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A FEMINIST PSYCHOANALYTIC APPROACH TO CONFLICTED MOTHER–DAUGHTER RELATIONSHIP IN DORIS LESSING'S WORKS

Doktora Tezi

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İngiliz Dili ve Edebiyatı Anabilim Dalı

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Tez Danışmanı: Prof. Dr. Dilek DİRENÇ

İngiliz Dili ve Edebiyatı Anabilim Dalı

İngiliz Dili ve Edebiyatı Doktora Programı

ETİK KURALLARA UYGUNLUK BEYANI

Ege Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne sunduğum **"A Feminist Psychoanalytic Approach to Conflicted Mother-Daughter Relationship in Doris Lessing's Works"** adlı doktora tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada ve dipnotlarda gösterdiğimi onurumla doğrularım.

Azade HAŞİMOVA

PREFACE

In the realm of literary exploration, we journey through the complex fabric of human existence, unraveling the intricacies of self-identity, social structures and the ever-evolving struggle for liberation. This thesis meticulously examines the life and experiences of the protagonist, Martha Quest, in the deep and thought-provoking world of Doris Lessing's autobiographical novels, the "Children of Violence" series, using a feminist psychoanalytic prism that offers a unique perspective on her journey of growth and self-discovery.

The main aim of this thesis is to shed light through the lens of psychoanalysis and feminism on how motherhood, a role and concept deeply embedded in the fabric of society, affects and is affected by the multifaceted forces − social, economic and political − of our world. We seek to unravel the complex web of relationships that link the individual woman to her wider historical, social, cultural and ideological environment. Doris Lessing's work, born out of her own experiences as a woman in the mid-twentieth century, is our guide in this exploration of the interplay between self and society.

ÖZET

Bu tez, Doris Lessing'in otobiyografik romanları olan *Şiddetin Çocukları* serisinde yer alan ve başkahraman Martha Quest'in büyüme ve gelişim yolculuğuna odaklanan *Martha Quest, A Proper Marriage, A Ripple from the Storm, Landlocked, The Four-Gated City* başlıklı romanları, feminist psikanalitik bir yaklaşımla incelemeyi hedeflemiştir. Bu inceleme sürecinde, özellikle anneliğin sosyal, ekonomik ve politik yapıları nasıl etkilediği ve bu yapılardan nasıl etkilendiğinin psikanaliz ve feminizm perspektifinden tartışılmasını öncelemektedir. Lessing, kahramanını daha geniş tarihsel, sosyal, kültürel ve ideolojik yapılar içinde konumlandırarak, onu anlama çabası içinde, *Şiddetin Çocukları* kitapları boyunca, birey olarak kadın ile onu kuşatan dünya arasındaki karmaşık bağları araştırır. Birinci Dünya Savaşı ertesinde doğan ve yirminci yüzyıl ortalarında kadın olmayı deneyimleyen Lessing, kendini ve içinde bulunduğu dünyayı anlamak üzere farklı felsefeleri, kültürleri ve akımları araştırarak ve bunları kucaklayan entelektüel bir duruş geliştirerek hem kadın hem de insan olma arayışını başkarakterine yansıtmıştır. Yazar, *Şiddetin Çocukları* romanlarında Martha Quest karakteri üzerinden, kendini ve yaşamını birey-çevre ilişkisi içinde, hem mikrokozmik hem makrokozmik seviyede anlamaya çalışan, farkındalığını arttırarak kendini arayış sürecini bilinçli bir kararlılıkla sürdüren kahramanın ergenliğinden ölümüne kadar yaşamının farklı dönemlerini izlemektedir. Feminist psikanalitik bakış açısıyla okunan romanlar, ataerkil bir sistem içine doğan bir kadının kuşaktan kuşağa aktarılan yerleşik kadınlık ve erkeklik kalıplarına direnişiyle, geleneksel cinsiyet rollerinin yarattığı kısır döngülerin kırılabileceğine, değişimin ancak bu kalıpların kırılmasıyla gerçekleşebileceğine işaret etmektedir. Lessing, Marksizm, feminizm, Jung psikanalizi ve Sufizm gibi birbirleriyle çelişen fikirleri barındıran felsefe ve akımları harmanlayarak, Martha karakterinin zaman ve mekânda ve kendi ruhunda yaptığı fiziksel ve ruhsal yolculuğunun ayrıntılı bir tasvirini sunmaktadır. Bu tez, Lessing'in romanlarında yarattığı derinlikli karakterleri, karakterler arası ilişkileri, kullandığı zengin imgeleri, arketipleri, rüyalar ve mitoepik unsurları çözümleyerek, Martha Quest karakterinin ruhsal ve psikolojik büyüme arayışında hem içeriden hem de dışarıdan dayatılan sınırlamaları aşma potansiyelinin altını çizmeyi,

Lessing’in kadınlarının aile ve toplumla kendi koşullarında uzlaşma ve evrenle bütünleşme arayışlarına feminist psikanalitik bir okuma eklemeyi amaçlar.

ABSTRACT

This thesis aims to analyse Doris Lessing's autobiographical novels, *Martha Quest, A Proper Marriage, A Ripple from the Storm, Landlocked, The Four-Gated City*, in *Children of Violence* series, which focus on the protagonist Martha Quest's journey of growth and development, with a feminist psychoanalytic approach. In the process of this analysis, it prioritizes the discussion of how motherhood affects and is affected by social, economic and political structures from the perspective of psychoanalysis and feminism. In an effort to understand her protagonist by situating her within broader historical, social, cultural and ideological structures, Lessing explores the complex ties between woman as an individual and the world that surrounds her throughout *Children of Violence* novels. Lessing, who was born in the aftermath of the First World War and experienced being a woman in the mid-twentieth century, was interested in and studied different philosophies, cultures, and movements and developed an intellectual stance that embraces them all in order to understand herself and the world she lives in. The experience of being a woman and a human being in her time and place Lessing recreates and represents in her protagonist's quest in her *Children of Violence* novels. Through the character of Martha Quest, the author traces successive periods of her protagonist's life, from adolescence to her death, while Martha tries to understand herself and her life both in isolation and as tightly interwoven to social and natural surroundings, both on a microcosmic and macrocosmic level, and continues her process of developing self-identity with a conscious determination and increasing awareness. Read from a feminist psychoanalytic perspective, the novels point out that a woman born into the patriarchal system can break the vicious cycles of traditional gender roles through her resistance to the established patterns of femininity and masculinity, passed down from generation to generation, and that change can only take place by breaking these patterns. By analysing the complex characters Lessing creates in her novels, the rich imagery, archetypes, dreams and mythoepic elements the author uses, this thesis aims to underline the potential of the protagonist Martha Quest to overcome the limitations imposed, both from within and without, on her quest for spiritual and psychological growth. This study also intends to add a feminist psychoanalytic reading to the quest of Lessing's women as they strive to

reconcile with family and society on their own terms and simultaneously seek to integrate with the universe to achieve wholeness.

CONTENTS

INTRODUCTION

Although there has been a contradictory relationship between psychoanalysis and feminism, feminists have utilised psychoanalytic theory to examine the construction of sexual differences and inequalities. Doris Lessing, whose fictional works focus on independent women who seem to "personify a rising feminist consciousness" (Lang 10), has always tried to examine individual consciousness in terms of its relation to "a larger system − social, political or psychological" (Kaplan 538). With her feminist socialism, which assumes "the synthesis of male and female principles", the author has attempted to solve social problems through a dialectical analysis of psychoanalysis and Marxism, and employed Sufism in her writings to support unresolved issues (Mikluc 210). This dissertation aims to explore how women's mothering affects social, economic and political structures from the perspective of psychonalysis and feminism, and intends to use the findings to analyze Doris Lessing's *Children of Violence*, a sequence of five semi-autobiographical novels, with a firm focus on the journey of personal development of the protagonist Martha Quest.

From the 1920s onwards, feminist analysts in the early period of the relationship between psychoanalysis and feminism, notably Karen Horney, began to question Freud's assumptions about female identity, in particular the concept of penis envy, his references to women's "genital deficiency" and "sense of inferiority" (*TRM* 183). After the Second World War, in three countries, England, France and America, the issue of the position of women in society continued to be heavily questioned by feminism and psychoanalysis reciprocally. The second period of this relationship emerged with the French writer Simone de Beauvoir's "*The Second Sex*" (1949), which has been cited since then as a fundamental work of modern feminist theory, in which women are defined as "autonomous being[s]". While British feminism in the 1960s, allied with Marxism and, concentrated on the concept of socialisation, which was treated ambiguously by American rejectors. French feminists, on the other hand, have used Jacques Lacan's theory as a major contribution to the development of feminist theory, exploring "non-object-related and noncultural aspects of desire" (*TF* 91). Lacan's analysis of the structure of language and Derrida's demystification of hierarchical logic inspired the French feminists Helene

Cixous and Luce Irigaray to explore "other" language. In 1973, in her successful anthology *Psychoanalysis and Women*, Jean Baker Miller, citing documentary evidence, declared that biology does not impose an intrinsic limitation on women's development and elaborated on women's extraordinary capacity "to encompass relations to others, simultaneous with the fullest development of the self" (Jo Buhle 267-69). Then, with Juliet Mitchell's *Psychoanalysis and Feminism* (1974), Gayle Rubin's *The Traffic in Women* (1975), and Nancy Chodorow's *The Reproduction of Mothering* (1978), the third paradigm of the relationship between feminism and psychoanalysis emerged that gave rise to the flowering new field of psychoanalytic feminist criticism. Mitchell's book represents "psychoanalytic purism" and "Lacanianism" while Chodorow's book depicts more of a "popular feminist eclecticism" (Barrett, 455). In addition to the important contributions of these two books to feminist psychoanalysis, Jessica Benjamin's *Bonds of Love*, Nancy Chodorow's *Feminism and Psychoanalytic Theory* and Jane Flax's *Thinking Fragments* have had profound impact on psychoanalytic feminist criticism by articulating the psychic experience of social life in a feminist context. Thus, by placing the mother at the centre of family life and psychological development and formulating a theory of object relations, the American theorists by Chodorow, Jessica Benjamin, Dorothy Dinnerstein and the British theorists were the first constructive and affirmative use of psychoanalysis with a focus on motherhood and paved the way for enlightened womanhood (Mitchell, 2001, 11-16). At the time, Adrienne Rich's *Of Woman Born: Motherhood as Experience and Institution* (1976) broke various silences about motherhood and became the "canonical text" in Women's Studies for feminist mother scholars.

Considering that women's psychological and sexual development is directly linked to the relationship established with the mother during infancy and childhood, feminists began to analyse the preoedipal period based on object relations theory. Although object relations theory was separated from transitional psychoanalysis by Melanie Klein and Otto F. Kernberg, and its boundaries were expanded by theorists such as Mahler, Jacobson and Kernberg (Mitchell, 1981, 374), the concept of "object relations" is derived from Freudian instinct theory, in which the "object" acts as a means to achieve the instinctive goal (Ainsworth 1). During the historical development and changes in

object relations theory, Freudian drive theory as the primary motivational mechanism was gradually displaced by the internalised object relations legislation, which was directly involved in psychopathology. In contrast to the Freudian concept of the preoedipal period as a period of instinctive progression, Chodorow and Flax treat this period as a sphere of interpersonal relations internalised by the infant and thus structuring the adult personality: "Mothers identify more strongly with female infants, seeing them more as extensions of themselves, whereas they encourage boys to become separate and autonomous" (Hirsch 206). Reassessing the importance of this period and the power of the mother at the unconscious level of the child's personality, Chodorow and Dinnerstein attempted to reconstruct sex/gender formation by reinterpreting psychoanalytic theory. Chodorow's approach to psychoanalytic theory, most influenced by object relations theory, and her explanation of the reproduction of motherhood are of crucial importance as they focus on aspects that produce "different orientations to parenthood" (*TRM* 49). Her main concern involves the idea that family structure and process, especially the asymmetrical organisation of parenting, has an impact on unconscious psychic structure and process. Taking into account all these reasons, it would be worthwhile to analyse the relationship between the female protagonists and their mothers in relevant literary works based on the theories and ideas of Chodorow, Dinnerstain, Flax and other feminist psychoanalysts and theorists.

The preoedipal stage is important for the infant to form a sense of his or her own gender because gender is the basic component in the process of forming a "core identity" which is completed by the end of the infant's third year (Flax, 1978, 173). In the sub-section titled "Pre-oedipal Mother-Daughter Relationships", this psychic development process and its stages will be analysed based on the theories of Margaret Mahler, Robert Fliess, Christine Olden, Enid Blaint and Klaus Angel. Exploring the asymmetrical gender arrangements which produce "human malaise" − women as "mermaids" and men as "minotaurs"−Dinnerstein found its origin embedded in our psychosexual development in the preoedipal period concerning the symbiotic mother-infant relationship. As a reproduction of existing sexual arrangements, it will be examined why, as Dinnerstein argues, mother-dominated infancy brings with it the possibility of problematic adulthood for girls rather than boys, and investigates distress and problems it produces for them. As

a result, the phenomena of "infantile omnipotence" and "infantile dependence", also discussed by Flax and Chodorow, which are related to the sense of the mother's uninterrupted presence, will be analysed in relation to the child's self-development and current gender arrangements.

Contemporary psychoanalysts consider the Oedipus complex as the result of the development of the preoedipal period, which represents not only the instinctive progress of infants but also "an interpersonal field of relationships internalized by the infant and therefore configurative in the adult personality" (Hirsch 206). Although boys and girls who are under the authority of the mother turn to the father as a refuge, different results emerge for boys and girls in this period. In addition, the daughter's orientation towards the father in this period is not only a break with the mother but also a defence against primary identification. For Chasseguet Smirgel, this detachment from his mother is an example of the search for autonomy, self-respect and independence, as Chodorow also states. According to Flax, oedipal daughters experience "an irresolvable dilemma: to be loved and nurtured, and remain tied to the mother, or to be autonomous and extremely successful, to be like men" (1985, 15). Even if a daughter rejects her mother and turns to her father, this does not mean the end of her emotional relationship with her mother, according to Chodorow; it is a process of transforming a daughter's "dual inner and external mother-infant world" into "triadic", whereby the father interacts with his daughter and motivates her heterosexual development (*TRM* 126). Since this period is important in terms of the heterosexual erotic orientation and individuation of the daughter, the developmental process of the daughter will be analysed based on the theories of Chodorow, Dinnerstein, Flax and other theorists in terms of both this aspect and the dilemma she experiences while separating from her mother.

Adolescence is a transitional period characterised by revitalised object-relational issues and personality formation. However, girls experience a more challenging and conflictual adolescence/adolescence transition than boys, and struggle for separation from the mother and conflicted mother-daughter relationships are characteristic features of this process (Blos 66). This struggle takes place in a reciprocal relationship with the mother in which the mother becomes ambivalent towards her daughter as a response to the girl's ambivalent attitudes towards the mothers, making the daughter more anxious and

encouraging her to " break away" (*TRM* 135). In this context of a conflicted and ambivalent mother-daughter relationship, the issue of a daughter's identification and individuation will be analysed comparatively referring to the book *Psychology of Women I* by H. Deutsch, who argues that preoedipal and oedipal experiences are repeated in prepuberty and puberty. Dinnerstein, who considers the recapture of early emotions in adolescence, relates it to the dominant male-female arrangement. Chodorow, on the other hand, suggests that these gender-related experiences may be influenced by the Oedipus Complex process; however, that "broader object-relational and ego processes", including gender issues, have an equal influence on "psychic structure formation and psychic life and relational modes in men and women" (*TRM* 166). These object-relational experiences have decisive impacts on the child's psychosexual development and their effects will be manifested in puberty, adolescence and also in adult life. In this context, the consequences of the father's absence or ineffectiveness for the daughter's personal and future family roles, the daughter's heterosexual development process and the differences in the heterosexual development of boys and girls will be analysed.

Analysing her series of five semi-autobiographical novels, *Children of Violence* reveals that Doris Lessing, with her unique manner and talent, is able to construct her experiences in an impressive and skilful way. As a feminist, or a writer who questions racial inequality and political injustice, or social and cultural concerns, she fuses them all under the theme of the quest for self-identity in the image of her protagonist Martha. Moreover, the author, in agreement with contemporary feminist psychoanalysts and theorists, believes that the modern women's dilemma in family and society is determined by patriarchal social relations. Thus, the protagonist's growing self-awareness, together with her tendency to question, turns out to be related to her demand for self-liberation.

Considering the relationship between fiction and autobiography, Nicole Ward Jouve has emphasised that the absence of any description of Martha's childhood is a crucial "omission" that preoccupies readers throughout the five works in the series (Whittaker 38). Although it is seen as a gap, it comes to light to be a kind of technique that draws Martha towards the centre point of the novel. Since the protagonist's relationship with her mother during her childhood, which is not depicted, affects her youth and adulthood, analysing the childhood period is of great importance for the subject and

purpose of the thesis. In this sense, in Chapter 2, the psychological development process of the protagonist's childhood and even infancy period will be investigated by referring to the views of such psychoanalysts as Deutsch and Chodorow. Given the mental state of Martha, who needs to identify with her mother in this period and asks the question "With whom will I identify myself?, how can I identify myself?" (*MQ* 112) but cannot approach her hateful mother, it is obvious that this situation is directly related to her childhood. Based on Winnicott's concept of "good enough mothering", the relationship between inadequate maternal care and the symbiotic integrity between mother and child will be examined. Moreover, as Chodorow states, the infant's mood depends on its relationship with its mother, and since it defines itself through this relationship, "its emotions, its quality of self-love (narcissism) or self-hatred (depression)" are primarily derived from this primary relationship. Since depression in adolescence stems from the process of separation-individuation during the oedipal period when "self-esteem is lost", it would be worthwhile to analyse Martha's depressive mood, which is common during this period.

Just as Lessing heals her childhood wounds resulting from her relationship with her mother by writing texts that trace of herself, Martha creates a "self-contained world" through reading in which she feels "separated from her problems by an invisible wall" or guided by "a great marsh light" (*MQ* 69). Lynda Scott, who considers Lessing's autobiographical writing to be reminiscent of a "therapeutic session" representing healing, argues that Martha is unable to reconcile with her mother or her memories as she recognises the generational and psychological distance between her and her mother (6). Although she tries to make herself feel better by reading in her own world, as H. Deutsch says, the adolescent girl's loneliness turns into a desert that leads Martha to "moral exhaustion which is caused by seeing a great many facts without knowing the cause for them; by seeing oneself as an isolated person, without origin or destination" (*MQ* 186). The causes of this situation and other serious mental problems resulting from this will be psychoanalytically scrutinised. Although her isolation brings her temporary independence, she aims to escape from the domination of her mother, who makes her to feel "caged and imprisoned" (238), and to be liberated. As Deutsch states, intense tendencies to hatred stemming from "the fact that her mother prevents her from being a grownup" (56) drive the adolescent girl to liberate herself from her mother with an intense

desire. However, as Martha searches for someone to identify with, she oscillates between her rejection of her mother and her attachment to her. In this context, the identification and transition process of the protagonist will be analysed in line with the ideas of Chodorow, Adrienne Rich, Alice Blaint and Deutsch.

Despite Freud's neglect of the preoedipal period, the feminist psychoanalytic work of Chodorow, Dinnerstein and Flax, which takes into account the psychopolitical analysis of the patriarchal structure, reveals that most private family structures are related to social, economic and political structures and that "women's mothering as a social structure" influences all other structures (Hirsch 208). In agreement with feminist psychoanalysts, Lessing sheds light on the concern for the marginalisation of women in social, political and psychological contexts in a patriarchal society. In dramatising Martha's relationships with her parents, her inner turmoil and her struggle for survival, Lessing aims to show how domestic relations and family structure are produced and reproduced by social relations and social construction. A family institution, especially a parenting organization, is more than a social constitution as it is the structure through which the components of the social structure are unconsciously internalized and transformed in a relational context and become permanent aspects of the psychological structure.Therefore, both Chodorow and Dinnerstein propose many fatal implications of women's mothering, such as asymmetrical parenting organization, that are more effective in analyzing Lessing's character, Martha's conflicted relationships with her mother. As the personal and sexual development of the girl child is affected by her relational experiences with her mother, her relationship with her father is also very important in certain periods. Growing up in a family where an asymmetrical parenting structure is dominant, where the father is ineffective and the mother is dominant, Martha's communication with her father in the pubertal period is significant for her development. In other words, by comparing the object relations of adolescence and the oedipal age, the importance of the father in terms of the daughter's personal and sexual development and interpersonal relations, and in this direction, Mr. Quest's relationship with Martha will be analyzed.

Towards the end of the novel, *Martha Quest*, it is not coincidental that Martha, who seeks salvation in marriage because she cannot fill the emptiness in her soul in the

city, and who experiences an ambivalent state of mind while deciding to marry, experiences the same mood in the first period of marriage. Just as she isolated herself as a defence against her mother's oppressive attitude and ambivalent thoughts while living with her family, she now separates herself from others by "insisting on being unique, individual and altogether apart from any other person" (29). This state of mind will be analysed concerning the mother-dominated childhood (preoedipal and oedipal periods), based on Otto Fenichel's *The Psychoanalytic Theory of Neurosis* (1946) in Chapter 3.

With the strong feeling of being free, just as she fled from her family and took refuge in the town, she now considers Solly Cohen, who lives in a communal house and is considered her spiritual father, as a refuge to get out of the trap of her married life (*APM* 41). Martha's struggle for independence from her family and her environment shows that Doris Lessing always tries to deal with individual consciousness in terms of its connection with the larger system - social, political, or psychological. Accordingly, the process of Martha's struggle and desire to establish a "new world" by getting rid of her ambivalent thinking and feeling is like a "rebirth" will be analysed from an individual and social perspective (305).

In this chapter, the identification process of Martha with her child during the pregnancy period will be examined based on the theories and views of Edith Jacobson, Burton Lerner, Raymond Raskin, Deutsch and Chodorow in relation to her childhood relationship with her own mother. Although her psychic equilibrium and her sense of unity with her daughter were disturbed during pregnancy for the reasons mentioned above, Martha, who tries to regain this harmony and bond with her daughter after the birth, is concerned about a repetition of her experiences with her mother and struggles against the establishment of the triangular relationship. In this process, since physical holding forms the basis of holding and environmental conditions in terms of relational experiences and identification between mother and baby, Martha's attitudes and behaviours towards her baby will be analysed employing Winnicott's theories and views, especially whether the emotional and physical needs of the baby are adequately met during the symbiosis period and the consequences of this. Martha's unresolved ambivalence and her ambivalent attitude towards her daughter will be examined in terms of the current sexual arrangements as discussed by Dinnerstein and Chodorow.

Refusing to accept Jungian versions of motherhood (Good and Terrible) as the sole basis for contemporary female identity formation based on biological determinism, Lessing shows that a woman's fate is not to accept her femininity by identifying with it (Rosen 55). This study foregrounds that Lessing, in agreement with feminist theorists Mitchell, Chodorow, Dinnerstein and Rich, who accept the assumption that the social relations that emerge within the patriarchal system are responsible for a woman's feminine identity and psychic destiny, intends to convey to her readers the message that a contemporary woman should not condemn herself to this fate. Although Martha tries to avoid becoming the Terrible Mother, she experiences the "nightmare of repetition" like her mother, who becomes a "bourgeois matriarch". The submissive, inferior position of women in society, which is seen as the fate of women, women's motherhood experience, gender relations and Martha's struggle against this "recurring nightmare" will be discussed based on the views of the theorists mentioned above. Some expressions such as the "cycle" and the "wheel", repeated throughout the novel as symbols of the "recurring nightmare" as Gayle Greene observes in her book *Doris Lessing: The Poetics of Change*, will be examined.

In the next subsection, the phenomenon of "matrophobia", coined as a term in poet Lynn Sukenick's article and later developed by Rich in her book *Of Woman Born: Motherhood as Experience and Institution*, will be discussed in relation to the relationship between Martha and her mother. Rich exemplifies the psychological state of Martha, "who has felt devoured by her mother" (236), in terms of her fear of becoming a mother, and sees mothers as both victims and obstacles to their daughters' identification. Based on Rich's book, which has established the fact that motherhood is "a socially constructed form of patriarchal control of women" and at the same time a political rather than a biological necessity that is carried out in the interests of patriarchy or men, the aim is to examine the complex and conflicted mother-daughter relationship between Martha and her mother from a feminist and psychoanalytic perspective.

Chapter 4 aims to analyse the protagonist's process of reaching wholeness on the path to individuality based on Jungian psychoanalysis in the last three novels of *The Children of Violence* series −*A Ripple From The Storm, Landlocked, and The Four-Gated City*. At the end of the second novel, *A Proper Marriage*, Martha leaves her daughter, her

husband and traditional life to end the "nightmare of repetition" and to seek her freedom, to create a "new world" (305). The sense of belonging that Martha needs in this process that causes a leap in her personal development will be analysed based on the theories and studies of Kestenberg, Bonnie Hagerty, Judith Lynch-Sauer, Reg A. Williams, Albert Bandura and others. As Martha seeks "her own wholeness" within the ideological community, she feels the need to identify with the "Other", which is a way towards the creation of a "Jungian subjectivity" used as a kind of therapy and a path towards wholeness (Gullatz 705). Lessing, who is familiar with Jungian theory, like a therapist, guides her protagonist towards self-realisation. At the beginning of this individuation process, Martha's struggle for identification in her marriage with Anton, the group leader, and the individual and collective dilemma she experiences will be analysed.

