:

She would walk out her road alone, she thought. That was the lesson she had to learn. If she had learned it long ago, she would not be standing here now, having been betrayed for the second time by her weak reliance on a human being who should not be expected to take the responsibility for her. (GIS,p.216)

That night, the night before she and Dick are to leave the farm, Mary rises from her bed and voluntarily goes outside into the veranda to meet her murder. The murder scene is dominated by images of animals and nature, of the primitive emotions. In the darkness of the

night the thunder “growls” ,the trees advance in the rush “like beasts” (GIS,p243), the dogs growl as Moses emerges ‘out from the dark...towards her’, Thus at the moment of her death Moses is identified with the personified bush. Moses functions as an extension of the bush in this powerful melodramatic climax to the novel. The natural forces Mary has denied all her life have taken their revenge. Mary lifts her hands “claw-like” as the long curving shape of metal strikes her. In that context, Mary’s acceptance of her death is an expression of her desire to come to terms with the dark realm of her conscious. That sense is expressed in moments before her death when she starts to feel sense of ‘guilt’ towards Moses because she disowns him, ‘at the bidding of the Englishman’. She realizes, though too late, that she has disowned him and the scene closes with a desire for atonement, her last impulse being an attempt to explain and seek forgiveness:

....at the sight of him, her emotions unexpectedly shifted, to create in her an extraordinary feeling of guilt; but towards him to whom she had been disloyal, and at the bidding of the Englishman. She felt she had only to move forward, to explain, to appeal, and the terror would be dissolved. She opened her mouth to speak;...and she knew it would be too late. All her past slid away, and her mouth, opened in appeal...And then the bush avenged itself: that was her last thought.(GIS,p243)

With her death, she atones for past crimes and hastens the coming of the new order, which she envisions in a heightened moment of premonition before her death as she witnesses the dissolution of the impersonal world that protected her.⁽¹⁷⁾

Mary, unlike all Lessing’s later heroines facing with varying degrees of success, is unable to respond to the challenge, and therefore remains imprisoned and determined by her upbringing; she cannot transcend her limitations except in short distorted moments of peace before her death. Mary’s brief period of self-knowledge is at the dark instinctual level. It comes too late to help her live, but allows her to die with a measure of dignity and self-respect.

Conclusion

The protagonist of *The Grass is Singing* Mary Turner, the least self-aware of the central women in Lessing's fiction, is a victim of reluctance to descend. Her inability to recognize paves the way for her later disintegration of her madness. The tension between acknowledged and unconscious feeling is so extreme that the one possible release is her total annihilation.

The Jungian model of psychic growth-individuation through the accommodation of opposing qualities is analogous to the dialectical paradigm of the pattern of duality present in *The Grass is Singing*: Mary Turner's consciousness is split into conscious and unconscious aspects, the later of which is psychologically and narratively realized through her relationship to and perception of Moses.

The nature and cause of Mary's division is very clear. The "impersonality" and "arid feminism" complex is what defined her character caused by the bitter memories of her childhood she does not like to remember and acknowledge which is repressed in her personal unconscious. The more she represses it, the more it will control over her. Later it becomes an abnormal ways of expressing itself: her repel for intimacy, her distaste for sex and her fear of marriage. Mary abnormal psyche inevitably stagnate her potentiality towards individuation.

The collective values clash with her individual feelings and the opposite personality conflict drastically that she is significantly helpless in that confrontation since she has never been able to develop her inner self to stand any chance of integration in that challenge—'she had no measuring rod to assess herself with'(GIS,p33) and she 'having been propelled by something she did not understand'(GIS,p230). She is tormented by her contradictory attitudes towards her husbands and destroyed by her inability to reconcile an individual emotion with her own deep commitment to the rigid line of her collective maintains between whites and the blacks. This therefore reveals the conflict within the self and between the individual and the collective in its most intense forms in this early novel. This conflict drives Mary further on the path to total insanity. For Mary's present crisis is as much determined by her past as by her inability to retrieve that past and acknowledge it in her consciousness much more her inability to trace the root of her frustration in the collective unconscious. There is no future for Mary

since she cannot face her past. Her role as uncomprehending victim seals her fate, for she has no chance for survival in Lessing's world where survival depends on awareness of inner self and developing the inner realm of experience—a realm which Mary persistently blocks.

In Mary's disintegration, Mary is haunted by terrifying dreams embodying repressed areas of her consciousness on the individual and collective levels can be taken as tools to disclose the path of her individuation process. However, Mary is unaware of the importance of her dreams and unable to integrate the contents of the dreams into the waking consciousness and retaining their significance in the memory.

In the last day before her death, Mary, only in a short moment, awakens a higher level of awareness. Her imagination of reconstruct her surroundings, beginning with the immediate detail of the room and expanding outward to the house and beyond symbolize her transcend her limitation and is the beginning of developing the motif of ascent, nevertheless, Mary is unable to develop that activity and further. She does not have the capacity to pursue the process to the full, thus failure of transcendence. Mary's willingness to meet her death is a symbol of her desire to come to terms with the dark side of her conscious.

Thus Mary's tragic end is as much her own responsibility as the result of the oppressive collective. Her destruction is the result of a psychological problem as much as the outcome of the neurosis of racial Africa.⁽¹⁾ In this novel Lessing seems to fuse Freudian determinism focused on personal history with Marxist determinism reflected in collective history, but then sets against both of these the possibility of transcending this determinism in Mary's short moments of awakening. When asked about the 'determinism' implied in *The Grass is Singing*—that 'Mary's personality is very much determined by her upbringing, the poverty of the family situation, emotional and economic'—Lessing put that positive tendency clearly about the determinism, I think that the patterns of people's lives are determined by their society and by their characters and their upbringing, of course. But what I'm interested in people is not what makes them like everybody else, and what you can expect because they had this and that upbringing, but something else that can fight them out of it or make them different.⁽²⁾

The Grass is Singing is such a sort of novel that makes readers heavy, because it

challenges our most familiar topic—knowing oneself and also most mystic world—unconsciousness. That challenge of knowing oneself on both personal and collective level and facing the inner self become the task of the later propagandists in her later novels. To ponder over the character is in fact to ponder over ourselves. The novel open a door for us to see things that we might have otherwise never perceived and bring them into our consciousness.

Notes

Introduction

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5. Annis Pratt and L.S.Dembo, *Doris Lessing critical studies* (London, the University of Wisconsin Press, Ltd, 1974),66.
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 11. Dan Jacobson. *Introduction to Olive Schreiner, The Story of an African Farm*(Harmondsworth: Penguin, 1971), 7.
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Chapter Two

1. Calvin S.Hall. *A Primer of Jungian Psychology* (New York, A Menton Book New American Library, 1973), 34.
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7. In this respect Dick's characterization resembles Lessing's portrait of her father: My father was honorable—he always knew exactly what that word meant... And later in Rhodesia, too, what was best in him was also what prevented him from shaking away the shadows: it was always in the name of honesty or decency that he refused to take this or that step out of the slow decay of the family's fortunes.

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Conclusion

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2. Ibid., 50.

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《英汉词的英译研究》	《安徽文学》	2010年1月	省级	1