While discussing the protagonist's quest for individuation, it is useful to analyse her dreams and nightmares, which have been going on since childhood. As in Jungian theory, Lessing dwells not only on the conscious minds of her characters, but also on their unconscious minds through "visions, sexual ecstasy, sudden irrational thoughts, or dreams" (Whittaker 12). The utilisation of symbolic devices arises from the author's need for different forms of expression to convey her inspiration, which includes different dimensions and "expanded consciousness" like many post-modernist writers (76). Especially in the case of female characters, she preferred to follow a developmental and evolutionary path by resorting to symbols that form the basis of Jungian theory.

As Jung argues in his *Symbols of Transformation* (1952), the opposing symbolic elements in the protagonist's dreams, such as dry and wet, life and death, past and future, paradoxically embody a unity that "implies a tremendous tension of opposites paradoxically at one with themselves, as in the cross, their most perfect symbol" (507). While Martha strives for individuation by interpreting the symbols in her dreams, the author uses natural phenomena as archetypal symbols to depict the protagonist's journey of personal growth. The archetype of the "tree", which is used intensively and in a very meaningful way in all five novels, is used by the author in parallel with Martha's development process from adolescence onwards. The mentioned opposing symbolic elements and the image of the tree will be analysed based on Jung's *The Archetypes and*

The Collective Unconscious, Symbols of Transformation, The Structure and Dynamics of the Psyche, The Philosophical Tree and other works.

As Martha evolves towards individuation by relying on her dreams and receiving messages from them as measuring instruments, her nightmares are also noteworthy as important elements in the process of achieving wholeness. From *Martha Quest* to *The Four-Gated City*, her nightmares confront her with shadows and projections, introducing her to the remnants of her unconscious negative experiences. As a child she had been afraid to sleep because of nightmares, and "all kinds of tricks and techniques" she resorted to for a long time to overcome them (*FGC* 732) are her first attempts to re-establish her "true selfhood" on the steppe, culminating in "a oneness with the cosmos" discovered through anti-madness psychiatry and Sufi mysticism (Bertelsen 34). Firstly, some of the factors that cause nightmares and recurrent nightmares are discussed via references to the renowned psychoanalyst Thomas H. Ogden's "Dreaming Undreamt Dreams and interrupted", Stephen LaBerge, and Howard Rheingold's "In Exploring The World of Lucid Dreaming," the study of Bob Coalson, "Nightmare Help: Treatment of Trauma Survivors with PTSD", *Meeting the Shadow: The Hidden Power of the Dark Side of Human,* edited by Connie Zweig and Jeremiah Abrams. Then Martha's recurrent nightmares, the images of "sea" and "water" in these nightmares, some frightening creatures, impressions of nature, and symbols such as "pit" and "abyss" will be analysed based on C. Jung's *The Collected Works, Psychology And Religion: West And East, The Archetypes and The Collective Unconscious, Symbols of Transformation* and other works.

In the final novel, *The Four-Gated City*, the culmination of *Children of Violence*, Martha Quest makes extraordinary progress in her inner journey as she struggles to be a part of society and to become whole. Using "an abstract and aqueous style", Lessing takes her protagonist off the axis of her shared social responsibilities and leads her on a journey towards "schizophrenia" and wholeness with the cosmos discovered through the anti-psychiatry of madness and Sufi mysticism (Sukenick 530). This chapter will discuss the concept of "schizophrenia" and the similarity between Ronald D. Laing's and Lessing's definitions of schizophrenia based on Barbara H. Rigney's *Madness and Sexual Politics in the Feminist Novel*, Laing's *The Politics of Experience and The Bird of Paradise*, Jung's *The Red Book* and other works.

Struggling with alienation and self-division, Martha chooses to lose herself in the mind of Lynda, Mark's wife who has been diagnosed as insane. Martha, who proceeds on this journey with discoveries, unfortunately encounters a "self-hater". Here, firstly, the phenomenon of "self-hatred" and its causes will be analysed in relation to object relations. Then, the protagonist's self-hatred will be scrutinised in terms of Jungian theory concerning both collective and personal unconscious.

While in the previous novels, *MQ, APM, RS* and *LL*, Martha consciously experiences "moments of enlightenment", she is directed by the author into a "state of mysticism and transcendence" (Bertelsen 28). Roberta Rubenstein characterises this position as the most advanced dimension of consciousness to protect the psychological state from self-hating and psychic disintegration. Lessing, as a student of this mystical Islamic movement, Sufism, uses its doctrines to transcend ordinary boundaries. Referring to "hunches, telepathy, visions" used by primitive people but not accepted by the civilised human, Lessing's (*FGC* 695) protagonist increases her awareness through her own efforts and develops her telepathic powers by means of Sufism via her experiences with Lynda. Examining the similarities between the concept of "Ayani-sabita" of the great Islamic philosopher and Sufi Muhyiddin Ibn Arabi and Jung's concept of "archetype" in a comparative study of Jungian philosophy and Sufism, Martha's journey to wholeness will be analysed.

CHAPTER 1

Psychoanslysis and Feminism: A Controvertial Relationship

Two comprehensive questions − "why, firstly, did psychoanalysis have such a renaissance within feminism? And, secondly, why did the relationship between these [psychoanalysis and feminism] develop the way it did, that is, largely away from . . . understanding the construction of sexual difference within ideology, together with the interaction of the individual psyche and the kinship system?" (xvii) Juliet Mitchell pronounced in her groundbreaking work *Psychoanalysis and Feminism* (2000, [1974]). Her book, as its title reveals, deals with the highly complicated relationship between psychoanalysis and feminism. Psychoanalysis and feminism employ different approaches to and ways of thinking concerning the complexity of the social, political, psychological structure; especially in their discussions of Freud's account of the "riddle of femininity" (Freud, 1968 [1933], 116) or of sexual differentiation. Feminists deploy psychoanalytic theory to analyze the structure of this difference and the resulting inequalities. As Mitchell explains, psychoanalysis suggests a new way into the question of how "beyond the biophysical-chemical-anatomical-constitutional factors and the social learning behaviours of sexual difference", women live as individuals in social structure while being assigned to the position of the second sex (2000, xvii). Hence feminism has drawn on psychoanalytic theory by sharing some of its goals — tracing the unconscious "through the familiar routes of early Freud, via slips, jokes, dreams and symptoms" or inferring from "the concepts of gaps, silences, absences in speech" by following Jacque Lacan − to unveil new meanings for femininity and women and to prioritize sexuality in political mind (Alexander 128).

Although it might appear at first sight that the question of femininity and sexual difference has united psychoanalysis and feminism on common ground, the same issue later would become the cause of the controversial relationship between them. Most particularly, they are in interaction with the conventional Freudian theory of feminine development in three areas of concern, two developmental, one clinical, as Nancy Chodorow states in her book, *Feminism and Psychoanalytic Theory*:

> First, sex difference doesn't matter until the phallic phase, around age four, at which stage "the little girl is a little man" with a masculine sexuality. Second, for both sexes sexual knowledge until puberty is monistic: sexual difference is presence or absence of the penis, and the vagina (for classical psychoanalysts, the female sexual organ) is unknown, both consciously and unconsciously. Third, the development of heterosexuality and maternality in the girl are a secondary product of her sense of failed masculinity. (180)

The initial hostility of feminists towards psychoanalysis began with analyzing the sex/gender system which involves the position of women in a male-dominant society. They realized that Freud's theory does not analyze the reason for the dominance of one group over another and explains "how that dominance is lived at the lowest, most generalized, common denominator" and thus rejected the context of kinship and concentrated completely on femininity and female sexuality, Mitchell states (*Feminist Consequences* 13). Analyzing Freud's theoretical apparatus, especially revising Oedipal Complex, they have coordinated sexuality and subjectivity with the theory of unconscious in political and cultural contexts and then developed their own principles that have paved the way for the emerging new field of psychoanalytic feminist criticism.

Nancy Chodorow defines psychoanalysis as "first and foremost a theory of femininity and masculinity, a theory of gender inequality, and a theory of the development of heterosexuality" (1989, 174). She describes Freud's theory as a political one in which the inequality of man and woman, and weakness of a child is the focal point of the description of personality development. In his essay, "The Ego and the Id" (1923a), this factor is distinctly seen with the expressions he uses repeatedly as can be seen in the following examples: "In its simplified form the case of a male child may be described …" or "In order to simplify my presentation I shall discuss only [the boy's] identification with the father" (31). In addition to this, Freud identifies the girls' development as "unsatisfactory, incomplete and vague" in his essay "The Dissolution of the Oedipus Complex" (1924, 179). And in his following lecture he argues that women have "little sense of justice" in relation to the greater weight of envy in their psychology, and less capability in modifying the expression of their instincts in a socially acceptable manner. Finally, he claims that the psychology of women is "incomplete and fragmentary" (1933,

183-5). Although most of these assumptions are not proved by clinical research, he does not strive to substantiate his claims nor puts them in clearer forms of expression, as Chodorow points out. Furthermore, while he accounts for the anatomical difference, he suggests that when the girl notices the difference, "she feels herself at a great disadvantage and falls a victim to penis-envy, which leaves ineradicable traces on her development and character formation" (1933, 170). It is quite apparent that his concept of difference infers "relations of superiority and inferiority" between boys and girls rather than mere anatomical difference (*TRM* 143). Considering Freud's androcentric assumptions about sex and gender − first, identifying gender and sexual differentiation as "presence and absence of masculinity and the male genital", second, maintaining the concept of "destiny" served as anatomical differences between girls and boys − Chodorow underlines that Freud maintains patriarchal views on passivity and activity which are buried in the notion of "nature," that is, in fact, anxiety about the possibility of women's autonomy and independence from men (*TRM* 147-8).

Jane Flax, in her book *Thinking Fragments*, speaks of the gaps, the concept of repression and displacement in Freud's texts concerning gender and the concept of unconscious that have been exposed by feminists using Freud's own theory. Feminist theorists argue that the acts of repression and omission arise from his anxiety related to gender relations which mirrors a form of thinking based on a gender hierarchy that privileges the dominant group (28, 51). In other words, utilizing the postmodernist view and foregrounding the interdependence between knowledge and power, feminist theorists reveal that protecting the authority of the dominant may necessitate suppressing or denying the experiences of the "other(s)" through the agency of the discursive operation (27-8). Even though Freud confesses that the first "other" is the mother and the preoedipal mother-daughter relationship is significant for the girl's development, he focuses on the oedipal period as a pivotal point for the boy in a historical and cultural context (79). Employing the fear of "castration" which is considered as being or becoming female, associated with "lack", he provides a father-son alliance under the name of 'object relations' psychoanalytic study. This alliance is set against the mother's world and power and denies the importance of first object relations in the preoedipal period that is the requirement for reproduction of a patriarchal structure (80-1). In addition to the gaps,

omissions, and acts of repression within Freud's text, the contradictory views in his theory are uncovered by feminist theorists. In this sense, Freud and most of his proponents, as Flax states, fail to unfold a fundamental aspect of an analytic process, "transference", which is the unconscious transfer of emotions, desires, and attitudes from the patient to the psychotherapist. Thus, they retain an empirical model of psychoanalytic theory defensively and deny "the interrelated and intersubjective" manner of analytic situation that discloses the contradictions in his views and epistemology (66-7). Furthermore, his drive theory contradicts the theory of object relations as follows: All drives originate in our body and the body is conducted by "pleasure principle" according to instinct theory whereas Freud later states that ego development comes to existence by introjecting the object in the process of internalization. Namely, he dissimulates his concern for gender while compounding the concept of object relations with the economic drive model (*TF* 53-6).

1.1.A Brief Historical Survey of the Relationship between Psychoanalysis and Feminism

Employing psychoanalytic theory, just as feminism has revealed the unspoken aspects of women's lives and brought new meanings to femininity by discussing sexuality and the unconscious in coordination; it has also made great contribution to the gradual development of psychoanalysis. Therefore, it would be worthwhile to examine this relation both historically and geographically from the standpoint of their reciprocal developmental processes despite the controversial relationship between them. Beginning in the 1920s, the feminist analysts of the first period of the relationship between psychoanalysis and feminism, primarily Karen Horney among them, began to question Freud's assumptions regarding female identity, especially the notion of penis envy. It is a highly argumentative issue based on Freud's hypothesis of bisexuality which refers to women's "genital deficiency" and tends to ascribe a "sense of inferiority" (*TRM* 183). In response to the masculinist idea, dissidents such as Horney, Jones, and Klein put forward some clinical arguments and acknowledge that girls experience "penis envy" but they do this defensively as a reaction to their earlier experiences with the mother and this does not

mean that girls consider themselves inferior. Dissidents, like "orthodox" Freudians Bonaparte, Deutsch, Brunswick, Lampl-de Groot, more recently Greenacre, agree that masochism (aggressiveness turned upon the self and pleasure in pain), narcissism (the need to be loved), and passivity in women, in conjunction with penis envy, are "early developed, unconscious, complex psychic formations, transformed and often built into fundamental character and are not simply conscious attitudes imposed by a patriarchal society" (*TRM* 152).

After World War II, the issue of women's position in Britain, France, and America went through an interrogation by feminism as well as psychoanalysis in a reciprocal relationship: The war required women's active participation in the work force; by the late fifties this requirement "produced the concept of" 'women's two roles': home maker and paid worker" (Mitchell, 2001, 9). And the second period of relations between feminism and psychoanalysis starts with French writer Simone de Beauvoir's groundbreaking book *The Second Sex* published in 1949. Beauvoir's text, as a fundamental work of mid-twentieth century feminist theory, declared that women must be freed from servitude to patriarchal society and define themselves as "autonomous being[s]" while rejecting all social constructs and classifications. With the publication of *Sexual Politics* in 1969, Kate Millet paved the way for a new wave of feminism. Millet's book, as the first work of modern feminist criticism, attacked Freud, not as the ideologist of any literary theory or criticism, but as the originator of "a master discourse of masculinist culture" (Gallop 314). All American rejectors thought that Freud's assumptions concerning women do not arise from his mistaken consideration, but are based on his own concept of sexism which was declared with his famous expression, "anatomy is destiny" (Young-Bruehl et al. 455). Chodorow explains that when Freud sets forth his concept of biological destiny, what he actually means is that a little girl feels herself inferior after discovering her genital deficiency − penislessness and passive genital sexuality. This idea manifests his androcentric view that "for both sexes, only one kind of genital, namely male, comes into account" (*TRM* 148). But then comes Millet with her concept of sexual politics, which proclaims that "one's sex is determined at birth, but one's gender is a social construct"; and additionally, the fact that women and men generally comply with these societal constructs reveals that "anatomy is not destiny" (Bressler 173).

By contrast, in the 1960s, British feminism allied with Marxism concentrated on the concept of socialization which had been considered ambiguously by American rejectors (Young-Bruehl et al. 457). The British Left feminists, renouncing Marxist view of society and sexual inequality, leaned toward the notion of "ideology," which Althusser had defined as the way "we live ourselves in the world" (Mitchell, 2001, 19). Nevertheless, socialist feminists emphasized the significance of relations of production in the arrangement of power division in societies. By deploying the concept of division of labour to stress the unequally segmented labour force and the "devaluation of women's work", they contributed highly to the understanding of gender arrangements in existing societies (*TF* 151-3).

French feminists, as distinct from British feminists, utilized the theory of Lacan whose "exploration of non-object-related and noncultural aspects of desire" has become a great contribution to the development of feminist theorizing (*TF* 91). Yet feminists have interrogated the matter of patriarchalism in "phallocratic privilege and sexist assumptions" of Freud and Lacan (Barrett 458) in contradistinction to Freud's misogynistic theory of denial and defence against the earlier relationship and identification with the mother, women, like all presymbolic material, seem "repressed", not "absent" in Lacan's text (*TF* 106). When we examine Lacan's structure of the human psyche, it is observed that while the mother rules over the "imaginary order", the father rules over the "symbolic order" in which we learn language that construct our self-identities and shape our psyches (Bressler 154). Lacan believes that in the symbolic order, the father forces the cultural norms and laws by coming between our mothers and us. Even though Lacan's theory is perceived as patricentric, his work highlighted the repression of women and the patriarchal construction of feminity (Young-Bruehl et al. 458) "within Western discourse and within culture and consciousness itself" through implementing "language" in a defensive way (*TF* 101-6).

Although there were great historical and developmental differences in the relationship between feminism and psychoanalysis in different countries, by the sixties psychoanalysis had granted "a triple heritage of psychological understanding of women: the place of woman as a mother in the family, representations of femininity, and the construction of female sexuality", Mitchell states (2001, 10). And this situation coincided

with the emergence of second-wave feminism by the mid-1960s. With two great works, *American Women* edited by the President's Commission on the Status of Women appointed by President John F. Kennedy and *The Feminine Mystique* by Betty Friedan, equal opportunity for women "under the law", the right of choice concerning abortion and the other social, political, and personal issues came into question (Bressler 174). This sexual revolution of the sixties was a "world-historical event of the absolute separation of sexuality from reproduction" that exposed the Freudian misconception of the vaginal orgasm and of childbearing as women's indomitable destiny (Mitchell, 2001, 11).

Lacan's theory contributed not only to the development of feminist criticism but also to postmodern theory confirming its claim that "universalist concepts conceal acts of domination and that binary oppositions are inseparable from implicit or explicit hierarchies" (*TF* 101). On the other hand, considering the concept of "denigration of women" in the Freud-Lacan account of sexual difference as women's oppression, the questions of "how women and men lived sexual difference within the specifics of diverse family and kinship groups?", "How difference became deference?", "Is what is constituted different always the point of deference?" have been argued by feminists (Mitchell, 2001, 13). Therefore, this multiplication of differences is the path towards postmodernism as an act of criticizing the universal (14). As a feminist philosopher, Jane Flax states that postmodernists propose to replace the search for "truth" with the "art of speaking" (32) and this art she represents, questions, juxtaposes and constructs between psychoanalysis, feminism and postmodern philosophies in her book *Thinking Fragments*. Conducing to explain women's oppression through deconstruction, French philosopher Jacques Derrida made major contributions to the development of feminist criticism by revolutionizing Western philosophy and metaphysics. While Derridean deconstruction disintegrated the concept of "binary opposition" and reorganized identity, it exposed the authentic feature of ideology and hierarchical thinking as it revealed the fact that the well established binary opposition "women" and "men" is in fact a "social construction" not an actual outcome of biological factors. Such a deconstruction of the concept of sex and identity does not only function as a trampoline effect on the development of feminist criticism; it also creates the right setting for questioning the basis of our prevalent social

organization that comprises social roles, feminine experiences, and the relationship among women as well (Poovey 58-61).

Lacanian analysis of the structure of language and Derrida's demystifying of the hierarchical logic gave inspiration to French feminists Helene Cixous and Luce Irigaray for exploring "another" language. Such a language not only provides an opportunity for women to express themselves and communicate but also functions as a theoretical project which promises to break them out of the prison of a language dominated by men (Nye 49-50). In *La Jeune Nee*, Cixous, applying semantic analysis, summoned to dispose of the quagmire of oppositional hierarchies which she considered to be the structure of oppression perpetuated by the power relations (46). In the following year, in *The Laugh of the Medusa* (1976), Cixous compounded "mother's milk" with "white ink" that generates her text which "certainly allows for the interpretation that such writing must be done by women" (Poovey 55). In a similar vein, in "When Our Lips Speak Together", Irigaray stated that "If we continue to speak the same language to each other, we will reproduce the same story" (69). Accordingly, she suggests a different language in which women endeavour to speak out and can touch themselves persistently.

In the late 1960s and early 1970s, two major factors—the restoration of the traditional base of psychoanalysis corresponding to the flourishing of feminist criticism and the significant impact of French post-structuralism on American literary study − contributed to the rise of American psychoanalytic criticism (Gallop 315). In common with British and French psychoanalysis and feminism, the rejection of Freudian instinctual drive theory became the main object of investigation in America that gave rise to the American Psychiatric Association's decision to cease the classification of homosexuality as a "pathological deviation from normality" in 1973 (Young-Bruehl et al. 459). In the late 1970s, studying female psychology increasingly led researchers to address the issue of sex and gender differentiation and biological distinctions between males and females. In 1973, with her successful anthology, *Psychoanalysis and Women*, which propounded documentary evidence, Jean Baker Miller declared that biology causes no inherent restrictions on women's development and elaborated on woman's extraordinary capacity "to encompass relations to others, simultaneous with the fullest development of the self" (Jo Buhle 267-9).

As distinct from the feminist rejectionists, the revisionists who revitalize Freud's theory exposed the bilateral tendency. They repudiated Freud's concept of phallocentrism on the grounds that women have their own identity without privileging masculinity, and rejected the idea that gender is a social construct independent of sex and biology. The issue of "sex vs. gender" induced a large amount of controversy between both feminist and psychoanalytic revisionists in America. Even though revisionists were targeting the idea that little girls, by completing a progressive phase of being "a little man", ("negative Oedipus Complex") attain increasingly "normal femininity", the feminist rejectionists were opposing the idea of "normal" development.

By the mid-1970s, while American feminism's resistance to psychoanalysis was weakening, the third paradigm of the relationship between feminism and psychoanalysis came into existence: Mitcell Juliet's *Psychoanalysis and Feminism* (1974), Gayle Rubin's *The Traffic in Women* (1975), Nancy Chodorow's *The Reproduction of Mothering* (1978) had important impact upon making a way for change in this period. The feminist use of psychoanalysis gave rise to the flowering new field of psychoanalytic feminist criticism. According to J. Gallop, two principal factors—emerging of a new approach which comprises of both feminist and psychoanalytic idea besides deriving from French post-structuralism and the tremendous effect of Nancy Chodorow's work, *The Reproduction of Mothering*, − laid the groundwork for this emerging field (315-6). The synchronization of these events, Chodorow's study of mothering and American academic feminism, has become a stimulating drive for feminist literary critics. Thus, psychoanalytic feminist criticism becomes the springboard for developing psychoanalytic and feminist criticism.

A British socialist feminist, Juliet Mitchell concentrated on understanding sexual difference through examining Freudian phallocentric power and asked: "how do we live it, and what social and cultural conditions produce this knowledge, experience and the very stuff of our being" (Treacher 132). An American feminist socialist, Nancy Chodorow, in her extraordinarily influential and popular book, emphasized the interaction between maternal subject and ideology, thus integrating psychology with sociology (Jeremiah 23). While Mitchell's book represented "psychoanalytic purism" and "Lacanianism", Chodorow's *The Reproduction of Mothering* portrayed mainly "popular feminist eclecticism" (Barrett, 455). These two books made a considerable contribution

to feminist psychoanalysis. Also, Jessica Benjamin's *Bonds of Love*, Nancy Chodorow's *Feminism and Psychoanalytic Theory*, and Jane Flax's *Thinking Fragments* together had a profound impact on psychoanalytic feminist criticism as they articulated psychic experience concerning social life in a feminist context. Focusing on "analysing the self, subject or psyche in its sociality" and rethinking the unconscious in relation to gender and other trivialised differentiations and identifications, these approaches all intended to move away from the old mainstays of psychoanalysis and the interpretation of feminist concerns (465). Benjamin analyzed the evolution of psychic structure and demonstrated "how the structure of domination can be traced from the relationship between mother and infant into adult eroticism, from the earliest awareness of the difference between mother and father to the global images of male and female in the culture" (*Bonds of Love* 12). Psychoanalytic feminists aimed to understand how unconscious fantasies and social experiences interact, and made use of psychoanalytic thinking to analyze childhood, especially child's relation to its mother in infanthood and childhood, while they condemned Freud's sexist belief in anatomical female inferiority (Gardiner 439). In *Feminism and Psychoanalytic Theory*, Nancy Chodorow states that

> Psychoanalysis clarifies for us many of the issues involved in questions of difference by providing a developmental history of the emergence of separateness, differentiation, and the perception of difference in early childhood. Thus it provides a particularly useful arena in which to see the relational and situated construction of difference, and of gender difference. Moreover, psychoanalysis gives an account of these issues from a general psychological perspective, as well as with specific relation to the question of gender. (101)

She describes psychoanalysis, as a method or a theory, which has been oriented towards the examination and understanding of self-development. According to Flax, despite all its deficiencies "psychoanalysis presents the best and most promising theories of how a self that is simultaneously embodied, social, 'fictional', and real comes into existence and changes" (*TF* 16). Thus, the work of Chodorow, Benjamin, Dinnerstein in the USA and British object relations theorists, which "put the mother at the centre of family life and psychological growth", was the first constructive and affirmative use of psychoanalysis

with a focus on motherhood and opened the path to the enlightenment of womanhood (Mitchell, 2001, 11, 15). While poststructuralist followers of Jacques Lacan accepted the belief that language constructs gender and people's subjectivities, proponents of the object relations approach believed that "personality develops from infancy through interpersonal relationships, especially the mother child-bond" and criticized the Lacanian's extreme "linguisticality" (Gardiner 440). As stated in the first anthology of psychoanalytic feminist criticism, *The (M)other Tongue* (1985), that reveals the other in the mother moving from "father-based" oedipal structures to "mother-based" preoedipal models, especially in Chodorow's exploration, "the mother is the site of something which is both other and not quite other, of the other as self and the self as the other" which is expounded in object relations theory (Gallop 316-7).

Despite their tendency to oppositional technique, most of these psychoanalytic feminist thinkers concentrated on the same issues: "assessing the respective roles of mothers and fathers in infant development, redefining sexuality in relation to body, taking psychoanalytic dialogue and the transference relationship as models for other encounters, and placing psychoanalysis in historical and political contexts" (Gardiner 442). The misevaluation and misinterpretation of femininity with the principles of the Oedipus Complex, followed by the continued oppression of women, began to make feminist theorists think about the reflection of social structure on mental structure. Putting the mother at the centre of the family and the psychological development of the child, women as active practitioners and theorists formulated object relations theory and undertook to "theorize their own sphere as an enclave within the larger world" (Mitchell, 2001, 15-16). Although feminists have drawn attention to and raised the issue of motherhood, they have not been on the same wavelength in rephrasing the concept to allow for multiple processing methods. At the time, Adrienne Rich's text *Of Woman Born: Motherhood as Experience and Institution* (1976), broke different kinds of silences about mothering and became the "canonical text" in Women's Studies for feminist maternal scholars (Hallstein 18). Distinguishing between "experience" and "institution", Rich mystifies the "interaction between subject and ideology" and posits a "pristine type of motherhood" that remains under the siege of patriarchy (Jeremiah 23). She highlights the necessity for comprehending mother-daughter relationship on account of femininity, mothering,

particularly of the daughter's psycho-sexual growth and her emancipation in male-dominated society by revealing the insight of patriarchal politics as follows:

> To accept and integrate and strengthen both the mother and the daughter in ourselves is no easy matter because patriarchal attitudes have encouraged us to split, to polarize, these images and to project all unwanted guilt, anger, shame, power, freedom, onto the 'other' woman. But any radical vision of sisterhood demands that we reintegrate them. (253)

These feminist theorists, who considered that the explanation of femininity and the mother-daughter relationship with the phenomenon of the Oedipus complex not only defends male domination but also constitutes the heterosexuality of the child, encouraged women to put patriarchal heterosexuality aside and to come together on the "the need for a redefinition of women's relationship to their own bodies" (Gardiner 448). Bearing in mind that a woman's psychological and sexual development is directly related to inter-relationship with the mother in infanthood and childhood, they began to investigate the preoedipal period based on object relations theory. These feminist appropriations have concentrated on how preoedipal relations, mainly with the caretaker (usually a mother), designate personality and affect gender arrangements (Hockmeyer 22). For Janice Haaken, there are several reasons why object relations theory has been associated with feminist studies. At first, it raises the preoedipal period and mother-child relationship to a theoretical level which is above the assumptions of Freud and of classical Freudians. Furthermore, it reinforces the role of "maternal pathology" in understanding adult conflicts, which Freud minimised along with the role of women in child development (14).

The developmental importance of the preoedipal period and the mother's domination of this period are the beginning points for the explorations of Chodorow, Dinnerstein, and Flax. In contradistinction to the Freudian concept of preoedipal as an instinctual developmental period, Chodorow and Flax take up that period as "an interpersonal field of relationships internalized by the infant and therefore configurative in adult personality" and this interpersonal sphere performs different functions for boys

and girls (Hirsch 206). Namely, mothers tend to identify more strongly with female infants and view them as extensions of themselves, while encouraging boys to develop their independence and separateness. Investigating the emergence of modern empiricism and its impact on political science, especially "the technical rationality as a basis for a claim to power, and the necessity for certain social arrangements", Flax explored the implications of the analysis of mother-daughter relationships in the context of the problem of objectivity − "the relation between subject and object, the other" (1985, 1-2). Only Chodorow, among others, has demonstrated the idea that the institution of motherhood "as outside of culture, society, and politics is an essential ideological component of patriarchy" (Gallop 322). She describes women's mothering as a constitutive agent of the patriarchal system in this way:

> Women's mothering in the isolated nuclear family of contemporary capitalist society creates specific personality characteristics in men that reproduce both an ideology and psychodynamic of male superiority and submission to the requirements of production. It prepares men for participation in a male-dominant family and society, for their lesser emotional participation in family life, and their participation in the capitalist world of work. (*TRM* 180-1)

Dinnerstein's account of the preoedipal differences and exclusive female parenting exposes the origin of the historical rejection of woman and her conspiracy in the maintenance of patriarchy (Hirsch 207). In her book *The Mermaid and the Minotaur*, Dinnerstein argues that the infant's "feeling that the mother is omnipotent and that it is up to her to prevent all pain and evils from internal and external sources", leads him to flee from the mother's power and seek refuge in the father's authority as a result of the prevailing maternal parenting in adulthood (121). In the same vein, Jessica Benjamin, in her *The Bonds of Love*, investigated "the structure of domination" tracing it from mother-infant relationship into adult eroticism, from the recognition of "the difference between mother and father to the global images of male and female in the culture" (11). Similar to Dinnerstein's account, beginning with the contrast between dependence and independence in infanthood to the opposition between power and submission in adult sexuality, she examined the association between boys' and girls' different relationships

to mother and father and masculinity and femininity. Benjamin and Dinnerstein both pointed out the crucial and fatal outcomes of asymmetry of the preoedipal period (Hirsch 208).

Reconsidering the importance of the preoedipal period and the mother's power in the unconscious level on the child's personality, object relations feminists, Nancy Chodorow and Dorothy Dinnerstein endeavoured to reconstruct the sex/gender formation by reinterpreting psychoanalytic theory. In *The Problem of Passions*, Cynthia Burack claims that the work of these theorists generates "a body of feminist psychological social (or "psycho-social") theory" which investigates the social relations and, in addition, the comlicated psychological construction of gender identity to revise what has been left unsaid and unacknowledged (3-4). Since a family, in Freud's theory, not only links the psychic and social construction which brings forth gender identity, it is also an institution of the patriarchal society in which sexual and gender development is conducted depending on the father (Kahn 33). Accordingly, these feminist critics have needed to deconstruct the Freudian account of psychological development.

Their principal alteration "from the paternal to the maternal and from oedipal to preoedipal relations" has been vital since one's comprehension of "gendered subjectivity" is affiliated with how the relationships between the oedipal and preoedipal period is constructed, Patrica Eliot states (100). Jane Flax, in her book *Thinking Fragments*, claims that this idea, for some feminist theorists, is based on the fact that child-rearing arrangements are the main constituents in the formation of gender identity and the "origin and replication of male-dominant gender relations" (157). Moreover, the outcomes of current child-rearing are correlated with almost all parts of social life, profoundly forming the character of "power relations, knowledge and the economy" (157), which are the bases simultaneously for Marxist accounts of the family (*TF* 164). In this way, Chodorow and Dinnerstein put forward a more challenging, complicated description of the unconscious, its power and pivotal position in human life, particularly in the family and in the construction and reproduction of gender relations (*TF* 159). They also attempt to relocate mother-child relations within history in such a way that Dinnerstein endeavours to analyze the origin of the sexual division of labour, how it is reproduced, and its effects not only on the female-male relations but also on the relationship between human and

nature, human and history, Flax emphasizes. Dinnerstein considers the contemporary social child-rearing arrangements as the main component of the current familial organization that menace all units of life. Women are obliged to nurture the infants on their own, unattended and unassisted, in the current arrangements of the family and thus the origin of "our current malaise" lie in this family structures (160). On a large scale, Chodorow concurs with Dinnerstein's assumptions; however, Chodorow attempts to establish dynamics Dinnerstein examines in a historical context within the particular relationships of mother to daughter or son.

Reconsidering the child-rearing arrangements as the main elements in the formation of gender identity, Chodorow and Dinnerstein both argue that current gender arrangements produce and are produced by a sexual division of labour, observes Anne Hockmeyer in her text, "Object Relations and Feminism: Strange Bedfellows". This sexual division of labour determines child-rearing and lactation as a considerable pretext in society which has forced women to be the primarily responsible person for the care of a child, i.e. the primary caregiver. Chodorow and Dinnerstein both identify this division of labour as the reason for "different psychological and emotional capacities" in males and females (22). As Chodorow defines the mechanism, "[t]he sexual and familial division of labour in which women mother and are more involved in interpersonal, affective relationship than men, produce in daughters and sons a division of psychological capacities which leads them to reproduce this sexual and familial division of labor" (*TRM* 7). While these capacities induce reinforcement of the mother-daughter relationship, mother reproduces the sons "whose nurturant capacities and needs have been systematically curtailed and repressed" and they are thus prepared for their less emotional latter role in the family and principal attendance in work and social life (*TF* 162). Dinnerstein, as distinct from Chodorow's socio-psychological standpoint of gender arrangements, sees the origin of the sexual division of labour in biology, namely that women have to be "the logical keeper of the hearth and doer of domestic tasks" because of spending much of their dynamic adult life pregnant and in lactation (*MM* 160). Perceiving the gender arrangements from a "neopsychoanalytic" perspective, she concentrates on the child's preliminary relations that are more significant in psychological development and formation of gender identity and propounds that the

circumstances in which women raises both females and males maintain "both the institution of motherhood and the devaluation of women" (Hockmeyer 22).

Whilst the theoretical analyses of both Dinnerstein and Chodorow deal with the issue of eluding male domination and female subordination (Elliot 103), they examine the miscellaneous effects of current sexual arrangements. According to Chodorow, in the patriarchal society which makes women primary child carers, mothering results in some different consequences for girls and boys on account of the father's less effective role in the formation of the child's identity (*TF* 162). Because of sharing the same gender with their daughters, the mothers have a tendency not to set the ego boundaries and not to treat their daughters as separate from them; thus a mother usually ends up "experiencing a daughter as an extension or double of herself" (*TRM* 109). For all that, mothers regard the son as a "male opposite" and separate from them because their gender is different and that makes the way for not only establishing the separateness but also gender differentiation (*TRM* 107-10). Thus, the male absence from the child-rearing process lays the foundation for sexual differentiation later in familial and social life. In other words, while girls have an effective capability for "intimate relations", boys have suppressed these capabilities and directed their concerns outside; Girls, to become heterosexual, are obliged to refuse the mother as "primary love object"; boys, on the other hand, must transfer their love from mother to another woman (*TF* 163). Therefore, this kind of mother-daughter relationship and mother-son relationship brings about the "gender–linked variation" (*TRM* 104), which is the reason for the replication of the family structure, gender identity, and nurturing of the infants by women (163). In a similar vein to Chodorow's concern, Dinnerstein describes different consequences of the "Oedipal dilemma" between his and her case since Oedipal period is more important for the child's formation of gender identity (*MM* 68). In her account of the oedipal period, the "masculine" boy uses his early union with the mother to strengthen his tie with his same-sex parent "by establishing a principled independence, derogatory distance, from women"; and the "feminine" girl in the same period uses her rage to unloose her tie with the same-sex parent "by establishing a worshipful, dependent stance toward men" (*MM* 70). Therefore, while the boy learns to control his feelings toward the mother, the girl learns to idealize the father excessively.

According to the cause-effect relation stated above, both Chodorow and Dinnerstein conceive the sexual division of labour as the primary producer and reproducer of contemporary gender arrangements in a vicious circle that is responsible for the disordered psychological development and formation of gender identity. Thus, their only solution for breaking this cycle is shared parenting. If men actively participated in childcare, they would not bound up with "denial" of dependence and devaluation of women; women would be less concerned with individuation and children would not foster "fears of maternal omnipotence", Flax states (*TF* 163). This would lower men's feeling of obligation to protect their masculinity and authority in the social and cultural realm and would help women to improve self-determination (164).

While coming up with the solution of dual parenting, indeed both Dinnerstein and Chodorow "stuck with trying to reform a manmade institution − compulsory heterosexuality − as if, despite profound emotional impulses and complementarities drawing women toward women, there is a mystical/biological heterosexual inclination, a "preference" or "choice" that draws women toward men, claims Adrianne Rich in her article "Compulsory Heterosexuality and Lesbian Existence" (5). What is finally meant is that both Dinnerstein and Chodorow consider refusing the institution of compulsory heterosexuality by concentrating on the preoedipal period in which love of the mother prevails (Tong 149).

1.2. Object Relations and Relation to the Mother

Even though object relations theory has been separated from transitional psychoanalysis by Melanie Klein and Otto F. Kernberg and extended its boundaries by such theoreticians as Mahler, Jacobson, and Kernberg (Mitchell, 1981, 374), the notion of "object relations" is derived from Freudian instinct theory in which the "object" acts as a mediator to attain the instinctual aim (Ainsworth 1). In *Three Essays on the Theory of Sexuality*, Freud maintained that the first love object of infancy is the mother's breast in the oral phase of the child's development in which by sucking our mother's breast, our sexual drive (or instinct) is rendered active (222). Then, in *On Narcissism: An Introduction (1914)* Freud claimed that the infant's first love for the object through

handling, suckling and feeding is not love for the mother, but self-love, in which the child's object libido serves as the basis for the actual love object relationship with the mother (Crockatt 7). There has been a reciprocal relationship in the development of various models of the human psyche, such as the typographic model and structural (especially sexual) drives, and therefore a group of psychoanalytic theorists have considered that object relations and ego development occur reciprocally.With the unconscious work in "Mourning and Melancholia" (1917a), Freud suggested and explored "some of the major tenets of a revised model of the mind which later would be termed 'object-relations theory'" (Ogden, 2002, 767)[1] . Dealing with the relationship between the lost object and ego-loss concerning the melancholic (depressed) patients, he found out that a withdrawal of the libido into the ego takes place as distinct from normal mourning in which regression of the libido from lost object and redirection of it to the new one occurs. In this way "an object-loss was transformed into an ego-loss and the conflict between the ego and the loved person [was transformed] into a cleavage between the critical activity of the ego and the ego as altered by identification" (Ogden 248-9). The advent of identification and a variation of the ego was now considered as an unavoidable developmental phase in terms of ego and superego formation (Greenberg et al, 51-2). Freud then depicted the clinical concepts such as "internal voices", images that paved the way for introducing the concept of the superego in 1923, though he never used the term "internal object". And the super-ego as an "internal object" performs the ego's associates with the ego in the control of the oedipal drives and conflicts (375). Therefore, perceiving the "unconscious internal object relations" as a regression to the narcissistic relationship, he laid the foundation of object-relations theory (Ogden, 2002, 775).

[1] (1) the idea that the unconscious is organised to a significant degree around stable internal object relations between paired split-off parts of the ego; (2) the notion that psychic pain may be defended against by means of the replacement of an external object relationship by an unconscious, fantasied internal object relationship; (3) the idea that pathological bonds of love mixed with hate are among the strongest ties that bind internal objects to one another in a state of mutual captivity; (4) the notion that the psychopathology of internal object relations often involves the use of omnipotent thinking to a degree that cuts off the dialogue between the unconscious internal object world and the world of actual experience with real external objects; and (5) the idea that ambivalence in relations between unconscious internal objects involves not only the conflict of love and hate, but also the conflict between the wish to continue to be alive in one's object relationships and the wish to be at one with one's dead internal objects.

In the developmental process of object relations theory, Melanie Klein and William R.D. Fairbairn's contributions have been quite substantial in terms of Freudian drive theory and relational issues. According to S. Mitchell, both Klein and Fairbairn focused on the concept of the "object" in their approaches, even though their understandings of the origin of objects differed. The internal object world was unavoidable for Klein on account of its being the origin of both the most severe depression and extreme happiness. Developing the notion of "internal objects", Klein suggested that "representation of all experiences and relations" with significant others come to be internalized while endeavouring to defend them. As distinct from Klein's approach, internal objects, for Fairbairn, are not inevitable and stem from external objects, especially the infant's experiences with his parents. He characterized the notion of internal objects as masochistic in such a way that bad internal objects are consistent tormentors while good internal objects do not bring true pleasure. In comparison with Freud's understanding of the origin of neurosis in which case adult neurosis originates from "the precocious arousal of sexuality" in childhood, the developmental approaches of Klein and Fairbairn provide the dialectic interaction between the child and "adult neurotics" (Stephen A. Mitchell 394-5). Thus, according to the account of Klein, child's own "desires and violence" are the sources of neurosis which produce early distressing state and stimulate the "bad" internal objects, whereas Fairbairn claims that paternal inadequacy and failure cause the internalization of "bad" objects increasing need and fury that bring about psychopathology (395-8).

In addition to the fundamental contributions of Klein and Fairbairn, the psychologists and theorists Donald Winnicott, Margeret Mahler, Heinz Kohut, and Otto F. Kernberg have an extensive share in the development of the object relations theory by conforming and also opposing to drive theory. To achieve healthy psychological growth, Winnicott maintains, a child requires a good enough mother and a good enough environment that includes holding and caring for the child physically and emotionally. Accordingly, Mahler put great emphasis on symbiosis which is the mutual interaction between the mother and the child that establish a ground for the infant's initial experiences with the external world and in the process of separating himself from the others (Milikojevic et al. 21). As for Kernberg and Kohut, failures in primary social

relationships are the source of adult narcissistic disorder that induces a need for admiration from and dependence on others (Rhodewalt 2).

In the course of the historical development and alterations in object relations theory, Freudian drive theory as the primary motivational mechanism had been gradually displaced by the legislation of internalized object relations which are directly involved in psychopathology. The interaction of the child with the external significant object (the mother), that is the key position in developing internal psychic structure, is the process of internalization. Introjection and identification, for Chodorow, "are both forms of internalization: those processes by which the subject transforms real or imagined characteristics of his environment, into inner regulations and characteristics" (*TRM* 43). By the process of introjections, an infant, experiencing an external relationship with his/her mother, internalizes her way of thinking, takes over the mother's manner of behaviours, values, attributes; and then s/he identifies with the mother, which is the process of identification. For Chodorow, the experiences of anxiety and frustration lead the child to activate differentiation from the environment and internalization. The internalization involves identification and introjections that modify its self in relationship and cause the development of psychic structure. Freud separates the tripartite model of the psychic structure into id, ego, and superego. While it contains our hidden desires, ominous wishes, and fears, the id longs for satisfying the drives of pleasure. The ego controls the instinctual desires of the id and provides release for those in a nonhazardous way. The superego, in contrast, protects society and us from the id and represses the drives and desires prohibited by the society (Bressler, 146). Interpreting the psychic structure which emphasizes the "mental personality as object" is essential in developing psychoanalytic ego psychology (*TRM* 45).

Conforming to psychosexual development of Freud's theory, ego psychologists, especially Anna Freud, T. Benedek, R. Spitz, and also M. Mahler, accentuated the development of object relations by passing through three main stages: (1) an undifferentiated or objectless stage, (2) a transitional stage and (3) a stage of object relations (Ainsworth 972-4). Along with the psychic structure, the external world and factors have an important role in the development of personality. Reflecting drive theory, Oedipus complex, penis envy and the other basic concepts of Freudian theory, H.S.

Sullivan, C. Thompson, E. From and K. Korney − as distinct from ego psychologists − have emphasized the experiences of interpersonal relationship that "operates consciously and unconsciously, in the present and past, in the reality and the fantasy, in the inner and the outer world" (Lionells et al. 4-12). Chodorow argues that object relations theory, combining both instinctual drives and social relations in the process of developing, brings forward a distinctive psychodynamic description of identity formation toward the psychic determinism of Freud, Klein, and the ego psychologists and to the "direct environmental determinism" of the interpersonal school (*TRM* 47). Subsequently, the object relations theorists claim that the infant's psychological growth and formation of self and personality are determined by its relationship with the mother during the early years and then by its social relations. They are opposed to the deterministic belief that sexual drives and pleasure principle determine the psychological growth and personal formation. They believe that "erotogenic zones" are activated in a hysterical state as a defence against inadequate object-relationship, and that because people have innate drives and are sexual, they manage their impulses when forming relationships, not striving to release the tension of physiological drives (48). Thus, instinctual drives do not directly determine the formation of personality but have less weight on it.

Accordingly, Chodorow's approach to psychoanalytic theory has been most affected by object relations theory. Her account of the reproduction of mothering concentrates on those sides of development that produce "differing orientations to parenting [which] are located in the development of relational capacities and intrapsychic structure − in affective development" (*TRM* 49). Her main concern includes the idea that family structure and process, especially, the asymmetrical organization of parenting take effect on unconscious psychic structure and process. This consideration means that all aspects of the psychic structure are formed in the course of object-choice and relationship with his/her. This developmental process, in concern with the character and behaviour of the caretaker (mother or father) who has interaction with the infant, is formalized according to the structure of the family and psychological settings of society. The infants accept and internalize the societal norms transferred through the institution of parenting and family, and so these internalized norms turn into unconscious and become the constant peculiarities of psychic structure. Internalization does not occur by transmitting

the social elements into the unconscious mind directly, it attributes various psychological meanings to them dependent on "the child's feeling of ease, helplessness, dependence, overwhelming love, conflict and fear" (*TRM* 50). Using psychoanalytic theory, Chodorow produced the idea that social forms and experiences allow the development of personality and become effective on the formation of intrapsychic structure. In addition to this, it also leads to different consequences in social contexts: the organization of family and family experiences provide different relational environments in which men and women grow up differently and their personality also develop differently. Eventually, this social mechanism produces the reproduction of women as mothers.

1. 3. Preoedipal Mother-Daughter Relationships

For the traditional psychoanalytic account of the Oedipus complex, boys get superiority over females, identifying with the father, whereas girls feel inferior and experience penis envy when they become aware of not possessing a penis. As distinct from boys' successful identification, girls develop resentment and anger towards their mothers because they can not overcome this complex. However, Freud's original assumption of "oedipal symmetry" has been impeded by Jeanne Lam'pl-de Groot's discovery of a "negative Oedipus complex" in girls─in which they cathect their mothers and see their fathers as rivals − by drawing attention to the speciality of the preoedipal mother-daughter relationship (*TRM* 95). After this disruption, Freud acknowledged the importance of this period in female development saying that "we get an impression that we cannot understand women unless we appreciate this phase of their preoedipus attachment to their mother" (1933, 119). Over a long period of examinations, Freud's espousal of the centrality of this period to women's development was much needed for the mothers who are the primary caretakers in a patriarchal family. However, his acknowledgement disconfirms the outlines of the feminine Oedipus complex; girls' oedipal refusal of their mother cannot be overcome according to his account. Furthermore, they "feel ambivalent toward the mother who is both rival and object desire" while boys can solve the oedipal complex swiftly (Hirsch 205-6).

Given the fact that the oedipal is correlated with the father whereas the preoedipal with the mother, the preoedipal phase has been appreciated in particular by psychoanalytic feminists since the mother is oppressed in "oedipally organized narrative" which is based on the patriarchal system (Gallop 320). In this period, comprising the first years of life, the infant's preliminary experience of sense of self takes place through dependence and separateness which are the essential experiences for infantile development. Chodorow claims that the process of separateness − "perception of its mother as separate" − establishes the ground for its experience of self identity or self (*TRM* 67-8). She clarifies the double origin of the self: the first is an interior "core of the self" which stems from the infant's internal emotions/feelings and maintains its centrality for developing the infant as a person, and the second is marking off a boundary of the object world that comes into existence through a close relationship with the caretaker. Thus, both of them depend on relational experiences. The preoedipal phase is substantial in terms of constituting the infant's sense of its own gender since gender is the fundamental component in the course of establishing a "core identity" which is completed at the end of the third year of the infant (Flax, 1978, 173).

The normal achievement of psychic development takes place through interaction with a caregiver, following upon the "separation and individuation" process introduced by Margeret Mahler, during the period from about the fourth-fifth month to the thirtieth or thirty-sixth month. The process of psychic growth considered as "the psychological birth" of the individual consists of two consecutive developments: separation refers to "the child's emergence from a symbiotic fusion with the mother", and individuation refers to those achievements and individual characteristics that describe identity (Mahler and et al. 4). After the first stage of "normal autism" (first few months) when the infant is not aware of mothering factor (Mahler and et al. 42), the state of oneness between the infant and the mother occurs in the stage of "normal symbiosis," that is the rootstock for the formation of all ensuing personal relationship (48). Founding the dual unity with the mother lays the groundwork for "the sense of ontological security" through which the infant progresses into the phase of differentiation (Flax, 1978, 173). And the insufficiency in establishing fusion with the mother, as Flax explains, cannot be thoroughly recovered

in subsequent periods, and besides, this brings about more difficulties in experiencing separation and individuation which is the grounding for differentiation (1978, 173, 175). Describing the inadequacies of the symbiotic phase, Chodorow identifies the mothers, who are not able to establish an adequate relationship with their daughters, as "asymbiotic," which is introduced by Fliess as a term (*TRM* 100). She states that the daughters come to differentiate mentally from their mothers and to experience separation physically over time and consequently the mothers disallow them to achieve separateness and individuation. In this case, Flax maintains, the mother is likely to contradict her infant's tendency toward differentiation that leads to the breakaway from the symbiotic sphere. Then this circumstance paves the way for the formation of a more "fragile and impaired" sense of self and capacity for establishing relations with others (1978, 176). Besides the Fliess' description, the psychologists Olden, Blaint, and Angel bring forward examples of this tendency. Illustrating the notion of "being empty of oneself" (a feeling of lack of self or emptiness) Blaint claims that women are more liable to feel an emptiness that takes its source from the early mother-daughter relationship in which the mother tried to fulfil her daughter's needs in the way that she supposed what her needs would be and maintained them during the daughter's childhood (*TRM* 100-101). This case is "a false empathy" or "pseudo-empathy" in a description by Olden, who argues that this withholds the daughters from forming their own identity and this state is derived from "a specific psychic immaturity that will keep a mother from sensing her child's needs, from following his pace and understanding his infantile world" (Olden, 1958, 505). Failing to emphasise the needs of their little daughters, these mothers create narcissistic mother-infant relationships rather than symbiotic bonding, ultimately creating distorted ego boundaries and a lack of separation, thus preventing their daughters from developing their personalities.

Investigating the asymmetrical gender arrangements which provide "human malaise"[2]—women as "mermaids" and men as "minotaurs"— Dinnerstein found its root

[2] Sexual arrangements, especially the "female dominated" child care that is at their core, are the crucial independent variable causing humans' failure to resolve our ambivalence. We encounter and play out our first experiences with the flesh, with omnipotence and constraint, exclusively in relations with one gender. This "female-dominated" infancy induces humans to make mother/woman the cause and bearer of all our negative feelings about what is really the human dilemma (Flax, 2002:1040). "The early mother's apparent

embedded in our psychosexual development in the preoedipal period in concern with the symbiotic mother-infant relationship. As the reproduction of the current sexual arrangements, mother-dominated infancy, as Dinnerstein claims, brings about the more problematic contingency of adult maturity for the girls than the boys and "a demand for female bodily self-abnegation", women's submission for this demand which consolidates their "feminine qualities of obedience, humility, dependence" (*MM* 103). She identifies the child in the stage of symbiosis as "a helpless, immobile being for whom swing between limitless anxiety and total bliss depend upon outside succour", inasmuch as the sentiment bonding the infant to the caretaker is governed by the infant's feeling of staminal need and what is more, by the caretaker's "passionate nurturing response to that need" (54). Namely, in this case, she brings the child's sense of dependence and "helplessness" together and fuses them into a single entity (Flax, 2002, 1044). These feelings based on the infant's narcissistic relation to the mother is attributed to "infantile omnipotence," which concerns the feeling of the mother's ceaseless presence, Chodorow observes (*TRM* 62). Considering the mother's omnipotence, and then her ambivalence about being "good and evil", is "a central source of human malaise"; Dinnerstein assumes that the adults recreate the memory in their fantasy and this state is reproduced and transmitted from generation to generation (*MM* 124). As for Flax, she suggests that

> the translation of dependence into helplessness may reflect the influence of imperatives and preoccupations of contemporary Western ways of life. Attributing desires for omnipotence to the infant's inner life is equally problematic. Feelings about mortality and imagining power as a defence against it vary among cultures. The wish for omnipotence is something contemporary Western adults might imagine an infant would want as a reaction to its dependence and need. While this might be useful speculation about infantile life, it is not an empirical fact about the inner lives of infants. (2002, 1044)

The "infantile dependence," introduced by Fairbairn who conflates the notion of dependence and helplessness in a similar vein with Dinnerstein and Flax, is fundamental

omnipotence, then, her ambivalent role as ultimate source of good and evil, is a central source of human malaise: our species' uneasy, unstable stance toward nature, and its uneasy, unstable sexual arrangements, are inseparable aspects of this malaise" (*The Mermaid and the Minotaur* 124).

to childhood and the development of identity for Chodorow (*TRM* 59). Her account suggests the fact that the infant uses the sense of dependence as a defensive technique to maintain the symbiotic fusion, the sense of oneness carried by handling, holding, nourishing, and so on when the mother attempts to act as a separate one. If the mother experiences separateness in this early phase, it will cause a "major anxiety" regarding loss which might turn into the threat to developing "a true self" or, "central self" (60). In this case, "a basic defensive operation then occurs in the form of splitting between the infant's nascent "true self"− which now retires into an internal world of fantasy − and a "false self" which copes with adapting to the external world (Kernberg 37). When the external world − the environment that "understands, supports and permits individual growth"− does not fulfil these needs, development is both interrupted, and deflected, so a false self appears on the form of "conformity" to or else "rebellion" against the insufficient environment (Guntrip 104). Therefore, the state of infant's dependence on the caregiver of the early period can result in two ways: if the infant experiences anxiety of separateness prematurely, this can cause problematic development. But if the infant and the mother are completely dependable and the mother satisfies its needs and wants, the infant's primary identification will accordingly make progress in the process of development.

The differentiation subphase (spans four to ten months of age) coincides with what Mahler calls the "practising" period during which the child develops toward awareness of separateness as well as practising the locomotor skills from six to ten months and up to eighteen months of age. Mahler emphasizes the symbolic meaning of walking for both toddler and mother: as the walking toddler demonstrates his acquirement of self-contained locomotion, the mother comes to feel certainty or trust that the child is competent to succeed. And this appears to be "an important trigger for the child's own feeling of safety and perhaps also the initial encouragement for his exchanging some of his magic omnipotence for pleasure in his own autonomy and his developing self-esteem" (Mahler 74). Although the sense of fusion with the mother is crucial for the infant's development, exaggerating this relationship results in negative effects. In other words, the infant, whose symbiotic relationship with the mother is unnecessarily maintained or half-heartedly terminated, does not long for the state of oneness or closeness with the mother, as Mahler

claims (75). This case is described with the examples from Flies, Angel, Blaint, and Olden's experiments by Chodorow who claims that "narcissistic extension", and 'denial of separateness" are more probably to appear in an early mother-daughter relationship than in that of mother-son (*TRM* 103). In these cases, concerning prolonged symbiosis or narcissistic overidentification since the mother does not realize or acknowledge the presence of the daughter as a separate person, or cannot realize herself as a separate person, the daughter pretends to be an "extension of her mother" (continuation of her) that may lead to less identification than that of the son (104).

Even though the infant begins to allege some independence and autonomy, it needs the mother's support and assistance for feeling safe and secure in this locomotion phase. On account of this, if the mother exerts ambivalence about leaving off the symbiotic phase, this will prevent the infant's development. In the third stage of rapprochement (approximately fifteen to twenty-four months), the child begins to recognize herself as a separate and autonomous person. In this phase, the infant who is becoming a toddler, experiences "increased separation anxiety": this consists mostly of the fear of the object loss which appears in "constant concern with the mother's whereabouts, as well as by active approach behaviour" (Mahler 76). So the toddler has an extreme need for the mother beyond the object's love while its consciousness of separateness increases. In addition to this ambivalence of the child who swings between the symbiotic state and the anxiety of being immersed by it, the mother also may feel ambivalence in the relationship with the child, particularly the daughter, Flax argues. So the girl child is entrapped by this ambivalent relationship even though she demands great intimacy and seems preoccupied with the mother (Flax, 1978, 177). In a similar vein, Dinnerstein describes the "mother's omnipotence, then her ambivalent role as ultimate source of good and evil" (*MM* 118). She likens the early mother who "is both nourishing and disappointing and unreliable" to nature, which sends "blizzards and locusts as well as sunshine and strawberries" (114) Discussing Klein's account of the prenatal relations of the child with the mother in *Envy and Gratitude* (1957) concerning the child's phantasy and anxiety about the good object (8), Dinnerstein articulates the base for infant's primary ambivalence toward the mother. According to her, it depends on the fact that the early

mother as a sole representative of nature is "a source of extreme affliction as well as ultimate happiness" (*MM* 114). While inquiring this, she emphasizes the detrimental effects of the current sexual arrangements—especially the "female-dominated" early child care which forms a basis for them—that bring forth human's inefficacy to find a solution to our ambivalence (Flax, 2002, 1040).

1.4. Female Oedipal Formation

The Oedipal period, as a formative stage of each child's psychosexual development, involves its sexual attachment to the parent of the opposite sex and hostility to its same-sex parent occurring between ages three and six for traditional psychoanalysis. For Freud, the Oedipus complex is the major conflict of the Phallic stage in his psychosexual stages in which the child grows as an individual by becoming aware of its own erogenous organs and therefore developing a sense of sexuality. However, the contemporary psychoanalysts consider the Oedipus complex the outcome of the development of the preoedipal period which represents not only instinctual progress of the infants but also "an interpersonal field of relationships internalized by the infant and therefore configurative in the adult personality" (Hirsch 206).

In Freud's account of the feminine Oedipus complex, also known as Electra complex, when a girl, who is erotically attached to her mother, recognizes that she does not have a penis, she turns her desire to her father and begins to feel resentment toward her mother. Discussing Freud's view and also the opposite accounts of Horney, Jones, and Klein who argue that a girl desires a penis (man) for libidinal gratification, Chodorow provides the psychoanalytical clinical findings which contain two crucial and decisive factors: first, a daughter's relation to her mother impels her to seek for different kinds of relationships and for a power which might be achieved by a penis, and second, she is apt to be stimulated to try to meet these needs by her father (*TRM* 115-7). Thus, the girl's turning to her father whereby her heterosexual orientation comes to existence does not arise from her libidinal instincts or her narcissistic disposition; this change of object is derived from her early, preoedipal relationship with her mother. Concurring with

Chodorow, Flax claims that "penis envy is largely symbolic and should be traced back to its preoedipal root" and a girl's feeling of ambition for having a penis is related to a desire to have a baby − also a desire to be a baby − that leads to reactivate symbiotic unity with a "good mother" (1985, 14). Nevertheless, Chodorow finds Freud's account of penis envy problematic, and besides, Freud and his colleagues do not highlight the preoedipal relationship; she considers the concern of Freud, Brunswick, and Lampl-de Groot for the girl's early intense and ambivalent relationship to her mother. She then argues that "the special nature of the preoedipal mother-daughter relationship − its intensity, length, and ambivalence − creates the psychological basis for a girl's turn to father" (*TRM* 121). Dinnerstein also claims that the girl's ambivalence toward her mother, who is "the source of all good and of inevitable disappointment" at the preoedipal stage, is then separated into two fractions, love and hate in the oedipal period: love is directed toward the father and hate is forwarded to the mother (Elliot 106). Because both girl and boy children are under the mother's authority, they find the way to turn towards the father, whose "authority is bound to look like a reasonable refuge from female authority" (*MM* 180). However, an omnipotent mother, Chodorow states, maintains "primary love and primary identification" with her daughter and produces "a differentiated, anaclitic love" related to her son which gives him broader independence, whereas a girl's father comes to be "a symbol of freedom from this dependence" (*TRM* 121).

It is mentioned that the "penis envy" is likely to be expressed symbolically that arises from the "child's discovery of the anatomical differences" between boys and girls (Mahler 105). This awareness of differences, as Flax observes, does not produce the same effects for boys and girls when they come to experience "the loss of their illusion" about their own and mother's state of omnipotence (1978, 177-8). She states that while boys can establish their identification with the father in place of the mother and can achieve high self-esteem, girls cannot identify with their mother and endure low self-esteem. However, the omnipotent mother gives rise to a "narcissistic wound" which, as Chodorow claims, leads to a state of "powerlessness" and "dependence" in both boys and girls, and then engenders a sense of hostility to the mother (*TRM* 122). Her interpretation is supported by the account of Dinnerstein who argues that "the loss of this infant illusion

of omnipotence − the discovery that the circumstance is incompletely controllable, and that there exist centres of subjectivity, of desire and will opposed or indifferent to one's own − is an original and basic human grief" (*MM* 76-7). Even though this account might be seen as hyperbolic, this experience generates more critical and fateful consequences for his/her psychological maturity, which determines the quality of the relationships according to her description. Namely, because the loss of this illusion as a strike to our narcissism is never compensated, in order to bring the state of omnipotence back into existence we look for a new nourishing atmosphere by heterosexual relationship in which female sexual urges are suppressed (Elliot 113). In addition to this, while discussing the issue of the "basic human grief", Dinnerstein highlights an important point that "every such proof of our weakness and fragility silently activates a rage that goes far back to our first encounter with the angry pain of defeat" (*MM* 192). This hostility also originates from the state of "impotence", according to Chodorow, since a preoedipal girl experiences herself "painfully incomplete" in relation with the mother seeing her mother's omnipotence (122).

While examining the reasons for a preoedipal girl's turn to father, we have mentioned above that a preoedipal girl, in order to get away from her omnipotent mother, and thus the state of dependence, finds the way to affiliate with her father as a refuge. However, this is not only a breakaway from her mother, it is also a defence against primary identification. Since, while going through identification and symbiosis, a girl is setting bounds between her mother and herself by reflecting all bad sentiments onto her mother and maintaining all that is good for herself (*TRM* 124). That is to say, she voluntarily transposes the good and bad sides of the symbiotic object to two different persons. According to Chasseguet Smirgel, this breakaway from her mother is also an instance of looking for a sense of autonomy, self-esteem, and independence. As for the view of Flax, oedipal daughters experience "an irresolvable dilemma: to be loved and nurtured, and remain tied to the mother, or to be autonomous and extremely successful, to be like men" (1985, 15). There is also an ambivalence in which a girl must repudiate the infantile mother and quit her needs for fusion if she wants to achieve autonomy. Because early "preverbal experiences" are embedded in a girl's unconscious, it might

give the impression to the girl that it all comes to a bad end when she tries to separate from her mother and become individual (Flax, 1978,178-9). Similarly, in Dinnerstein's description of a preoedipal girl, who has an inborn "impulse toward autonomy" to get rid of the power of primary parent, prefers taking refuge in "limited despotism of the father" while fluctuating between the desire for being free and being cared for (*MM* 190-1). However, this desire, according to her, results in two ways: blaming the mother for a sense of entrapment and a sense of resentment towards the mother (Elliot 108). She is liable to blame her omnipotent mother who has been held to account for every adversity by her daughter because the girl thinks that she is unwanted in the public sphere unlike the boy and her mother is responsible for this (*MM* 70). This desire for autonomy and independence, for Dinnerstein, indicates the girl's growing sense of "I" ness when the girl starts to feel rage, resentment towards, or lays the blame on the authority of her mother (176-7). Since, the maternal representative who protects the child from undesirable results and warns saying "Careful, you'll fall", "Leave that cat alone, she scratches", "Watch out," etc, becomes the child's first teacher saying "I told you" when it didn't listen to her; when the child hears the expression of "I told you", she feels it as a punishment and then "the old feeling that she is omnipotent rises again in the face of her apparent omniscience, deepening and complicating both the respect and the fury that this omniscience itself evokes" (178).

Though the girl rejects her mother and turns to her father, it does not mean the ending of her emotional relationship with her mother; it is the process of changing a girl's "dual internal and external mother-infant world" into "triadic," Chodorow notes (*TRM* 126). In this way, the father motivates her heterosexual development by interacting with her daughter. This "Oedipal Triangle" proposes a way for solving the division of bad and good feelings toward the infantile mother by transferring the greatest part of the good ones onto the second parent, in Dinnerstein's account; therefore, the girl's affection for her father becomes "infused with the infant's grateful passion toward the mother while most of the hostile derogatory attitudes remain attached to their original object" (*MM* 83). Accordingly, it is worth considering Chodorow's considerable explanation in terms of the girl's heterosexual erotic orientation and her individuation as well. She claims that even

though the girl's father does stimulate her heterosexual genitality, he does not actuate "exclusive heterosexual love or exclusive generalized attachment" and perform a role of object adequately to be able to separate her from the mother because of his emotional and physical distance to her daughter (*TRM* 128). She puts emphasis on this failure which results from the fact that the father is not his daughter's first carer; he only appears on the scene after her relationship with this carer (her mother) is well established and he is not very interested in her children, no matter how idealised and seductive they are. Furthermore, as Flax states, the daughter is "thrown back on the very person from whom she was unable to differentiate completely" (1978, 178). This situation concerns a considerable part of the contemporary gender arrangements that will be discussed in the subsequent sections.

Nevertheless, a girl does strive for separation and individuation by rejecting her mother and affiliating with her father. This change of object never comes into existence completely and a girl never abandons her internal and external relationship with her mother since her turning towards the father due to sexual instincts never supersedes her relation to her mother.

1.5. Oedipal Resolution and Post-Oedipal Personality

The investigation of mother-child object-relational experiences reveals that the preoedipal relationship and preoccupations − the issues of dependency, separation, identification, and ambivalent relations, the lack of absolute change of object, and the triadic oedipal relations − designate the girl's Oedipus complex. According to Chodorow, Dinnerstein and Flax, the feminine Oedipus complex is produced by the asymmetrical structure of parenting in which the mother is the primary caretaker as well as love object and the father gets involved in the relational sphere later. Just as the girl's Oedipus Complex is characterized by her preoedipal relationship with her mother, her object-relational issues are revitalized during puberty and adolescence and are put across into adulthood according to clinical and theoretical findings (*TRM* 134). If that's so, then why

isn't the latency period (the interval between the oedipal resolution and puberty) discussed in this case? For the reason that no new sexual urges and issues are present in this period in which "the intensity of these early feelings . . . can be kept largely out of direct reach, since in these years we are temporarily disengaged from the biologically acute attraction to other bodies", Dinnerstein claims, and along with puberty these sexual impulses come to be recuperated (*MM* 55).

Adolescence is the transitional period that is characterized by revived object-relational issues and personality formation. However, girls experience a more formidable and conflictual transition through puberty/adolescence in comparison with boys, and their struggle for separation from the mother and conflictual mother-daughter relationship are the characteristic features of this transitional period (Blos 66). This struggle happens in the setting of a reciprocal relationship with her mother in which the mother becomes ambivalent toward her daughter as a response to the daugter's ambivalent attitudes that makes her daughter more anxious and provokes her "to break away" (*TRM* 135). Flax characterizes this ambivalent and conflictual relationship as a consequence of the differentiation between the sexes. She claims that "an endless chain of women tied ambivalently to their mothers, who replicate this relation to their daughters" because the mother is the primary caretaker under the reign of the father (1985, 15). This eventually prevents the individuation process of the daughter while the mother transmits a double message of "be like me" but also "do not be like me" (Flax, 1978, 179).

In the context of a conflictual and ambivalent mother-daughter relationship, how can a daughter acquire her identification and individuation? Helene Deutsch, in her book The Psychology of Women, suggests that the prepuberty and puberty period reiterate girls' preoedipal and oedipal experiences and conflicts. The girl's preoedipal struggle for emancipation from her mother, which is the central concern of the girl's psychological development, recurs during the prepubertal period (*PW 1*:20). Beside this, her father continues to stay in the background having no great effect on the daughter's psychic progress. In this period, a girl is likely to keep on the aspects of her preoedipal primary identification and this, for Chodorow, contradicts the girl's need for separation from her mother and handling the state of ambivalence and dependent position (*TRM* 136). While differentiating prepubertal conflicts, which concern the preoedipal issues from preoedipal

period, she explains that daughters "experience themselves as overly attached, unindividuated, and without boundaries" in the relationship with their mothers (137). In order to acquire her identification, Deutsch claims, a girl attributes unwanted characteristics to her mother and family members and pleasant ones to extrafamilial world using the projection as a defence mechanism (135). In addition to this, she tries to change her love object through making a "best friend" and establish a little world in which she can share her secrets, achievements, and other experiences in the atmosphere of "gratification and security" (*PW 1:* 331-2). Like the prepubertal-preoedipal relationship, the period of puberty and adolescence repeat the object-relational experiences of the oedipal period. As Chodorow describes, while a girl moves away from the object relations to mother to involvement with her father and males in the course of early puberty, she is apt to solve her heterosexual preoccupation in later puberty, and she must relinquish "her oedipal attachment in favour of attachment to other males" (*TRM* 138).

Considering the recapture of the early feelings during the pubertal period, Dinnerstein correlates this with the prevailing male-female arrangement. According to her, in order to get rid of "this deep-rooted tendency to renounce the sensuous-emotional world of our early childhood", to close off the layer of personality from which the primitive erotic flow between self and environment originates, we must annihilate the "female monopoly" over early childcare (*MM* 55) because this tendency stems from our long infancy which is the product of father-absent and mother-dominated childhood. Discussing the asymmetrical organization of parenting, Chodorow also emphasizes the importance of the father-daughter relationship in the daughter's psychosexual development. She declares that "adolescent girls from father-absent homes were uncomfortable and insecure with men and boys" (*TRM* 138). In addition to this fact, the father's role is extremely important for the daughter's future family roles; that is to say, fathers "feminize" daughters and generate the proper gender-role development and heterosexual growth, particularly during the oedipal and early adolescence period (139). So, in the present day society in which the asymmetrical organization of parenting has predominated, as the mother is the primary caretaker and the father remains in the background and has no influence on her daughter's development, we can contemplate the effects of this kind of distant fatherhood and of father-absence.

As we have discussed above, object-relational experiences have determinative effects on a child's psychosexual development and their long-term effects will come into view in puberty, adolescence, and also in adult life. According to traditional psychoanalysis, the oedipal object relations and the Oedipus complex produce heterosexuality and superego formation, masculinity, and femininity. Nevertheless, Chodorow suggests that these gender-related experiences may be affected in the course of the Oedipus complex; yet the "broader object-relational and ego processes," including gender-related issues, have an equal effect on "psychic structure formation and, psychic life and relational modes in men and women" (*TRM* 166). More importantly, the gender-related outcomes, similar to traditional oedipal outcomes, stem from the asymmetrical organization of parenting consisting of the mother's position as the primary caretaker and the father's frequent distantness.

As distinct from the conventional psychoanalytic accounts of the oedipal period, Chodorow finds the primary significance of this period in the fact that different genders form different types of relational capacities because internal interpersonal relationships will be revealed later and will contribute to the shaping of external relationships. She emphasizes the point that girls maintain their life preoccupied with preoedipal and oedipal issues such as separation, merging, and identification as a result of mothers' attitude toward their daughters as their extension or continuation. On the other hand, mothers treat their sons as the opposite sex. Consequently, boys have been induced to cut off the primary bond between them and have been occupied with establishing ego boundaries and individuation. All of these show that "disturbance in early relation to a caretaker have equally profound effects on each, but these effects differ according to gender" (*TRM* 167). For example, girls develop the necessary basis for understanding another person's feelings, needs, or point of view while getting through this period whereas boys do not.

Differences in the heterosexuality of boys and girls are related to their relational experiences during the oedipal period. The development of heterosexuality in the early pubertal period, for Deutsch, is contingent on "the successful overcoming of bisexuality in the triangle situation" (32). As known, because the triangle situation in early puberty repeats the triangle situation in preoedipal and oedipal periods, the young girl gets into a situation similar to the bisexual triangle of early childhood. If she is not able to complete

the process of resolving her tie with her family, "the love for an older woman becomes disquieting because of sexual danger, and numerous internal and external difficulties obstruct progress toward heterosexuality" in the conflictual home environment (*PW 1*:36). Thereupon "heterosexual love and emotional commitment are less exclusively established", Chodorow observes, even though most of the women become erotically heterosexual emerging from their Oedipus Complex; as for men, they are likely to be "emotionally secondary" to the mother-daughter relationship (*TRM* 167). Considering the differences between the gender developments which stem from the oedipal experiences, Dinnerstein suggests that girls' growth toward heterosexuality is obstructed by the attachment to their primary and secondary love object. Confirming this idea, she describes female sexual impulsivity as being mute, which is shaped in infancy as well as in very early girlhood, and considers it one of the indicators of the prevailing gender arrangements (*MM* 78). She claims that the process of muting female lust takes its source mainly from the female emotional state, so women share their erotic feelings only mediately. In other words, during sexual intercourse "the woman seeks to satisfy the man, and whatever pleasure she experiences is experienced vicariously as delight in his satisfaction" (Tong 140). On account of the mother-father-child triangle in which the homoerotic part predominated in the girl's case, her same-sex rival was more slightly, ambiguously envious than the boy's, and her physical affinity and filial-romantic gratefulness would remain tied to her mother, Dinnerstein maintains. Accordingly, if the woman was inspired or satisfied by her partner, she would feel guilt for "lavishing upon her father" as a secondary love object and giving up her primary love object, her mother (*MM* 79). Even though a woman could move away from her fantasy mother, she grows restless and feels rage toward herself and her partner simultaneously. As a matter of fact, her feeling of rage is directed towards the betrayal of early ties and a betrayal for which she was accountable but for which the man was the mediator. Therefore, the feelings of guilt and loss concerning her first object love not only lead to "take the edge of woman's sensual passion for man" but it also makes her more engrossed and preoccupied with object relations which is another hallmark of current gender arrangements (80).

Since the mother is the primary parent, heterosexual feeling, for Dinnerstein, has deeper roots in early childhood for men than for women. Explaining these roots, she

describes the man as more vulnerable than woman in intimate relations for the reason that "she can more readily re-evoke in him the unqualified, boundless, helpless passion of infancy" (*MM* 81). Men try to escape this dangerous situation by attending the segregating organizations and activities as a refuge from the influence of women. Although women are less defenceless before this danger, they have to find a solution for alleviating the sense of guilt about her betrayal of her mother's love. And this solution may let her savour her heterosexuality and fleshly lust.

In addition to these differences in their developmental heterosexuality, there is also distinctness between "the genesis of genital heterosexual impulses" and "heterosexual love as a psychological and emotional phenomenon", as pointed out by Chodorow (*TRM* 168). The first, "genital heterosexual impulses", are awakened in part by the tempting manner of the girl's father; yet girls are likely to come into heterosexuality concerning the biological reproduction whether with paternal interaction or not. Dinnerstein also describes male heterosexual ambivalence between two kinds of love: "tender and sensual"; it is difficult to distinguish these contradictory feelings for him: while he may set his tenderness and sensuality apart by conveying them to different women or the same women in different cases. Or he may largely conceal one-side of his heterosexual feeling, expressing directly the other side. As he deals with this difficulty, he finds a sexual relation fully sufficient to his needs that is likely to leave her unsatisfied in one of two paths: "Either it engages her deepest feelings, which she then finds unreciprocated, since his engaged elsewhere; or it does not, in which case she feels centrally restless, her personal depths untrapped, stagnating", Dinnerstein states (*MM* 84).

Discussing the developmental differences between girls and boys reveals especially the differences of the oedipal period. Eventually, the process of solving the Oedipus complex for girls is not similar to boys. That is to say, girls, splitting good and bad senses, convey all the good sides of their first parent to the second as an external object and they try to solve this complex by way of projection. Nevertheless, they become adults with preoccupations with internalized preoedipal and oedipal relational issues as well as with external relational issues. As for boys, since the mother is the primary parent, they cannot employ this method with his same-sex parent without experiencing homosexual emotions: "If woman is to remain for him the central human object of the

passions most deeply rooted in life's beginnings, his relation to her must embrace, at a primitive level, both the worshipful and the derogatory, the grateful and the greedy, the affectionate and the hostile feeling toward the early mother" (*MM* 83).

Finally, asymmetrical relational experiences of girls and boys are generated by asymmetrical parenting, namely women's mothering that is the primary cause of the major differences in female and male individuality, Chodorow summarizes. Feminine personality remaining preoccupied with preoedipal relations with the mother and oedipal issues as well as the external relationship, comes to be identified as "continuous with other" and comprises "more flexible or permeable ego boundaries" (*TRM* 169). On the contrary, masculine personality, denying relational issues and femininity, comes to be identified as more separate and includes more rigid ego boundaries and differentiation. Dinnerstein also suggests that all differences between the sexes in their ability to merge, or separate, carnality and sensuality originate from mother dominated childhood. And this is the root of "the overall subordination of women": a woman's lust for a man is likely to tie her to him emotionally more closely than his lust ties him to her" (*MM* 84). As a result, the woman usually gets a partner who is extremely numbed, hardened in some respect, and the man typically lives in an environment of some condemnation: "he is heartless; she nags and complains" (85).

In addition to the distinctions in relational capacities of girls and boys, the differences in their identification have considerable effects on establishing their gender personality. All social scientists have stated that the asymmetrical organization of parenting is the primary source of major contradiction between the processes of feminine and masculine identification. In this sense, Chodorow describes these processes as universal, for the reason that all societies are established around "a structural split, growing out of women's mothering between the private, domestic world of women and the public, social world of men" (*TRM* 174). Since the first identification of girls and boys occurs with their mother, the family roles of women and feminine roles are more available and more comprehensible to growing children than masculine roles. Nevertheless, as Chodorow claims, girls and boys internalize culture's values and norms in the same way in social life; the family provides the girls with the opportunity to identify more directly and instantly with their mothers primarily as a wife/mother than the boys with their father.

Jessica Benjamin, in her article "Father and Daughter, Identification with Differences" (1995), emphasizes the importance of the son's identification with his father in terms of self-development, and suggests that the fact that boys experience difficulties in separation takes its source from the "father's unavailability for identification" (120). These difficulties indicate the gender and genital differences that generate the contradiction between anxiety for separation from the mother and desire for autonomy which the father can give and this incompatible feeling become gradually uncontrollable. As a result, a little boy may demonstrate a likeness to her in an interactive relationship with his mother and so his gender structure may be reversed. This reversed gender structure, according to Benjamin, "would probably not mesh with the culturally dominant representation of "outside" encountered a bit later and—male media heroes" (121-2). Therefore, girls are liable to identify with their mother and her familial roles whereas boys are liable to identify with a cultural image of the masculine role.

In the identification process of girls and boys, another distinction between "it" and "I" ness described by Dinnerstein is the subsequent indicator of contemporary gender arrangements for her. According to her, since the child discovers the primary parent before she/he is able to separate an "I" as a "centre of self-interested sentience and perception" from an "It" "as impersonal force of nature", the child at first comprehends its mother not as a person but as an "object" (Tong 141). On the contrary, the father is initially presented in the background in bringing up the children; but he becomes an important figure after "I" is formed. Accordingly, she suggests that "this fact of infancy, together with our female-dominated child-care arrangements, guarantees a more or less lopsided view of male and female 'I' ness" (123).

The following chapters of this study will examine Doris Lessing's Chidren of Violence novels in which she performs the challenging yet essential task of delving into the society and looking into human psyche in an attempt to understand her time and place. As she carries forward her scrutiny, she creates a female protagonist and follows her life and her painful and agonizing transition from childhood to maturity in her later years. As she made use of diverse intellectual fields and disciplines in the process to analyze both her protagonist and the society surrounding her, this dissertation will employ mostly

psychoanalytic feminist theories and theorists briefly introduced in this theoretical chapter to understand Lessing's protagonist Martha Quest and her lifelong quest.

CHAPTER 2

Quest for Self-identity: *Martha Quest*

Martha Quest, the first volume of *Children of Violence* series and Doris Lessing's second novel, portrays the journey of a young British girl, Martha Quest, from the age of fifteen to her marriage. Focusing on the search for self-identity, Lessing's protogonist is an independent woman who seems to be characterized by "a growing self-awareness accompanied by a growing tendency" to question the conventions of her society (Lang 10). Martha's self-development and her life in the British colony of Southern Rhodesia (Zambesia), "a composite of various white-dominated parts of Africa" (*MQ* 281), strikes some autobiographical chords. Doris Lessing, who was born in Kermanshah, Persia, in 1919, moved to Southern Rhodesia with her family when she was five. Migration from Persia to Africa was a way of realising his fantasy of independent life for her father, Alfred Taylor, and isolation from social life, which was a misfortune for her sociable mother, Maude Taylor. This conflcit between two different perspectives on and attitudes to the world that Lessing frequently attributes to her parents in her memories, "if destructive to actual family life, becomes a productive tension in much of her fiction" (Rowe 4): "We use our parents like recurring dreams, to be entered into when needed; they are always there for love or for hate," she writes (*SPV* 95). Similarly, this discrepancy between the opinions of Martha's parents and their ambition to gain wealth rapidly after moving to the British colony cause Martha to experience difficulty in developing a sense of belonging both to her family and the new environment she finds in.

Considering the relationship between fiction and autobiography, Nicole Ward Jouve has highlighted the crucial "omission" of any portrayal of the childhood of Martha, whose character − "accentuated, modified, battered, reshaped"− keeps the readers preoccupied in the course of the five works of the series (Whittaker 38). Despite being considered as a gap, it is, in fact, a kind of technique that draws Martha toward the central point of the novel. In her book, *Literary Half-Lives,* Roberta Rubenstein considers the "porous boundary between fact and fiction" in Lessing's writing that renders such conversion of the "raw material" of real experience into literature valuable (2). The author

felt the need to create her own method to narrate her own story like a revelation, saying "there is no doubt that fiction makes a better job of the truth" (*Under My Skin* 314). As a quite explanatory response to the reader's question, 'Is it autobiographical?', "Partly it is, and partly it is not, comes the author's reply, often enough in an irritated voice, because the question seems irrelevant: what she has tried to do is to take the story out of the personal into the general. 'If I had wanted to write an autobiography, then I would have done it, I wouldn't have written a novel'" (160). Considering the subject from this perspective, it seems that Lessing directed her readers to contemplate the events. Namely, while analyzing Martha's mental state and her relationship with her parents, especially with her mother in her adolescence, from a psychoanalytic point of view, what the main character experienced and what her relationship status was with her parents during her childhood comes to the foreground. Thus, the fact that Lessing could fictionalize her experiences skillfully with her unique method and talent.

Similar to Lessing, who had "serious engagement with politics and social concerns" (*MQ* 281), started her writing on the farm when she was young, Martha ponders the race and class issues. Borrowing from her friends Solly and Joss, two Jewish brothers, she reads books on economics and sociology that leads her to know herself and, in the meanwhile, gains a different perspective from her parents. Then, this leads to a sharp contradiction between Martha and her mother. This case conduces Martha, who could not attach to her parents due to a lack of love and affection, to become estranged from them and to feel exhausted. Her moral exhaustion is induced "by seeing a great many facts without knowing the cause for them; by seeing oneself as an isolated person, without origin or destination" (*MQ* 186-87). Despite being a teenager, she renders large-scale issues such as gender discrimination, racism and the conflict between individual and collective conscience in her family and society, to her own problems. She even gets bored of the book on sex "because this collection of interesting facts seemed to have so little to do with her own problems" (8). In this sense, she is more in conflict with her mother, has completely opposite thoughts, and even uses the books "as a means of asserting herself" (9). Despite being questioned as a "representative", she does not perceive herself as representative of the English (86) who, seizing the lands of the indigenous people, exploit

their raw resources, manipulate and humiliate them. Unlike her parents, Martha knows that everyone should have equal rights, without any discrimination based on skin colour, race or class, and struggles for it, as she has developed her own ideas through reading. Therefore, she tries to live in her own world by isolating herself from the society she does not feel belonging. She feels like a rootless person.

Agreeing with contemporary feminist psychoanalysts and theoreticians, Lessing considers that modern women's lot concerning their dilemma in family and society is determined by the patriarchal social relations. Her protagonist, Martha Quest, feeling "obliged to repudiate the shackled women of the past" (*MQ* 13), struggles to transcend her destiny in order to not become the bourgeois matriarch Mrs Quest "whose erotic nature has been transformed into a destructive will for power" (Rosen 55) against her own daughter. Martha does not want to be like her mother, to whom she feels anger which is transformed into pity afterwards, for she recognizes that her mother, Mrs Quest has been the victim of this system in which people, especially women, are not allowed to choose their own lives. In order not to live the life that her mother was destined to live, she wants to make a change in this old order established centuries ago, asking the question, "why do we have to go through the painful business of living it?" (14). Although Martha thinks her life was determined while she was in her mother's womb, and it is too late to alter her parents' influence on her, she never doubts the possibility of attaining independence.

Although Lessing is called a feminist or a writer who has questioned the injustices of racial and gender inequality and politics, or social and cultural concerns, or as an "inner space" cultist, eventually she assimilates them under the consolidative theme of the quest for "self-identity: through knowledge of the self one also discovers one's role in society" (Marchino 252). Her protagonist seems to be identified by "a growing self-awareness accompanied by a growing tendency to question" the conventional issues of one's own society (Lang 11). This self-awareness is associated with a desire for self-emancipation. Martha considers that, in order to identify herself and not to be like her mother and other women of the previous generation, she needs to get rid of the feeling of being "caged and imprisoned" (*MQ* 238), which stems from her relationship with her mother. Adrienne Rich, in her book, defines Martha as "devoured by her mother and split herself," and she

also says that mothers induce their daughters to become victims and dependent rather than assisting them in developing their own independent selves (236). Therefore, this increasing desire for liberation leads her to leave "her parents who destroyed her" (*MQ* 80) and to move to town, hoping to be "a new person" and have "an extraordinary, magnificent, an altogether new life" (91).

Like the author, who left the countryside at the age of eighteen to pursue a career, her protagonist leaves the countryside to find herself on the pretext of finding a job in the city. Lessing emphasizes that with the arrival of Martha in town, a new era, a new life begins for her. Just like a butterfly which begins to fly after growing inside a cacoon, after educating herself with books in her isolated life on the farm, she is now free like a butterfly. Now Martha has to find a way of being in which she could not identify with her mother, and there is neither her family nor her surroundings who hinder, humiliate or offend her as she struggles to achieve this. Even though she spends the nights having fun at the Sports Club and the days working, this hectic life begins to tire her, and makes her unhappy. She feels discontented because life does not offer her what she deserves. While escaping from her mother's authority, she now finds herself under men's domination and cannot refrain from being a sexual object. In the Sports Club, she dances "cheek to cheek, intimately, body to body" with men called "wolves" − with Binkie, with Perry, with Donovan − in turn, no matter who is who (*MQ* 176). Then, she has a brief sexual relationship with a Jewish musician, Adolph King, who is over the men in the club. In this way, she challenges and stand up to both social norms and Mrs Quest's principles on sexuality and her hostility towards Jews. By portraying her protagonist's relationships with men, Doris Lessing points out "how her aspirations towards energetic independence are blocked by her feminine passivity" (Whittaker 40). Whereas she endeavours to achieve emancipation, rejecting and resisting all conventions her parents and society have imposed on her, her passive and submissive attitude towards sexuality functions as "a kind of tribute to woman's destiny" (Ferro 18). Lessing shows that her ambivalent feelings and attitudes arises from feeling "as if half a dozen entirely different people inhabited her body, and they violently disliked each other, bound together by only one thing, a strong impulse of longing; anonymous, impersonal, formless, like water" (*MQ*

162). In other words, as Ferro states, she creates "the seed of repetition" which causes her to be "imprisoned by the bourgeois monsters of passivity, conformity and wifely self-obliteration" (18). Thus, she cannot get rid of the bait of marriage, becomes a part of an overwhelming repetition, even though she rebels against her mother's conventional attitudes. Thus, the novel ends with Martha's impulsive decision to marry a conservative British civil servant, Douglas.

2.1. The major Influence of the Mother-Daughter Relationship on Martha's Psychological Development

In the course of the novel, Martha "judged herself as an adolescent" (*MQ* 213), the period during which the psychological development from prepuberty to puberty takes place. H. Deutsch, in her book *The Psychology of Women I,* attests that "a girl's object-relational experiences and issues during the prepubertal period and puberty recapitulate her never-resolved preoedipal and oedipal conflicts" (*TRM* 136). Prepuberty reiterates the pre-oedipal phase not only in the struggle for emancipation from the mother but also it is the focal point of the girl's psychological existence at this time (*PW 1:*20). Dinnerstein, emphasizing the recapture of the early feelings during the pubertal period, also suggests that "the parent-child relation foreshadows adult sexuality" (*The Mermaid and the Minotaur* 55). Referring to this consensus on the phenomenon of "recapitulation", we can analyze Martha's psychological development by comparing her adolescence with the pre-oedipal and oedipal periods she had gone through earlier.

As a child becomes aware of its subjectivity and separateness in the preoedipal period (*TRM* 172), Martha similarly attempts to develop her subjectivity and establish her individuality. However, her journey of self-exploration isn`t an easy task but rather "more painful" (*MQ* 213) and formidable. Thus, she depicts herself as "unhappy; uneasy and defensive" (*MQ* 12) and "inevitably contradictory and dissatisfied" and describes her state of mind that it

> ...was harder to bear than the condition of adolescence itself. She was, in fact, suffering from the form of moral exhaustion which is caused by seeing a great many

> facts without knowing the cause for them; by seeing oneself as an isolated person, without origin or destination. But since the very condition of her revolt, her very existence had been that driving individualism, what could she do now? (213)

As her description shows, while developing her identity, Martha finds herself in a dilemma or chaos that paves the way for her mental breakdown. She suffers from the "agony of adolescent misery" (*MQ* 10). Because of being an adolescent, she needs to identify herself with her mother but ponders and talks to herself that her mother is "hateful, these old women hateful, every one of these relationships" (10). In this circumstance, her mind always engages in solving her complex psychic condition and searches for the answers to the questions: With whom will I identify myself? How can I identify myself? Even though an adolescent girl`s "restlessness, her irritability, her conflicts with herself and her milieu, assume the form: I`m misunderstood, my individuality is threatened, my wings are being clipped" (112), as Deutsch claims, Martha`s mental distress arises not only from the characteristics of adolescence period, also from her unresolved preoedipal and oedipal conflicts with her mother. The fact that "the pulsing blood of Mrs Quest sang no uncertain messages to Martha, but songs of anger, or love, or fear or resentment, which sank into the passive brain of the infant, like a doom" (*MQ* 14) is a symptom of her "dark and mysterious" (265) childhood, as seen in her memoirs. Rotating in the spiral of these uncertain sentiments, Martha reflects her yearning for her mother, her object of love; hence the emotions of anger, fear or resentment come on the scene as a result of deprivation or deficiency of love. As it is known, "good-enough mothering" − holding, feeding sufficiently − allows the infant "to develop a sense of loved self in relation to a loving and caring mother", as Chodorow claims (*TRM* 78). In the case of unsatisfactory maternal caring, the child feels that her mother rejects her and does not love her. This relationship gives rise to the child`s ego concerned with negative experiences that are unresolvable and prevents the infant`s symbiotic unity with her mother. It is clearly understood from Martha`s memories that "a sense of oneness" (109) − enables the child to develop her self − was not constituted between Martha and her mother in the preoedipal period. In this sense, as Jane Flax asserts, if symbiosis has not been sufficiently developed, "the sense of self and ability to form relations with others are likely to be more fragile and impaired" (1978, 176).

Therefore, this situation can be observed in the novel by Martha's "touchy and thin-skinned" (*MQ* 52) nature or her being liable to become "offended" (107, 119, 133, 144, 198, 205, 209, 247) in the relationship with her family and, friends who get her into depression.

According to Chodorow, the infant`s state of mind depends on the relationship with its mother, and it identifies itself by means of this relationship; for this reason, "its emotions, its quality of self-love (narcissism), or self-hate (depression)" stems firstly from this primary relationship. When we observe Martha`s prevalent habit of mind in the course of the novel, we can see her in a depressive mood instead of being happy and content as it can be observed in the following sentences: "She felt sad and depressed" (*MQ* 155); "she was very tired and depressed" (144); "Martha left the bathroom, her depression flooded away with the bath water" (165); "She was extremely depressed" (251); "she was sunk in depression" (255); "Martha was tired and irritable"; "She was also persistently depressed" (256). Since she is likely to remain preoccupied with the preoedipal issues in her primary relationship with her mother, these concerns come on the scene in prepuberty. Nevertheless, as a consequence of physical growth and sexual arousal experienced during puberty, as Deutsch claims, "this interest is reawakened, and psychologic expressions of the genital trauma are again mobilized" in such a way that anger, depression, shame, and so forth ingrained in the "girl`s old genital conflict" comes into prominence (171). The fact is that the earlier development and issues during the preoedipal and oedipal periods are repeated in prepuberty and puberty. Therefore, employing Mahler's claim to her situation, we can say that Martha`s depressive mood in puberty also takes its source from her "penis envy" in the course of the separation-individuation process in the oedipal period in which she "suffers a loss of self-esteem", as (qtd in Flax 1978, 177). The anatomical differences she discovered make her feel that her mother is unable to give her something important. According to Deutsch`s detailed description of this issue, when a girl is unable to identify herself with her mother due to the difficulties of the Oedipus Complex, she, clinging to her infantile dependence on her mother, may refrain from a disagreement or conflicts with her that results in the suppression of these emotions. Since she cannot experience separation and emancipation

from her mother, this leads to developing an "emotionally crippled personality," and therefore, if the girl is not successful in resolving this problem in adolescence, she remains "continually aggressive and nervously struggling against this tie with her mother" and insists on a totally "passive dependence" (116). The description provided by Deutsch, who also called the adolescence "new edition of the Oedipus complex", clearly reveals that Martha was unsuccessful in solving her Oedipus Complex similar to the unresolved preoedipal issues, and unfortunately this sloughed complex has taken its ill effects on her psychological development and also the relationship with her mother in her adolescence period.

When Martha was travelling to the past in her memory, to the "chaos of darkness" (*MQ* 61) in her own words, she had a desire for "ecstasy" and "illumination", which she considers as the "difficult birth into a state of mind" (*MQ* 60). During the course of her journey, what she had been hoping for was a "revelation", but it was "a pain, not a happiness" that she ended up experiencing (60). By "the wave of nostalgia", Martha was having mixed or ambivalent feelings that "made her angry, she knew it to be a falsity; for it was a longing for something that had never existed, an 'ecstasy,' in short. There had been no ecstasy, only difficult knowledge" (*MQ* 61). In this sense, Deutsch`s suggestion is noteworthy: In most young girls, the mood of depression is overcome by more intense "ecstatic feelings" and "a mood of elation" (*PW 1:* 113). Therefore, as Martha articulates her feelings, her longing for 'ecstasy' and happiness, she endeavours to extricate herself from the depressive mood. Contemplating the past while she yearned to be happy, she also thought that "she should accept something quite different; as if it were a necessity, which she must bring herself to accept, that she should allow herself to dissolve and be formed by that necessity" (*MQ* 61). As psychoanalysts scrutinize the past, Martha tries to treat herself with retrospective memory by conversing and instructing what she should/must do to get rid of this pain and recover. In her essay "Writing the Self- Selected Works of Doris Lessing", Lynda Scott, who claims that Lessing`s autobiographical writing reminds her of "a therapeutic session" representing recuperation, also analyses Martha`s therapeutic journey to the past in association with her mother as follows:

> Martha, disturbed in her descent into her past and "self", is unable to reconcile herself either to her mother or to her past memories. The authorial intrusion is significant; it illustrates the distance Martha still must travel in her past to be able to live in her present and future, and it also forcefully demonstrates the generational and psychological distance between mother and daughter. (Scott 6)

Just as Lessing is bound up in her childhood wounds originating from her relationship with her mother by writing self-representational texts, Martha, through reading, creates "a self-contained world" that she thinks is "separated from her problems by an invisible wall"; or that she is led by "a great marsh light" (*MQ* 69). In a journey of discovery, she has been nurtured, educated, and matured by reading, from prose or poetry to fact and fancy, from "Schopenhauer, Nietzsche" (*MQ* 260) to Dickens, Tolstoy, Hugo, Dostoevsky, and a dozen others (*MQ* 187). Even though Martha attempts to discover her selfhood and build up her personality through reading, it is necessary to consider its psychological causes and effects on her. Martha prefers to live in her own world, spending more time reading and contemplating in order to escape from her mother's "voice murmured like the spells of a witch" (*MQ* 30), her father`s everlasting grumbles, restless and miserable family atmosphere and gossiping neighbours. If her mother could understand Martha`s wishes and meet her needs in compliance with her age or developmental period, she would not try to find a way to flee from her family and society. While reading the book, which is like "something separate and self-contained, a world in itself", she is bestowed a provisional liberation "like a bird flitting from branch to darkening branch of an immense tree; but the tree rose as if it had no trunk, from a mist" (*MQ* 259). She reads more and more, and passionately and hungrily, in order to balance her thoughts, beliefs and feelings; rejecting much of what she reads, she instinctively takes what she accepts, and since she has no guide in this process, she takes as a measure the experience that "was the gift of her solitary childhood on the veld: that knowledge of something painful and ecstatic, something central and fixed, but flowing" (225). Since childhood Martha has not resigned herself to the rules and regulations of her own family and the society in which people have not "refused to recognize the roles they had been first suggested"; she thinks that not every human being is born to accept and live the kind of life which has been determined by others, but some prefer to live the life that they

build for themselves through reading books. But these considerations have dragged Martha to solitude since she perceives that she is not understood by her parents and her milieu. According to H. Deutsch, the adolescent girl`s solitude turns to be a desert, which then results in depressive moods like being restless, irritable or miserable, as Martha feels most of the time (112). Since she suffers from being in a tight corner, she is not able to cope with this painful dilemma. Therefore, this leads to the "moral exhaustion which is caused by seeing a great many facts without knowing the cause for them; by seeing oneself as an isolated person, without origin or destination" (*MQ* 186). Deutsch also claims that this emotional solitude Martha experiences may give rise to other mental states such as "feeling of estrangement, depersonalization, unreality" rather than depression, which is an important explanation in terms of her state of isolation (*PW 1:*113). Even though an adolescent girl feels "different, superior and exceptional", and these feelings may cause a state of isolation (338), as Beauvoir claims, young Martha`s thinking of herself as an isolated person foregrounds the her psychological state of alienation, or estrangement. She did not only struggle with depression and adolescent problems like his peers, but also tried to cope with relational and social problems. For a young girl, this challenging struggle against her family, her environment, and society "was harder to bear than the condition of adolescence itself" (*MQ* 13). It is precisely for this reason that while Martha is still preoccupied with object-relational issues with her mother, she is psychologically not able to handle this formidable burden that "she was often resentfully conscious that she was expected to carry" (*MQ* 185). Thus, all of these exasperating emotions and experiences damage her mental health and cause mental distress, resulting in her alienation from the people around her.

Martha wants to bid farewell to her childhood and achieve "glorious freedom and untrammeled individuality" (238); yet the state of isolation she finds herself in could bring her only temporary independence. While longing for emancipation, she intends to escape from her mother`s domination, which makes her feel "being caged and imprisoned" (238). The adolescent girl has a consuming desire to liberate herself from her mother since the intense hate inclinations stem from "the fact that her mother prevents her from being a grownup", as Deutsch states (*PW 1:*56). Accordingly, as Lessing describes Martha as

being “devoured by her mother and split herself”, Adrienne Rich also comments on how the mothers can prevent their daughters’ emancipation and individuation:

> The mother stands for the victim in ourselves, the unfree woman, the martyr. Our personalities seem dangerous to blur and overlap with our mothers; and, in a desperate attempt to know where mother ends and daughter begins, we perform radical surgery. (236)

In this context, Chodorow’s account, who correlates the root of this concern with the asymmetrical structure of parenting in which the mothers are the primary object of identification and the fathers get involved in the relational circle later and differently, is more considerable. For the reason that a girl`s transition from her Oedipus complex has not taken place abruptly, this allows her to perpetuate her object relations with her parents as well as a conflictual inner self. Therefore, according to Peter Blos and other psychoanalysts, girls` pubertal/adolescent transition is more conflictual and formidable compared to boys because of their intense struggle with object relations: “in fact, the prolonged and painful severance from the mother constitutes the major task of this period” (*TRM* 135). In such a difficult period, an adolescent girl needs the support and understanding of her family, especially her mother; as Rich suggests, the mother as a woman can “expand the sense of her limit” by enlightening the way of opportunities (246). Considering these facts and the situation of Martha, it seems that her mother impedes her daughter’s psychological and sexual development rather than backing her up. Moreover, this gives rise to several mental disorders such as depression, estrangement and matrophobia. Quite understandably, it is almost impossible for a patriarchal mother, who grew up under the influence of a Victorian upbringing in a patriarchal society, to understand her intellectual daughter`s efforts to establish her own identity. All these factors push Martha to find herself in the nonfamilial world; as Deutsch states, the adolescent “girl`s weak ego extends its own limits and gains some self-confidence” (*PW 1*:94). According to Beauvoir`s explanation, young girls head forward to their friends for approval in fleeing from maternal domination, discovering the world to consummate their desires or needs. In other words, the companion as an object pulls out her “beyond the limits of the ego” and is a witness who gives this self back to her (340). Martha pushes

her own limits by making friends with Joss and Solly Cohen, two Jewish intellectual brothers who pass on knowledge like instructors by giving books. In this way, she has improved herself and then gained the ability to "examine her own ideas" (*MQ* 35) about her parents and the society she lives in which is "beset with problems of race and class (*MQ* 13). As a way out of her self-contained world into the external world, Martha requires their support and instruction.

Nevertheless, she cannot maintain a relationship with the Cohen brothers because of her mother`s strict anti-Semitic attitude that does not allow her to take up with them. On the contrary, Martha "dislikes racial prejudice in all its form, including anti-Semitism" (*MQ* 51) and imagines a world of "equal rights for all people, regardless of race" (*MQ* 86). Even though Martha`s relationship with Joss and Solly has expanded her own limits and brought her a sense of self-confidence, she needs to flee from "intense identification-idealization-object loves, trying to merge herself with anyone other than her mother, all the while expressing her feelings of dependence on and primary identification with this mother" (*TRM* 137). Another way is identification with the girlfriend with whom her ego can be formed, and so this results in substantial progress in personality formation; "the adolescent becomes aware of the "I am I" (*PW 1*: 95). The fact that Martha, who is deprived of close relationship with Cohen brothers, does not have a close girlfriend with whom she can achieve identification by sharing her feelings and troubles. This situation has also been a critical impediment to achieving independence and identification.

Deutsch provides a description of a pubertal girl, who is assaulted by intensified demands: She can "no longer endure her solitude" at home and feels obliged to look for gratifications in the outer world in such a way that her self-confidence gives her certainty that she is able to bear responsibility for herself in the outside world better than at home (114-15). Her suggestion makes direct reference to the situation of Martha, who considers that she must attain her liberation through escaping the state of being "caged and imprisoned" after long-lasting and painful isolation:

> [I]t should have been a moment of abnegation when she must be kissed, approved, and set free. Nothing of this could Martha have put into words, or even allowed herself to feel; but now, in order to regain that freedom where she was not so much

> herself as a creature buoyed on something that flooded into her as a knowledge that she was moving inescapably through an ancient role, she must leave her parents who destroyed her. (79-80)

We have seen that Martha`s struggle to achieve emancipation demonstrates her increasing propensity to identification. It is a normal developmental process for an adolescent girl who wants to identify herself with her mother; as Chodorow suggests, a young girl "is expected to identify with her mother in order to attain her adult feminine identification and learn her adult gender role" (*TRM* 177). Nevertheless, while thinking again of her mother, "she would not be bitter and nagging and dissatisfied like her mother. But, then, "who was she to be like?" (*MQ*15). Martha's fluctuation between her rejection of her mother and attachment to her, between looking for anyone to identify with and sensing herself as an extension of her mother, indicates her emotional ambivalence, according to Chodorow`s description (*TRM* 138). Referring to the discussion of Alice Blaint and Deutsch, Chodorow states that mothers` ambivalent desire to be closer to their daughters and to push them into maturity simultaneously causes an ambivalent attitude reciprocally in their daughters toward them that produce in return more anxiety in daughters and induce them "to break away" (135). As regards the suggestion, the ambivalent relationship between Martha and her mother, who tries both to keep her daughter close and direct her toward the conservative principles and way of thinking, might lead Martha to reject her mother and look for another way in order to identify, which results in her breakaway. In addition, another significant reason for Martha`s rejection of her mother may be her devaluation of her parents. In other words, she rejects her mother as a role model, which creates "a huge void in her life" (Chowdhury 813) since she does not appreciate her mother`s values and attitudes, her style of living, as a matter of fact, she does not want to be "bitter, and nagging and dissatisfied" (*MQ* 15) like her mother. Although the devaluation of the parents and the connections with the parents turn into the reason for "aggressive hate tendencies"and is utilized as "the means of liberation"; as Deutsch suggests, it can come to a state of hazard for the young girl`s personal development:

> If the devaluation tendency is accompanied by a new and real motive, it can become a serious threat to the young girl`s emotional life and the development of her ego ideal and exert an unfavourable influence on her subsequent destiny. (*PW 1*:92)

Martha`s depreciation of her parents is associated with various reasons. Namely, the wide gap between the brightness of Martha and the limitations of Mrs Quest becomes the most considerable agent for becoming irreversible jeopardy for her ego formation and adulthood and its ill effects will be revealed in the latter novels of *The Children of Violence* series.

As a result, Martha was supposed to overcome her preoccupation with pre-oedipal and oedipal relations in order to achieve secondary identification. Instead of resolving the state of being preoccupied with object-relational issues, she was dragged to a state of isolation, estrangement and, moreover, matrophobia in her secluded existence. The feminine identification through which a girl "learns what it is to be womanlike in the context of this personal identification with her mother and often other female models" is gender-role identification, as Chodorow claims (*TRM* 175). There is an essential point that as distinct from masculine identification, feminine identification is formed by girls` continuing relationship with their mother; in other words, it is relational. This fact also reveals that Martha was unable to succeed in personal identification as well as gender-role identification in her solitary world in which "there are no role models, no myths in the culture, no living women to guide her" (Rosen 56). Nevertheless, she has not given up her ongoing struggle for liberation, which leads her to decide to leave home and escape from her parents, especially from her mother. She finds a job through Cohens and breaks up with her family in a rebellious manner as Lessing describes at the end of the first chapter:

> And a door had closed, finally; and behind it was the farm and the girl who had been created by it. It no longer concerned her. Finished. She could forget it.
>
> She was a new person, and an extraordinary, magnificent, and altogether new life was beginning. (90-91)

2.2. Familial and social relations as the staminal agent

Contemporary feminist psychoanalysts and theorists emphatically accentuate how patriarchal social relations determine the destiny of women concerning their psycho-sexual developments in the context of familial relations. Questioning gender and sexual inequality has involved feminists in particularizing the systematic structure of the social arrangement of gender hypothetically. In order to transcend descriptive generalizations about sexism, patriarchy or male supremacy, they draw on psychoanalytic accounts of feminine and masculine development to analyze "how sexual asymmetry and inequality are constituted, reproduced, and change" (*TRM* 6-7). The feminist psychoanalytic studies of N. Chodorow, D. Dinnerstein and J. Flax take into account the psychopolitical analysis of patriarchal structure despite Freud`s omission of the preoedipal period and reveal the fact that the most private family structures are correlated with social, economic, and political structures and "women`s mothering as a social structure" effects all other structures (Hirsch 208). While solving the problem, their works, in fact, aim to analyse how power and power relations contribute to form child`s development of personality and which factors serve as the restrictions of object-choice and sexuality (*TF* 5). In the light of feminist thought, Freud's misogynistic assumptions and negligence of the preoedipal period, in which the mother is more influential in the first stage of childhood, and Freud's overemphasis on the oedipal period were discussed in the previous chapter. Feminist psychoanalysts bring to light the significance of this period in terms of the psycho-sexual development of women by considering his comments on the preoedipal period − as "incomplete and fragmentary" (Freud 1963, 135). As they are aware of the constructive importance of the preoedipal period and the mother`s domination in that period of both the girl and the boy child, Chodorow and Flax put emphasis on the mother`s different interpersonal relations with daughters and sons: boys are encouraged to be "separate and autonomous"; in contrast, girls are less encouraged to become autonomous, but at the same time, they are less nurtured "since the mother projects upon her daughter her own ambivalence about being female in patriarchal culture" (Hirsch 206). Adrienne Rich, who describes motherhood as a socially and politically "constructed form of patriarchal control

of women" (Hallstein 24), considers the mother as a challenging obstacle in the daughter`s emancipation and the individuation process.

In agreement with feminist psychoanalysts, Lessing sheds light on the marginalization of women in a patriarchal society in social, political and psychological contexts. Lessing demonstrates the fact that "the psychic dilemmas of modern womanhood" take their source from social and familial relations as she introduces an exemplary woman who strives to be free from the constraints of the "traditional" mother and her oppressive society in order to attain "a new vision of womanhood" (Rosen 54, 56). In *Children of Violence*, Martha Quest creates an independent woman who gradually gains awareness and becomes capable of examining the traditions of her own society (Lang 10). For L. A. Marchino, Lessing portrays Martha Quest, as well as Anna Wulf in *The Golden Notebook*, as a woman who dedicates herself to "self-understanding" by undertaking a quest for self-knowledge and in so doing she simultaneously attains the knowledge of her relation to the world (252). As it is seen, while Martha endeavours to achieve her individuation and identification through self-development, she confronts familial and social problems, which naturally make her feel responsible for the burden of womanhood and humanity.

In relation to the comprehensive approaches of contemporary feminist psychoanalysts to the problems of womanhood, it is necessary to consider that the institution of mothering cannot be examined as a separate agency because it involves more than nurturing and bringing up of a child or the protective behaviour of a mother towards the child. As an organization of parenting, women`s mothering serves as a basis for the tie between the social organization of gender and economic organization; then, these institutions generate sexual and gender inequality in society as Chodorow states. As a result, the psychoanalytic account reveals that women reproduce as wives and mothers—"physically in their housework and child care, psychologically in their emotional support of husbands and their maternal relation to sons and daughters" (*TRM* 36). While a woman's mothering generates sexual division of labour and asymmetrical relationship in the family, this correspondingly contributes to the reproduction of male workers and, therefore, to the reproduction of woman`s mothering and capitalist

production. Dinnerstein also describes the social organization of childcare as the source of our current "malaise", which "threatens to destroy all forms of life" (*TF* 159). In this sense, Lessing, as a feminist and a socialist writer, brings humanity's problems to light in social and political contexts and from a psychoanalytic aspect. Representing Martha`s relationship with her parents, her internal turbulence and her struggle for survival, Lessing intends to indicate how the familial relations and family structure produce and are reproduced by social relations and social construction. In this respect, Susan Watkins, in her book *Doris Lessing*, states that,

> Lessing often attempts to construct a home in the female body; she then self-consciously demonstrates the capacity for the failure of such a project, given the body's **overdetermination** by the structures and codes of history, race, gender, class and sexuality. In *Martha Quest* (1952), for example, teenage Martha is a product of her family situation and social environment. (35)

2.2.1. The effects of social structures on the mother-daughter relationship

At the beginning of the novel, readers get acquainted with an unhappy, restless, and defensive young girl, Martha who is trapped by issues of race and class and must reject "the shackled women of the past" (*MQ* 13). She exhibits her displeasure and is indignant at her environment and parents: "the resentment overflowed into everything near her" (*MQ* 8). It is just observed in the scenes on the veranda in which the conversation between Mrs Quest and Mrs Van. Rensberg on marriage goes on and their gossip make her feel frowned upon and irritable. Martha, who is "in an agony of adolescent misery" (*MQ* 12), is tormented by the thoughts of not being understood by her parents, teachers and people in her surroundings. This state of mind drags her to think that her mother, all these women of her mother's generation and "every one of these relationships, with their lies, evasions, compromises" (12) are hateful and disgusting. Lessing hereby personifies the place of the veranda in the form of a domestic place in which two conservative women, as the inheritors and unknowing followers of patriarchal culture, intend to define and shape their daughters` personalities and future lives

according to their own habits of mind and cultural norms. While trying to form and find her identity through intellectual activities such as passionate reading and participating in intellectual discussions with her friends, her conscious desire is not to be like her mother and the other women around her. In the process Martha recognizes that there is a huge gap between her ideas, longings, and inspirations and those of the people in her surroundings.

According to psychoanalytic studies of Chodorow, Dinnerstein and Flax, the institution of family, as a social structure, is interrelated with economic, political, cultural, and other social structures as pointed out earlier. Because the components of social structure, mainly as conveyed by means of the organization of parenting, are

> appropriated and transformed internally through unconscious processes and come to influence affective life and psychic structure. A child both takes into itself conflictual relationships as it experiences them and organizes these experiences of self-in-relationship internally. What is internalized from an ongoing relationship becomes unconscious and persists more or less independent of that original relationship. It may be generalized as a feeling of self-in-relationship and set up as a permanent feature of psychic structure and the experience of self. (*TRM* 50)

Experiencing these processes − internalization and transformation of the elements of social structures − can be seen clearly in Martha`s relationships with her parents and surroundings in the novel. Accordingly, Martha is the daughter of the conventional British matron who has "ambitious plans for her children" (*MQ* 9) and the conventional British father who complains continuously about feeling of ill and narrates repeatedly his experiences of war and the resulting psychic trauma he suffered. Since she feels completely dissatisfied with her parents' old-fashioned conservative way of life, Martha comes out against their cultural beliefs, values and behaviours in a rebellious manner. The oppressive attitude of her parents, especially her mother, towards her every wish and decision, weighs heavily on her soul and makes her unhappy and depressed. In addition, their racial prejudices and "puritan snobbism" (Gendusa 131) cause their daughter to be restless and uneasy. For instance, Mrs Quest forbids her to walk alone, and gives the explanation in the form of the following question: "What would happen if a native

attacked you?" (*MQ* 46). This prohibition gives rise to a sense of fear and uneasiness to Martha and disturbs her state of mind causing her to imagine that "eyes would follow her, queerly, as she set off, on foot, along a road where a dozen of cars might be expected to pass that afternoon. White girls do not…" (*MQ* 56). It is just the probative example of Martha`s internalization of her relational experiences by transforming them into the unconscious mind. Because of the fact that social experiences are not transmitted directly, these experiences attribute "varied psychological meanings depending on the child's feelings of ease, helplessness, dependence, overwhelming love, conflict, and fear," Chodorow states (*TRM* 50). Growing up in the colonial society of South Africa, Martha, who believes in "equal rights for all people, regardless of race" (*MQ* 86), is helplessly overwhelmed by the bunched issues of racial discrimination, gender inequality and humiliation of black natives and she, angrily and resentfully, refuses to acknowledge the preconceived opinions of her parents and society. Nevertheless, she cannot thoroughly evade the side-effects of the collective conscious of her society. So much so that when her inner voice speaks like them, she experiences an internal conflict, and she is seesawed between her intellect and unconscious feelings. However, then, in order to suppress these feelings, she ashamedly reminds herself what she had said to Joss, that she rejected the validity of race prejudice; she could not bring to mind a time when she had not considered people from the standpoint of groups, nations, or their skin colour. In her attempt to overcome this inner conflict, she could feel "the striving forces in her own substance: the effort of imagination needed to destroy the words 'black,' 'white,' 'nation,' 'race,' exhausted her, her head ached, and her flesh was heavy on her bones" (*MQ* 55) that Lessing illustratively portrays her character`s feelings which are inspired by a genuine emotional state she herself experienced in her own life.

2.3. Women's mothering as a reason for the conflicted mother-daughter relationship

A family institution, especially an organization of parenting, is not only a social constitution whereby the components of this social structure are internalized and transformed unconsciously in a relational context and are established as the constant features of psychic structure. It is also the central aspect of the formation of gender identity. Gender arrangements in societies produce and are produced by the sexual division of labour that assigns the duty of caretaker of a child to the mother as we have discussed in the previous chapter in depth. Therefore, both Chodorow and Dinnerstein suggest several fateful consequences of women`s mothering, like the asymmetrical organization of parenting, that are more instrumental in analysing Lessing`s character Martha`s conflicted relations with her mother. To begin with, it is of capital importance in terms of the child`s, mainly the girl`s personal and sexual development influenced by the daughter`s relational experiences with her mother. Namely, the recapture of the early feelings during the pubertal period is correlated with our long infancy, which is the product of father-absent and mother-dominated childhood. Lessing precisely illustrates the asymmetrical structure of parenting by exemplifying Martha`s family in which Mrs Quest is the primary caretaker of her children, a housekeeper and a wife. In contrast, her husband, Mr Quest, performs an absent father role pleading his illness as a reason for not taking care of or spending more time with her daughter. Lessing also depicts the modern daughter`s rebellion towards her powerful mother that was not brought to light in the nineteenth century, as she mentions in *Dorris Lessing Conversations*:

> I do not now meet women who've had to fight powerful mothers; it seems to be a phenomenon that's passed. But for my generation of the women I knew, everyone without exception fought a battle against a mother, who also was a victim, of course, because they're very pathetic people. (140)

She portrays the mother figure in her novel as overpowering and an impediment to her daughter`s development whereas in her statement she describes the same character as "a victim". Namely, Martha feels suffocated as if "being caged" (*MQ* 240) by her mother`s

excessively dominant attitude while she also realizes her mother's powerlessness within the patriarchal system. As Flax insightfully observes, "she sees the mother as both powerful and powerless" (*TF* 12). While Adrienne Rich describes both "creative and destructive" characteristics of female power, she considers the mother`s power necessary for the daughter to develop as an autonomous individual. She simultaneously highlights the adverse effects of this power on the daughter: "oppression is not the mother of virtue; oppression can warp, undermine, turn us to haters of ourselves" (10). Her suggestion concurs with the explanation of Dinnerstein, who characterizes the mother`s omnipotence as a source of good and evil (124) or "of pleasure and pain for the infant" (Tong 139). In other words, when the child experiences "the loss of illusion" (Flax, 1978:178) about the mother's state of omnipotence, this evokes feelings of "powerlessness" and "dependence" (*TRM* 122), and the state of "weakness and fragility" in Dinnerstein`s words (*MM* 192). Therefore, this causes feelings of hostility toward the mother. In the novel, we see that Martha continuously thinks about the reasons of her mother's cruelty and tries to understand why she is so "hateful" (*MQ* 10); she does not want to be like her mother and neither does she want to be dissatisfied or unhappy. As Hobbes and Mandeville state, "negative emotions are implanted in human nature for a reason, mostly for self-preservation" and the case of injury calls for them like the emotion of anger (Minou 77). We can find Martha sometimes "flushed with anger" (8) or crying with anger (25), sometimes "gritted her teeth in anger" (41) and sometimes "her anger was switched against the girl herself" (77). Thus, she conducts her own defense expressing her negative emotions with anger to the extent that being angry becomes her characteristic feature. In addition to this emotional distress, Mrs Quest`s domineering and inconsiderate attitude provokes a sense of resentment in Martha`s state of mind in such a way that it penetrates her to the marrow. She is "so resentful of her surroundings and her parents that the resentment overflowed into everything near her" (*MQ* 5). If that is so, then what is the psychoanalytical base of her sense of resentment? John Steiner, who investigated the dynamics of resentment in his book *Psychic Retreats* (1993), suggests that when the child "is being subjected to unfair expressions of power", she/he feels resentment (101). It becomes clear that her mother's abuse of her maternal power not only makes Martha feel resentment but also creates a sense of injustice in her. In her book *Negative Emotions and*

Transitional Justice, Mihaela Mihai also argues that resentment and indignation arise as reactions to deprivation "when basic human needs remain unsatisfied" (74). This fact is exemplified and confirmed in the relationship between Martha and her mother, in which May Quest cannot understand and meet her daughter's needs or fulfil her desires, and in this difficult relationship even Martha "judged herself as ... inevitably contradictory and dissatisfied" (*MQ* 213).

Martha is often angry and nervous in daily life because her mother deprives her of her individualism by making decisions for her, choosing the clothes to wear without considering her choices, planning her career and future without asking her opinions. She keeps saying, "Martha might actually do, such as doctoring, or the law... My daughter will be somebody" (*MQ* 6). D. Dinnerstein, who calls the woman our will`s first and overpowering enemy, explains Martha`s state:

> [T]hrough her control over what goes into it and what comes out of it, through her right to restrict its movements and invade its orifices, to withhold pleasure or inflict pain until it obeys her wishes, each human being first discovers the peculiarly angry, bittersweet experience of conscious surrender to conscious, determined outside rule. (*MM* 173)

Even though Martha is conscious that she is inside "the grip of psychic forces" (Rosen 56), "she did not understand why she was acting against her will, her intellect, everything she believed" (*MQ* 31). It is as if she is controlled and governed by an unconscious compulsion that "numbs" (30) her body and brain, just as Mrs Quest's feelings of "anger, or love, or fear or resentment" numbed her passive brain as a baby (*MQ* 12). By representing this chaos, Lessing intends to show an example of a female-dominated family in which the maternal will predominates over the child`s will. Her mother`s attitude against her daughter's will comes on the scene in which she puts into her daughter`s mind that she should wear a "childish frock" (*MQ* 82) because "girls of nice family wore dresses of this type until coming out" (*MQ* 22). After "a long brooding underground rebellion", Martha cut her dresses to pieces saying defiantly, "why should I wear dresses like a kid of ten?" (*MQ* 23). Whereas the maternal will should be a factor that "nurtures - celebrates, encourages, accommodates - the growth of the child's own

will" (*MM* 175), Mrs Quest's will becomes the force that beats and repels her daughter's subjectivity, which in turn is confronted with her daughter's rebellious behaviour.

2.3.1. "I" ness and "It" ness

Another fatal and wide-ranging consequence of the asymmetrical organization of parenting is that the "I" ness of women is hardly accepted by the child, especially the girl since she feels more identified with her mother than her father, observes Dinnerstein; and as a matter of fact , cannot contribute to becoming "I" to herself. So, her perception of the mother is distorted by the "It" ness, distorting her view of every female person, including herself. Moreover, this view of herself is verified by what she perceives mirrored in the eyes of the others. Validating Simone De Beauvoir`s analysis, Dinnerstein claims that the woman as an 'other' "will remain fitted for this role as half-human 'other,' and can never escape it, so long as she agrees to go on being the goddess of the nursery" (*MM* 130). Lessing creates a representation of this distorted perception of the mother in her character. Martha sees her mother "like a baneful figure in the nightmare in which she herself was caught" (*MQ* 31). As Lacan portrays an overwhelming and devouring mother image as the "maternal crocodile" (2007, 112) "whoseaws are clutching the child which, to survive, has to find a way to escape" (Aristodemou 106), in Martha`s view Mrs Quest also incarnates a monster in the nightmare which puts pressure on her chest as follows:

> ...she was having terrible nightmares of being tied hand and foot under the wheels of a locomotive, or struggling waist-deep in quicksands, or eternally climbing a staircase that moved backwards under her. She felt as if some kind of spell had been put on her. (*MQ* 29)

Mrs Quest's oppression was so penetrated into Marta's marrow that it is as if she is enchanted and sees her mother as a witch "holding sleep and death in her twin hands like a sweet and poisonous cloud of forgetfulness" (*MQ* 31). Accordingly, Dinnerstein highlights the more considerable fact that " 'it-like' female power, in the private or public realm, is ultimately more threatening to both men and women than male power" (Tong

141). Therefore, as is in the oedipal period in which both girl and boy children perceive paternal authority as a reasonable "sanctuary from maternal authority" (*MM* 181), mother-raised humans consent to exposure to male despotism rather than overpowering mother power. Although the object relations during puberty and adolescence resemble elements of the Oedipus situation, "a girl must not only turn to father but must also give up her oedipal father-attachment in favour of attachment to other males" (*TRM* 138). In this case, Martha`s relationship with her father, which is the most important in terms of the development of heterosexuality, reveals that Mr Quest was not very likely to be involved with her daughter and interested in her needs. He is completely hooked on "the ritual of being ill, he talked of nothing else—his illness and the war, the war and illness" (*MQ* 31) and became preoccupied with his own feelings and problems. Nevertheless, after his return from the war, he still feels subconsciously in war and does not perform his parental role in the family. While clashing with her mother, when she needs her father`s support, he gives them the runaround, grumbling, "I simply cannot stand this damned fight, fight, fight!' ... 'Well, fight if you like, but not when I'm around, for God's sake" (*MQ* 64). Not only that, when Martha is having on the white dress she had stitched, she asks her father for affirmation of her appearance, and "in a look of painful inquiry" wants to be complimented by him on her good looks, she gets awfully frustrated by her father`s attitude; "'Very nice,' he said slowly. And then, suddenly, in an exasperated shout: 'Too damned nice, go away!'" (*MQ* 79). Marta, who is deprived of her mother`s love cannot get the attention and approval of her father, turns to other men, as Chodorow also mentions, to fill this gap in herself − to "be kissed, approved and set free"− and leaves her parents "who destroyed her" (*MQ* 80). While moving from the farm to town to work, she finds an unexpected environment despite her dreams of "a new person, and an extraordinary, magnificent, an altogether new life" (*MQ* 91). Martha abruptly gets out of the former isolated lifestyle on the farm and finds herself in the town`s lively public atmosphere where "anything was permissible, the romances, the flirtations, the quarrels, provided they were shared" (*MQ* 155). In a quest to fill the emptiness in her life and aching for love and affection, she meets Donovan Anderson and his presence in her life seems to be healing her past wounds in the first place. It is the first time that she experiences the pleasure of dressing for a man: "her father never noticed what she wore,

unless it was pointed out; her brother had not gone beyond the stage of defensive derision, or at least not with her" (*MQ* 112). Although Donovan gives her the delight of being approved by a man or the confirmation of her femininity, in time, Martha begins to feel "like being possessed by another personality" (112) which negatively impacts her. She prepares herself by the aid of small and large mirrors − bathing, painting her fingernails and toenails, powdering her body and arranging her hair − "under the power of that compulsion that seemed to come from outside, as if Donovan's dark and languid eyes were dictating what she must do, even to the way her hair should lie on her shoulders" (*MQ* 111). As an adolescent girl, she could not do these acts required by her own sexual development due to Mrs Quest`s presence and intervention. Even though she is now independent, she feels under two-sided internal pressure while doing these things: "a delicious sense of sinfulness" (111) originated from her mother`s attitude and a sense of being under someone else`s coercion. Struggling to develop her own identity, while young Martha escapes from the suffocating family environment, she encounters the compulsion of a man in town. While she is preparing for the dance at the Sports Club, Donovan reforms her appearance according to his own taste, as if he is preparing a model as an object, neglecting what she wants:

> Donovan wiped off her makeup and made her shut her eyes while he painted her face again. He arranged and rearranged her hair. She was compliant but impatient. In the end, he led her triumphantly to the long mirror, and said, 'Now, then, Matty…'(*MQ* 166)

Martha is uneasy in this position because she feels she is not herself; she is owned by the man`s powerful personality. She sees herself as an object, not only from the "compulsion" of Donovan but mainly from "outside pressure which sa[ys] that she must" (*MQ* 113).

According to Beauvoir, the adolescent girl experiences ambivalence between "love of herself and the erotic urge that sends her towards the object to be possessed" (*The Second Sex* 336). In the event that narcissistic adolescence maintains passive dependence, which is more often transferred from their mother to others, "the happiness or unhappiness of a person with such attachment depends absolutely on the judgement of other," and she makes much effort to influence the people around her positively with her

actions (*PW 1*: 117). Namely, Martha had lost so much weight in the past two years that her pelvis appeared prominent, which gave her "great pleasure", and she took a vow "she must not put on weight" (*MQ* 111). Her narcissistic feelings of being loved and being desired force her to conform to the social norms and values and to what society wants in order to be liked by it. This situation leads her to feel ambivalent emotions: she wants to be approved and desired; yet being managed and constantly dictated what and how to do it makes her uneasy and annoyed.

> 'Now, listen, Matty, you really must see that you must change yourself for a dress like this. Don't you see?'... 'Look,' he said finally, 'your eyes too. Lift your head.' As she remained motionless, his palm raised her head. 'With those cheekbones,' he said, 'look, your eyes should be like this.'...and she stared at him in fascinated disgust. This time her laugh was nervous ...' You really are—extraordinary,' she said at last, slowly; and the dislike she felt was strong in her voice... Martha, looking helplessly at him, saw, but remotely, that if she was confused and unhappy, so was he; he had ... merely irritated her; it was terrifying, in a different way,...so distressed and lost. (*MQ* 166-7)

Martha had escaped from her family to the city because her parents, especially her mother, wanted to shape and her whole life and behaviour according to the family's social values and principles and the family treated their rebellious daughter oppressively. Accordingly, the negative feelings of resentment and disgust that Marta feels towards this attitude of her family are similarly felt towards a male member of the male-dominated society, namely Donovan.

The final and foremost feature of women`s mothering is "the structural differentiation of domestic and public spheres" for both Chodorow and Dinnerstein (*TRM* 10). Since a woman spent most of her life inside home with pregnancy and breastfeeding throughout history, "she has been the logical keeper of the hearth and doer of domestic tasks and the logical guardian and educator of the slow-maturing toddler" (*MM* 48). Because of this, women`s primary social location becomes the domestic space whereas the public sphere comes into being as men`s primary social location. Therefore, since domestic units are linked to and regulated by public institutions, activities and forms;

thus, "It gives men power to create and enforce institutions of social and political control, important among these to control marriage as an institution that both expresses men's rights in women's sexual and reproductive capacities and reinforces these rights" (*TRM* 9). As a result, women`s mothering produces male superiority and domination and female submissiveness. As we have mentioned, in fact, while Martha flees from her mother`s dominion and domination in order to be free, she finds herself under the domination of a man, Donovan, and sees herself as an object. However, she is also unable to take herself as a sexual object. In the Sports Club, she dances "cheek to cheek, intimately, body to body" with men called "wolves" − with Binkie, with Perry, with Donovan − in turn, no matter who is who (*MQ* 176).

> Three times Martha found herself drawn onto the veranda by one or other of the wolves (afterwards, she had to remind herself who they had been) and kissed, and always in the same way. Abruptly, without any sort of preface, she was held rigid against a hard body, whose lower half pushed against hers in an aggressive but at the same time humble way; and her head was bent back under a thrusting, teeth-bared kiss. (*MQ* 177)

Martha is bored of being in men`s hands and of their imperious attitude; she is tired of being in this environment. With every kiss, she hates men as if it is "a small ceremony of hatred" (*MQ* 177), and she despises them furiously because, as Beauvoir states, "she wants to `have` a man, but she does not want him to have her as his prey" (*The Second Sex*, 349). She feels uneasy and unhappy since she wants pure love, she wants to be desired and valued; yet she encounters fraud, bullying and "baleful glance" when she resists (*MQ* 177). Martha wants to be herself while thinking "that other veiled personage that waits, imprisoned, in every woman [can] be released by love" (*MQ* 175), but at the same time, she feels anxious due to not feeling secure in this surroundings. It clearly reveals that she is exposed to "all kinds of negative obsessions that express ambivalence between anxiety and desire" as Beauvoir portrays (349). However, she notices the state of anxiety and "even pleading" in the eyes of others as distinct from Martha`s anxiety. Because they are constantly managed by a control mechanism, a power or domination: "their bodies, their faces, contorted into the poses required of them. It was as if their

surfaces, their limbs, their voices, were possessed, [and] it was an exterior possession that did not touch them, left them free to judge and comment" (*MQ* 175). Martha feels uneasy about being a member of and living in this society where people`s appearances, dressing styles, speech and behaviour patterns are ruled, and their personalities are possessed by others, by men. As Martha rebelled against the social norms imposed by her parents, she again revolts against this social authority. Accordingly, in the Sports Club, when she talks in her normal voice with Perry in order to make contact with him "simply and warmly", he warns her, saying, "'Oh, baby, but the way you talk'" (*MQ* 176). It makes Martha feel disappointed and resentful because she realizes that "he would not accept her as herself; ... for [i]s she not continually at sea, because of the different selves which insisted on claiming possession of her?" (176). As a result, Martha, who tries to identify herself freely by escaping her mother`s pressure, cannot eliminate the compulsion of male domination.

As a critical consequence of women`s mothering, male domination not only has destructive effects on adolescents` developing personalities, but it also affects adversely and even brings deep-rooted damage to the relationship with their mothers. As women`s mothering generates male domination, it also consolidates and causes women to endure powerlessness. Because parenting is unpaid employment, it "entails lower status, less power, and less control of resources than paid work" according to Chodorow (*TRM* 31). As for the description of Dinnerstein, "rocks the cradle" contributes to the girls' development as childish and submissive women (*MM* 110). That originates from the position of the mother, as the primary parent, who is "the overwhelming external will in the face of which the child first learns the necessity for submission, the first being to whose wishes the child may be forced by punishment to subordinate its own" (*MM* 58). In addition, when we move from infancy to childhood, this sense of submissiveness and dependence, which is transferred to the second parent, seduces us into the trap of male domination. As Flax portrays, in this condition, the daughter perceives her mother "as both powerful and powerless" (*TF* 12). She is powerful in the emotional sphere but powerless outside the family and in relation to her husband and other men. In a similar vein, Martha sees her mother as powerful due to her external will and overwhelming pressure on all her decisions and choices from infancy to adolescence. She also sees her

mother as powerless in the face of the male authority and in her lack of support as a mother for her daughter`s struggle to develop her personality. When Martha needed to identify with her mother, she actually needed to be given "trust and tenderness" and to be encouraged; Martha needed a mother "who wants [her] own freedom and [hers]" (*Of Woman Born* 246). Unfortunately, her needs are not satisfied, and she is frustrated since her mother becomes a victim of the male-dominated system which determines both their fates. According to Jane Flax, a woman who does not want "to make compromises, to fail, to give up [her] dreams, to settle for less than one wishes" questions the meaning of her mother`s life and understands the hostility that stems from her anger at mother's own situation (1978, 181). In this woman's case, in time, Martha begins to conceive that her mother's loveless and overwhelming attitudes and the conflict between them stem from the asymmetrical construction of society in which they are obliged. Moreover, the unhappy, powerless and humiliated mother could not encourage her daughter to be identify with her to become free. In this respect, Adrianne Rich suggests that the daughter`s anger towards her mother is more likely to stem from "her mother having relegated her to second-class status" and her powerlessness (244). She also emphasizes the mother`s self-abnegation in familial relationships that causes her to be humiliated and feel worthless. That is another factor that gives rise to the daughter`s rage against her mother "for having accepted, too readily and passively, "whatever comes" (243). After realizing that her mother`s life is socially and culturally designed, her rage "becomes tempered by pity and compassion for her mother`s misspent and unfulfilled life" (Rosen 55).

Describing the mother`s ambivalent relationship with her daughter, Beauvoir suggests that "the mother is at once overweeningly affectionate and hostile towards her daughter; she saddles her child with her own destiny: a way of proudly laying claim to her own femininity and also a way of revenging herself for it" (*The Second Sex* 281). In the novel, although Mrs Quest cannot live her dream life in this society, she is unable to understand her daughter`s wishes and tries to direct her to become a victim just like her. In *Doris Lessing Conversations*, Lessing`s answer to the question about Mrs Quest is more meaningful in this context:

> Hendin: I think so. I always thought that Martha's mother was one of the most particularly envious and resentful mothers one could have.
>
> Lessing: I think perhaps it was that generation. I don't think that women of this generation are so bad because most of them have work. They enjoy their work much more ... And that's terribly important, not to be out on a limb when you're fifty, without anything to do. (58-59)

Mrs Quest is most likely to belong to "that generation" of women who can be resentful and envious mothers toward their daughters because of their desperate situation. She lives her life dissatisfied and disappointed. Since she has not realized her dream of returning to England, she has not achieved success as an individual, nor has she economic freedom. For these reasons, Mrs Quest can be jealous of her daughter, who struggles to acquire independence that she as her mother was not able to achieve. Here, Lessing also accentuates the importance of a woman`s working and having activities outside the domestic sphere in terms of both her happiness and her relationship with her daughter. Emphasizing the idea that women should stand on their own legs and should not "go on being preoccupied with the same problem, or the same set of problems", Lessing personifies "the liberation woman" in the form of Martha`s character (*DRC* 62). Martha refuses to acknowledge "the shackled women of the past"; she refuses to become one of them like her mother and most women in her environment (*MQ* 20). As a result of women`s mothering, the reproduction of social organization generates "male dominance, a particular family system, and women`s dependence on men`s income" as Chodorow suggests (*TRM* 21).

2.4. Martha's Psychosexual and Feminine Development

In *Children of Violence,* Lessing sheds light on the modern woman`s dilemma regarding race, class, gender, politics and also sexuality and her protoganist Martha Quest embodies this dilemma. As Marchino maintains, Lessing portrays her characters fully foregrounding their sexual roles, devotions to politics and social action and demonstrates

that “they better come to see who they are, and this knowledge of self is essential to them, and, in her view, to humanity” (254). From the beginning of the novel *Martha Quest*, we observe Martha’s parents who are unaware of having an adolescent daughter and impede her personal and sexual development. Mrs Quest`s concern with and embrace of conventional beliefs and values of her time and her constant effort to impose them on Martha`s body and soul are at the center of the novel. Clothing is one area of conflict between the mother and the daughter; according to her mother`s beliefs, girls in England do not “come out until at the earliest sixteen, but better still eighteen, and girls of a nice family [wear] dresses of this type”, which Martha finds them “ugly, even obscene” (*MQ* 22). When she wears the dresses her mother made, she hunches her shoulders with resentment. Mrs Quest turns a blind eye to her daughter`s sexual maturation and even tries to suppress her emergent sexuality “as if trying to press her back into girlhood” (*MQ* 23). Nevertheless, Martha, who is aware of her growing and changing body and nascent sexuality, as a typical adolescent girl, “spen[ds]much time at night, examining herself with a hand mirror... sometimes prop[s] the mirror by her pillow, and, lying beside it, would murmur like a lover, ‘Beautiful, you are so beautiful’” (*MQ* 21). While seeking for her mother to affectionately tell her that she is beautiful and for her father to affirm her sexuality, she recognizes and asserts the value of her individual self by doing self-affirmation because she needs it. As Beauvoir describes a young girl who acknowledges her femininity and “tries different make-ups, ways of doing her hair, instead of hiding her breast, massages them to make grow” (*The Second Sex* 335), Martha accepts her femaleness and does not want to hide her breasts wearing childlike dresses. In the scene when she spends the night in Rensberg`s house because of spoiling her dress, she sees herself for the first time in front of a full-length mirror in a larger room as if she is someone else and tries to recognize herself:

> ...she stripped off her clothes and went to stand before it. It was as if she saw a vision of someone, not herself; or rather, herself transfigured to the measure of a burningly insistent future. The white naked girl with the high small breasts that leaned forward out of the mirror was like a girl from a legend; she put forward her hands to touch, then as they encountered the cold glass, she saw the naked arms of the girl slowly rise to fold defensively across those breasts. She did not know herself. (*MQ* 88)

On a journey of discovery for her own identity, body, and sexuality, Martha stands up to her parents at the point when she is unable to withstand their insensitive and restrictive attitudes towards her. She rebels against them by cutting the childlike dress into two pieces using the scissors as a weapon. Suddenly, her father looks at her daughter embarrassingly and says, "Your mother won't like you cutting her dresses to pieces." She responds defiantly, "Daddy, why should I wear dresses like a kid of ten." In fact, she wants her father to understand and support her. However, he, on the contrary, supports her mother, saying, "Well, you are a kid. Must you quarrel all the time with your mother?" and disregards her daughter as an adolescent girl on the way to ~~her~~ sexual maturation. While her mother sees this situation and fall out with her, Martha again seeks help from her father:

> 'I'm sixteen,' said Martha, between set teeth, in a stifled voice; and she looked towards her father, for help. But he quickly turned away and measured medicine into a glass. 'My dear, nice girls don't wear clothes like this until—' 'I'm not a nice girl,' broke in Martha, and suddenly burst into laughter. (23)

Considering the heterosexual maturation of young Martha, it is important to analyse her relationship with her father since, according to the accounts of psychoanalysts, the father`s role is more considerable in his daughter`s growth during her oedipal period, her preadolescence and early adolescence. While leaving the pre-oedipal period and entering the oedipal period, a girl turns to her father to fulfil her needs and to become empowered by changing her primary love object, her mother, to her father. Marjorie Leonard claims that fathers "must be able to make themselves available as a heterosexual love object and to offer affection without being seduced by their daughters' fantasies or seducing them with their own" (*TRM* 118). If not, she argues, a girl`s heterosexuality will not be appropriately developed. In an asymmetrical family structure, Chodorow states, a girl's father does not perform as a substantial love object to help her break her attachment to her mother on account of his physical and emotional distance in connection with her daughter's intense need to split up with her mother. Because he does not become her daughter's primary caretaker and because of his lack of availability to her daughter, the

girl cannot transfer her affection to her father, cannot tolerate her involvement with her mother, and thus fluctuate emotionally between the mother and the father.

Thinking that object relations of puberty and adolescence recapitulate those of the oedipal period and considering the father-daughter relationship mentioned above, we can come to the same conclusion regarding Martha`s relationship with her father. Namely, in Martha`s family, dominated by the asymmetrical structure of parenting, her father comes on the scene after her relationship with her primary caretaker, her mother. Accordingly, although Martha tries to get close to and take refuge in her father in order to escape her omnipotent, oppressive mother and her power and authority, she cannot receive adequate response from her father. Because in addition to Mr Quest`s lack of availability to his daughter physically and emotionally concerning his training for masculinity, his preoccupation with the war and his health issues lead him to isolation; eventually he ends up dealing with nothing but his ailments. Therefore, each time Martha turns to him to ask for help, he dismisses her daughter with indifferent and unsympathetic gestures and words. We can also see it in the scene when she dresses up after sewing all by herself the white frock she dreamed of for the party, and asks her father with a demanding, hopeful glance:

> 'Well?' she asked breathlessly at last. 'It's very nice,' he remarked flatly, at length.
>
> 'Do I look nice, Daddy?' she asked again. He gave a queer, irritable hunch to his shoulders, as if he disliked a pressure, or distrusted himself. 'Very nice,' he said slowly. And then, suddenly, in an exasperated shout: 'Too damned nice, go away!' (*MQ* 79)

While asking her father for the second time how she looks, she actually wants to get his confirmation, to be liked by him. Nevertheless, as always, she encounters his insensitive attitude. Despite his attitude, she understands that she looks "nice" and is admired by him, she thus feels "triumphant" (79). This triumph is directed toward her mother as if she declares, "You can't do anything about it now, can you?" (79). According to Alice Blaint, Brunswick, Lampl-de Groot and Gayle Rubin, a daughter defensively turns to her father with a sense of anger "like a rejected lover". However, because of his physical and

emotional distance and lack of availability, her father does not activate "exclusive heterosexual love or exclusive generalized attachment", which is quite necessary for developing a girl`s heterosexuality, according to Chodorow (*TRM* 125, 128). As in the pre-oedipal and oedipal period, in early puberty and puberty, if the little girl encounters disappointment concerning her father`s attitude, the "bisexual triangle recurs, and if regressive forces succeed in asserting themselves, the young girl finds herself in a situation similar to that of the bisexual period of early childhood" (*PW 1:* 32). It is evident from the relationship between her father and the adolescent Martha that during the oedipal period when the girl`s heterosexuality begins to develop, her father did not take physically and emotionally sufficient care of Martha as a parent and could not become an object love which is essential for the development of her sexuality. Furthermore, in adolescence, similar to the oedipal period, Martha does not give up her attachment to her mother and does not make "final commitments to heterosexual *love*, as emotional commitment" (*TRM* 140) in Chodorow's words. Deutsch thoroughly epitomizes this adversity and complicacy of a girl`s adolescence tasks:

> Thus the task of adolescence is not only to master the Oedipus complex, but also to continue the work begun during prepuberty and early puberty, that is, to give adult forms to the old, much deeper, and much more primitive ties with the mother, and to end all bisexual wavering in favour of a definite heterosexual orientation. (116)

The oedipal configuration, which then continues throughout adolescence, is also decisive for the girl's psychosexual and personal development in terms of socialization. An American sociologist, T. Parsons considers that the father is "the primary transmitter of culturally determined conceptions of masculinity and femininity" (Biller &Weiss 80). Considering sexuality as a fulcrum for gender, gender training − "socialization into passivity or activity, subordination or autonomy" − shapes sexuality (Person 619). In other words, the identification with the father in which the girl internalizes a mutual role relationship is critical for constructing appropriate sex-role orientation, according to Biller et al. On the contrary, if there is a tendency to describe femininity negatively, it may stress "passivity and dependency" (81). We have analyzed Martha's relationship with her mother earlier on the basis of the fact that women's mothering produces male

superiority and female submissiveness, referring to the views of Chodorow and Dinnerstein. Now, sex-inappropriate activities can be considered by the agency of Martha's identification with her father negatively. Martha's submissive attitude towards the men called "wolves" in the Sports Club mentioned above is also very likely to have derived from her father's inadequacy to enable her daughter to develop social adjustment and competence, which are the characteristics of most feminine girls, according to Vroegh et al. (301).

The other central part of a girl's sex-role development is positively accepting herself as a female. In this part, the father plays a great role in establishing a positive feminine identity by treating her as a female and stimulating her to become feminine (Biller & Weiss 82). In order to clarify it, a recent study, "Father-Daughter Relationships and Adolescent Female Sexuality" by Bowling and Werner-Wilson, suggests that young girls seek acceptance and emotional closeness from their fathers by spending time together and receiving support verbally. If a close relationship with the fathers can be established, this helps them "to feel less needy for male companionship and sexual intimacy with male peers" (12). It also has a part in a young girl's determination on delaying sexual activity and focusing on personal growth. The accounts of Bowling and Werner-Wilson are remarkably congruent in analyzing Martha's relationship with her father. With regards to the incident when she cut her childish dress, she asked for her father's support, but he did not stand by her against her mother. In a similar vein, when she was wearing a white dress she sewed herself, she asked her father for affirmation of her fineness, for verbal compliments, and he responded with harsh condemnation. Martha tries to fill that void in other men, unable to meet her need for acceptance in her relationship with her father . Moreover, as Bowling et al. mentioned, this lack of emotional connection leads her to early sexual attention from males. According to the clinical data, fathers' nonacceptance of their daughters' femininity can also have subversive sway on the their daughters' personal development in terms of inducing "negative self-regard" (Biller &Weiss 87). Because of paternal inadequacy, these daughters also

> need opportunities to form meaningful relationships with mature males. Sometimes an older brother, relative, or family friend may serve as an excellent father surrogate. However, it seems crucial for communities to strive to provide manpower sources (both in terms of individuals and organizations) to meet the needs for fathering of many girls. (89)

Since Mr Quest, as an inadequate and passive father, is unable to provide power, her daughter prefers to escape from her father and mother to establish relations with the mature men in the Sports Club. Martha, who is indeed trying to find her own identity in town, cannot get rid of being dominated and being a sexual object while she turns from one man to another. This circumstance stems from her relationships both with her mother and her father. Namely, since the effects of inadequate fatherhood may also expose the girls or boys to a limitation in social experience, this, in turn, may cause "child's inability to develop fully her interpersonal potential and a narrowing of her perspective regarding her own adequacy as a person" (89). Taking into account all these, we see that Martha, while trying to seek tenderness and care from the men, cannot find herself sufficiently fulfilled as a person. Ultimately, she prefers to exist in society again by relying on the power of a man she suddenly decided to marry. Her unexpected decision to marry instead of continuing her efforts to develop herself personally and intellectually as an independent young woman in society is clearly an extension of her troubled family relations.

CHAPTER 3

Obstacles in the Journey of Self-discovery: *A PROPER MARRIAGE*

3.1. The Institution of Marriage: Ambivalence in Marriage Decision

When Martha decided to get married, she was a 19-year-old girl who has just arrived in town. Well, what are the factors that impose or compel her to make this decision, especially in light of the fact that she was after liberating herself from suffocating family ties through her move to town? As known from the analysis of the character of Martha in the second chapter, as a modern woman, she is against early marriage and she has chosen to live freely to embark on quest for her self-identity. Despite all this, she unexpectedly decided to marry soon after she starts a life of her own. In fact, after escaping from the crushing pressure of her mother to town, she thought that she could fill the "empty space" in her by keeping busy herself with work and evening parties. Unfortunately, after a while, she realized that the life she ran with high hopes could not make her happy, even bored her because what she was really longing for is "warmth, nourishment, tenderness, security, sensuality, mutuality" and "approval" (Rich 218, 224) not bestowed on her by her parents, particularly by her mother. In order to fill this emptiness, she jumps from "prince to unlikely prince and then from marriage to marriage"; however, she cannot find the love she yearns for (Rosen 57). She so desperately needed to be loved and approved that even when she felt disgusted with and resented Douglas, "she was bound to love him" (*MQ* 270).

Martha also reveals her rage and resentment towards her parents, deciding by herself to marry. When she visited her parents for getting their permission to marry, she asks her father, "Are you pleased I'm getting married?", as if she meant to say that your daughter you haven`t taken care of is getting married at this age and it is your work (*MQ* 268). She accusingly says, "I don't believe you've even understood that I'm getting married in five days," (268). After obtaining her parents` permission, she is thinking that "Surely (or so she dimly felt) she should have had to fight, face real opposition, only to emerge a victor at the end, crowned by the tearful blessings of her father and mother? Surely there should have been some real moment of crisis, a point of choice?" (*MQ* 270).

She used the expression of permission half humorously, half spitefully, because she felt contradictory and full of anger. She wanted to take her anger out on her parents, but she could not and most probably she never would.

Having failed to establish her own identity, Martha did not know exactly what she was doing as struggling along this path. Escaping from her parents to be independent, she decided to marry in a short time instead of questing for self-identity. Yet, she was feeling ambivalent in this decision because while she needed affection and tenderness, she simultaneously felt a need for developing her sexual identity as an adolescent. As it is known, while mothers have an indispensable role in the girls` identification, especially in the pre-oedipal period, fathers also have a great role in the development of the girl's sexual identity. Unfortunately, since Martha has not experienced her personal and feminine identification with her mother and has not built up her heterosexuality, particularly in the oedipal and pre-pubertal period, she left her family home at this age and sought for compassion through getting married. Because of all this emotional complexity, she is in a quandary on the eve of her wedding. The day after she wrote to her parents that she was marrying,

> [o]n the following morning she woke in a panic. She told herself she was mad, or rather, had been, for now, she was quite sane. She did not want to marry Douglas, she did not want to marry at all. With a cold, disparaging eye, she looked at the image of Douglas and shuddered. She told herself that she would ring him from the office and tell him they had both made a terrible mistake. (*MQ* 253-54)

However, the news of the marriage got around immediately; "half the town was celebrating; the Sports Club were magnificently marrying him off, with a goodwill" (255). All these made Martha feel depressed, tired and irritable; she was even "already feeling a creeping disgust of him" (256). While thinking of "the marriage as a door closing firmly against her life in town", she also thought of it "as a door which would enclose Douglas and herself safely within romantic love" (256). She wanted to get out of this impasse and the surroundings` pressure as she had broken away from the predicament caused by her mother`s overwhelming authority. She was alone again; she was trying to solve her problems by herself again. As she was struggling at the dead end, she was not

supported by her family as usual, but the books she read "gave her assurance and made her feel a woman experienced in love" (257). Nevertheless, she was also feeling like a "prisoner before execution" (257), because she thought that after marriage, life in town will not be the same and her independence would be taken away. Despite the coexistence of opposing feelings and attitudes, Martha cannot give up on her decision and gets married.

3.1.1. The Effects of Familial and Social Relations on the Institution of Marriage

After the wedding as a result of her sudden marriage decision and accompanying ambivalent feelings, Martha is unable to desist from "struggling with waves of powerful dislike" of her husband in spite of longing for him (*APM* 28). Thinking "it is natural to feel that" as a newly married woman, she tries to console herself, isolating all sounds and thoughts and "shut[ing] her mind" to get out of this depressive mood (29). As Martha isolated herself as a defensive strategy against her ambivalent thoughts towards her mother`s oppressive attitude while living with her family, now she again separates herself from others "insisting on being unique, individual and altogether apart from any other person" despite her remarks like "Everybody feels this" (29). In *The Psychoanalytic Theory of Neurosis (1946),* Otto Fenichel argues that after "infantile defences" have been invalidated,

> the isolation is undone and warded-off strivings are connected again with the total personality. They now participate in the maturity of the personality; infantile drives turn into adult one, which can be discharged. Thereafter, remainders can be handled by sublimation or by other more effective types of suppression. (2005, 128)

"The gift of her solitary childhood on the veld" (*MQ* 228), Martha's loneliness with ambivalent views is transformed into her personality and re-emerges under compulsion. Considering the process of marriage decision as "the dragging compulsion", Martha, after a great deal of reflection, thinks that this marriage was "a foolish mistake" and she wants

to back out of this decision (*APM* 29). It is a situation characterised by Lessing as "an isolated act of insanity" (29) in which:

> her mind went dark with the effort as if a switch had been turned down... And now she understood that she was looking back at the hectic elation of those four days with regret — nostalgia was invading her together with the rhythm of the false cheap music. Yet the truth was she had disliked every moment of the time. (*APM* 30)

O. Fenichel also describes the type of isolation that emerges with the acts of trying to resolve "conflicts around ambivalence" (141) and that is the kind of isolation Martha has been experiencing. If we take into account her complex and contradictory current of thoughts throughout the isolation before her husband came, and her feelings and behaviours after he arrived, it will reveal how she battles with ambivalence. Namely, while regretting her decision to marry just four days after the wedding, she also thinks it is a temporary state and consoles herself by remembering Stella`s story about such a situation. And then, despite her reluctance and intolerance towards her husband, when Douglas came home, the instinct pushed her towards him and they made love as she thinks "love was the key to every good; love lay like a mirage through the golden gates of sex" (*APM* 32). As seen above, her contradictory feelings and thoughts exhaust her and she tries to solve the "conflicts between love and hatred of the same person", as Fenichel states. This state of ambivalence, as we have discussed in the first chapter, originates from mother-dominated childhood: the girl`s ambivalence towards her omnipotent mother in the preoedipal period is then separated into two fractions, love and hate in the oedipal period. To solve this conflict while the oedipal girls direct love towards the father and hate toward the mother, the adolescent girls incline to remain "preoccupied with issues of separation, identification without merging, mitigation of dependency, freedom from ambivalence" (*TRM* 140). Nevertheless, they usually try to resolve on the side of men and their fathers, and they remain in "an internal emotional triangle" while becoming heterosexual (140). Just as she was unsuccessful while trying to solve these conflicts by turning to her father in adolescence, which we have discussed in chapter two, she is now not able to overcome the state of ambivalence in favour of another man, her husband. Even though Martha, as a young adult, should be "eager and willing to fuse h[er] identity

with that of others" (Erikson 237), she finds Douglas "repulsive" (*APM* 33). Therefore, she fails to solve the conflict and extricate from the state of ambivalence. Furthermore, Martha, who married hoping to get the love and affection she could not receive from her parents, is now disappointed. While anticipating that her husband "must be careful to be speciality understanding during the difficult weeks after marriage" at least, he realizes that "his satisfaction, his pleasure" is fed more by "what other people found in their marriage than her. She expects her husband to at least "take care to be specially understanding in the difficult weeks after marriage", he is more interested in and satisfied with other people's views and opinions than hers (*APM* 33, 78). In the course of time she feels resentment towards her husband, she even hates him and wants to get rid of this marriage as soon as possible as a result of "a feeling of being caged and trapped" (35). During the conversation with Mr Maynard, she argues that

> '[t]hough it would have been no less potentially disastrous than the marriage I'm committed to. Love,' she noted how she isolated the word, throwing it away, as it were, 'as you would be the first to admit, is merely a question of …' 'In short,' she concluded, after some minutes of light-hearted description of the more painful experiences of the last few weeks, 'I got married because there's going to be a war. Surely that's a good enough reason.' There was not even an undertone of dismay to be heard in her voice. (*APM* 73)

Just a few weeks after her wedding, Martha experiences her second disappointment when she comprehends that her thoughts and expectations about love and marriage are unlike those in the books she read and she "undoubtedly loathe[s] him from the bottom of her heart" (77). Nevertheless, she is looking for a guide "with a guilty affection" in the books thinking that there must be some words "which would neatly and safely cage what she felt − isolate her emotions" (77). Unfortunately, neither now nor until the end of her marriage, she cannot find the true love and happiness she has been longing for.

Although the ambivalence and contradictions in Martha`s psychological state, to a great extent, originate from her infanthood/childhood relationship with her mother and father, the structure of the social system and its pressure on her also have a major part in the dilemma of her marriage decision and her relation to Douglas. When she realizes her

"foolish mistake", she describes this pressure as "the dragging compulsion which had begun to operate when they met, which had made it impossible for her to say no at any stage of the process" (*APM* 30). On the eve of the wedding and in the first few weeks, she felt as if something overwhelmed her and did not let her express herself with her self-determination. And when she made the marriage decision, then regretted the decision and wanted to give up, she was struggling with her state of ambivalence and her conflicting opinions due to this compulsion. Besides, in the first few weeks, Martha was exhausted with Stella and Alice"s efforts of trying to impose the rules of traditional family structure on her saying, "You look awful, Matty, and it's your duty to your husband to look nice" (*APM* 12). She couldn't stand their unwavering acceptance of their submissive position as women and even talking about their husbands "as if they were a sort of wild animal to be tamed" (*APM* 26) and she tried to escape from them. She observes that in reality marital life and relationships between men and women were not the same as in the novels she read. And she later realizes that the kind of things she or Alice or Stella talk about have no reflection in literature − "or rather, it was the attitudes of mind they took for granted that did not appear there, from which she deduced that women in literature were still what men, or the men-women, wished they were" (*APM* 78). Struggling with contradictory thoughts, Martha, in the wake of this disappointment and social pressure, also realizes that she has been dragging herself into a deep bog and losing her freedom completely while hoping that she would become independent by getting married.

Feeling "caged and trapped" (*APM* 35), Martha now wants to get rid of "the things she had become obliged to like by the fact of marrying" (4). With such a strong desire for being free, she calls on Solly Cohen who has been living in a communal household in the Coloured quarters to help, to rescue her from the quagmire of her marriage. Just as she escaped from her family taking shelter in town, now she thinks of escaping from her marital life by living there "as a refuge for herself" (*APM* 41). She ambitiously longs for her emancipation "regarding her marriage, the life she was committed to, with a final, horrified dislike" (*APM* 45). Drawing a parallel between Martha`s relation to her mother and to her husband, Lessing writes: "this independence, so lately won from her mother's furtive questioning, was being threatened by an impertinent stranger" (*APM* 35). Her

protagonist is anxious about losing the freedom she has gained through her own efforts, and therefore she should try to regain it. S. Janet Kaplan explicates Martha`s struggle for this independence opposing her family and surroundings as follows:

> The basic powerlessness of individuals who are determined by their personal and cultural histories makes the kind of search for "freedom" ... And since Doris Lessing always tried to consider individual consciousness in terms of its connection with the larger system ─ social, political, or psychological ─ the picture of human effort which emerges from her novels continually suggests the smallness and weakness of individual human beings. (538)

Although Martha is tensed up by "the tension between the forces of circumstance and those of deliberate will" (Ferro 18), she never loses her unwavering will for self-emancipation and continues her struggle to the end. Even though she is still an teenage woman, she is able to consider the events from a wide perspective owing to her own intellect. She is confused and thinks that there is always "a point when men seemed to press a button, as it were, and one was expected to turn into something else for their amusement. This 'turning into something else' had landed her where she was now: married, signed and sealed away from what she was convinced she was" (*APM* 13). She eventually finds the solution to her state of misery and "futility" (305) by joining a political group, then leaving her daughter and husband. Rosen claims that her decision takes its source from her childhood: "Solly and Joss Cohen, her spiritual fathers, have endowed her with a masculine heritage represented by their intellectual commitment to, and active engagement with, socialism" (57). As previously discussed, when Martha escaped from her mother to her father, he did not take physically and emotionally sufficient care of her and, as an inadequate and passive father, was unable to provide her with power. Therefore, Mr Quest`s lack of availability for his daughter in terms of her development of feminine identity incites her to lean to male alternatives or a group to fill "the empty space" in her psyche (*RS* 42). By filling this void, she thinks that she can improve her incomplete, fragmentary identity can achieve independence.

> Even now, as she sat there, still dressed, on the edge of her bed, she had two clear and distinct pictures of that other part of the world - one noble, creative and

> generous, the other ugly, savage and sordid. There was no sort of connection between the two pictures. As she looked at one, she wanted to fling herself into the struggle, to become one of the millions of people who were creating a new world; as she looked at the other, she felt stateless, futility. (*APM* 305)

Martha chooses the path of struggle to build "a new world" by getting rid of ambivalent thinking and dedicates herself to this path: she feels that it is like "a rebirth," a new beginning (305). She looks back with regret and sadness: "Two years ago, I was as free as air. I could have done anything, been anything" (219). She yearns for freedom from the very beginning of her marriage. And finally she chooses to be free, leaving her daughter and her husband. However, inspired by her troublesome experience, she advises her daughter not to repeat her mother's life and experience her lot, the "nightmare repetition" as she calls it:

> For God's sake, Caroline, don't marry young, I'll stop you marrying young if I have to lock you up. But I can't do that,' concluded Martha humorously, 'because that would be putting pressure on you and that's the unforgivable sin. All I can promise is that I won't put any pressure on you of any kind. I simply won't care … But supposing that not caring is only the most subtle and deadly way of putting pressure on people - what then? (*APM* 219)

By emphasizing that indifference is the deadliest way to put pressure on people, she actually refers to her mother and so tries to protect her daughter from herself by leaving her. Here, the author draws a picture of the new world woman, showing that she must first be free, work on her personal development and then become "a proper" mother. Martha breaks the traditional position of women in the family and society by rebelling against social taboos that diminish the submissive and inferior position of women. Thus, Lessing's image of new woman, by exceeding the boundaries of conventional motherhood and wifehood, sets an example for a new female identity as she chooses to try to be the liberator of humanity with her knowledge and intelligence, and thus contributing to society, even humanity.

3.2. Early Mothering Relations in Pregnancy Period

In the first months of her marriage, Martha decides not to have a baby. She comes to this decision remembering her childhood during which she was "a variety of soft, shell-less creature whose survival lay in the strength of those walls" (*APM* 118). Those "intellectual bastions of defence" that she sheltered are now being implemented for another "creature" that will be integrated into this society (118). Considering that she and her mother do not have any "validity as a person", but are puppets in the hands of a longstanding tragic destiny, Martha sees herself taking the place of her mother:

> a woman horribly metamorphosed, entirely dependent on her children for any interest in life, resented by them, and resenting them; opposite her, a young woman of whom she could distinguish nothing clearly but a set, obstinate face; ... This the nightmare, this the nightmare of a class and generation: repetition. (*APM* 119)

She regards herself and other members of society as prisoners carrying their fatality within them, like the seeds of deadly disease. And she even feels pity for her mother thinking that all this is not her fault and she is the product of the upbringing of this society. Thus, deciding not to have a baby she thinks that she is able to break this vicious cycle that repeats itself over and over again monotonously.

Although Martha tries to stop this recurring nightmare, she finds out that she is over four months pregnant. She feels shocked with the situation she finds herself in and does not want this child and she asks the doctor for an abortion. When he refuses because the baby is about five inches high having eyes, ears, arms and legs, she is thoroughly devastated. The next day, she decides to take a trip to Johannesburg for an abortion, but again, her mother, "against all her intentions", opposes her decision. After the "triumph" of Mrs Quest, she gets into "a strong and seething rage against her mother, her husband, Dr Stern, who had all joined the conspiracy against her" (*APM* 128). Martha`s furious rage is more to something than meets the eye, namely, it is as if an explosion of her conflicted relationship with her mother since infanthood and her attitude against social pressure. While she felt "caged and trapped" even in the first weeks of her marriage, she considered her independence as "precious privacy" which she lately won from her

mother`s furtive questioning, was being threatened by an impertinent stranger" (*APM* 35). Giving birth to this baby, Martha, who comes under the sovereignty of her husband without getting rid of her mother`s pressure, now falls into the trap of the conventional womanhood as a wife and mother; and thus will completely lose her freedom as well as her chance for divorce. Although she has been struggling not to repeat her mother's life, she is now filled with fury, for she cannot evade being a victim of the society just like her mother. She sees the baby as something confined rather than feeling it a part of herself since she neither wants a baby nor desires to be a mother. If we consider her position from a psychoanalytic perspective, we can understand where the roots of her problem lie. Persuasive clinical analyses of Edith Jacobson, Burton Lerner, Raymond Raskin and so forth point out that "wish for a child" or "the need to be pregnant" in certain women is formed out of their early relations with their mothers, as Chodorow describes:

> Her mothering experience and expectations are informed (for the most part unconsciously) by her own childhood history, and her current and past relationships, both external and internal, to her own natal family... A mother`s regression to early relational stances in the course of mothering activates these early constituted internal object relationships, defences, and conflicts. (*TRM* 89)

As we have discussed in the second section, the conflicts and issues in Martha`s relationships with her parents and in her heterosexual relations stem from her preoccupation with preoedipal and oedipal issues and her inability to get rid of ambivalence. And now Martha, who grew up not receiving enough affection and tenderness from her mother and has been preoccupied with this issue since her childhood is unable to treat her own child with maternal affection and does not even want her. Interestingly enough, when she asks her mother about her infancy and how she felt about Martha as an infant, she learns heartrendingly that Mrs Quest did not want her, like Martha, she even wanted to have an abortion. In fact, asking these questions, she wishes "some miracle would occur and her mother would produce a few simple, straightforward remarks, a few words − not emotional, nothing deviating from the cool humorous understatement" that would bring them closer (*APM* 120). But even though she is devastated when she learns the painful truth, she still tries to understand her mother and

feels pity for her. Because she is also a woman who grew up in the same society, she is now a mother and she is well conscious of how difficult and burdensome it is to be both a woman and a mother in this society. So, to hear "a few sensitive and consoling sentences", she asks her over and over again her mother how she felt, and unfortunately, she encounters the fact that Mrs Quest preferred "the delicate boy child to herself" rather than what she wished to hear (*APM* 122). It is no coincidence that her mother`s, and her lack of love and affection towards her daughter who was born as a result of an unwanted pregnancy, now is manifested in the same way in Martha`s relationship with her own child, which is a testimony to the theory of the analysts mentioned above.

A woman`s mothering experience and expectations correlate with her childhood story as well as her current relationship with her family, according to Chodorow. In *The Psychology of Women*, Helene Deutsch also claims that women, whose "self-confidence" is conspicuously shaken during pregnancy, regard their upcoming motherhood as an intimidating obstacle to their own potential development: "Instead of happiness, they have feelings of bitterness, revenge and hatred toward both the man and the still unborn child and of resigned renunciation of their own personal life" (139). As for Martha`s pregnancy, she feels anger towards her husband and her mother. Mother's self-confidence is of vital importance, for Deutsch, since identification between the mother and her child can be materialized in the mother`s womb through the mother-child unity during pregnancy. By having aggressive feelings, Martha cannot achieve identification − which is considered the basis of the identification process in later periods − with her unwanted child during pregnancy. Besides, while a mother must feel and accept the baby in her womb as her own in order to identify with her, Martha thinks of and calls it "the imprisoned thing" (128) or "the creature" (127, 140, 145 et al). She approaches her baby with the instinct that she should protect her instead of loving and embracing her with affection.

> When her mother had left, Martha cupped her hands protectingly over her stomach, and murmured to the creature within that nothing would be allowed to harm it, no pressure would deform it, freedom would be its gift. She, Martha, the free spirit, would protect the creature from her, Martha, the maternal force; the maternal

> Martha, that enemy, would not be allowed to enter the picture. It was as one independent being to another that Martha spoke; and her hands on her flesh were light, as if even this pressure might be an unforgivable imposition. (*APM* 140)

As Deutsch maintains, at times mothers try to protect their daughters from the repetition of their destiny when the bad experiences of their youth reflect in their daughters' lives (*PW 2:* 307), Martha also wants to protect her daughther, Caroline from repeating her fate, which did not bring her fulfilment. She likens this recurrence to "the nightmare repetition" (*APM* 119), "like the obsession of the neurotic who must continuously be touching a certain object or muttering a certain formula of figures to be safe from the malevolent powers, like the person who cannot go to bed at night without returning a dozen times to see if the door is locked and the fire out" (*APM* 96). As Martha took refuge in an intellectual shelter[3] from her mother`s adverse and damaging power in her childhood, she tries to protect her unborn daughter from her own, as the maternal force, as the enemy, from her own mother and all pressures. Because she does not want her child to be exposed to pressure from her family and society. She even thinks that her child must go to a progressive school in which the child would be better off "for a child without any parents at all clearly ha[s] a greater chance of survival as a whole personality" since there would be no parental attempt "to form its mind in any way" (*APM* 140). According to Deutsch, mothers, like Martha, saying "You must not become as I am", reflect their own repressed effort to their daughters with the feeling of self-devaluating guilt (*PW 2:* 308). The emotion of guilt like other aggressive impulses, as Deutsch claims, prevents achieving the "feeling of unity" between the mother and the baby which stems deeply from the pregnant woman`s relationship with her mother (139, 141). This correlation, which stands at the centre of the psychological problems of pregnancy and reproductive function, is related to how the pregnant woman is psychologically dependent upon her own mother. If she is fond of her mother and has no active liability for being free herself, she has no guilty reactions. As for Martha, her opposition to her mother's intervention in the baby's upbringing as she says, "You know, this is my baby" (*APM* 139), and feels guilty later, reveals that she longs for being on her own and free in this period just like

[3] As discussed in the previous chapter

she struggled for emancipation in her adolescence. She actually stands up to all interferences to ensure that the pressure, as "an unforgivable imposition" (140) and mistreatment which harmed her in her own childhood will not harm her child, and prevent the child from developing its free personality.

3.2.1. Identification Process Related to Maternal Capacity

While Martha fights for her own freedom and tries to prevent her daughter from repeating her own destiny, she is also trying to perform motherhood which she has never seen from her mother. Therefore, she is split psychologically, feeling the ambivalence inherited from her childhood:

> She was essentially divided. One part of herself was sunk in the development of the creature, appallingly slow, frighteningly inevitable, a process ... which dragged her back into the impersonal blind urges of creation; with the other parts she watched it; her mind was like a lighthouse, anxious and watchful that she, the free spirit, should not be implicated; and engaged in daydreams of the exciting activities that could begin when she was liberated. (*APM* 136)

Indeed, on the one hand, Martha would like to end the process in which she believes she has a kind of duty or responsibility to prevent her daughter from going through what she has gone through. On the other hand, she does not want to involve herself emotionally in this process. From a psychoanalytic point of view, this is Martha`s merging fantasy without establishing a symbiotic relationship with her daughter. This version of fantasy is termed by Klaus Anger as "pseudosymbiosis" in which "the wish to (re)merge is only a defensive one, usually against feelings of aggression toward the object" as distinct from "symbiosis" (*TRM* 102). As we have mentioned above, Martha`s idea to protect her baby from others, even from maternal Martha, indicates that she is not in a normal symbiotic relationship with her baby, but in a pseudosymbiotic relationship. Chodorow also claims that the pattern of narcissistic extension is more likely to occur in early relationships between mothers and daughters than in mothers and sons. When Caroline was three years old, Lessing describes Martha`s relation to her daughter as follows: "…before Caroline

was born she had seen her as "a baby" merely, something felt in the deep, driving egotism of maternity as an extension of herself and dependent upon her" (*APM* 318). According to the fact that mothers, who see their children as extensions of themselves, cannot empathise with them so their closeness is narcissistic instead of emotional; thus Martha`s fusion with her daughter is considered as just merging fantasy, far from real symbiosis.

While Martha's state of willingness to free herself and not being dependent on her mother is good for not having a kind of pregnancy considered as a "lack of seriousness and dignity" (*PW 2*: 141), the conflicted mother-daughter relationship also raises the problem of with whom, she could identify herself to become a mother. Martha's willingness to free herself and not be dependent on her mother during her pregnancy is an indication that she does not experience "psychic infantilisation" which is being passively dependent on her mother (*PW 2*: 145). However, the conflictual relationship between her and her mother raises the question of with whom she can identify herself in order to become a mother. The destiny of identification with the mother is another determinative factor during pregnancy. In any case, maternal capacity is associated with this identification; as Deutsch claims: "The ego of the pregnant woman must find a harmonious compromise between her deeply unconscious identification with the child, which is directed toward the future, and her identification with her own mother, which directed toward the past" (*PW 2*: 146). As we have discussed above, Martha's negative and aggressive mental state due to the breakdown of marriage, the difficult relationship with her mother, and her unwillingness for having a child, prevents her from experiencing the feeling of unity with the child. In this case, it seems unlikely that she could properly achieve unconscious identification with her child. Regarding her identification with her mother, Martha, who had a difficult relationship with her mother during her adolescence, now tries to get closer to her mother because she deeply longs for the love and affection she had felt the absence of since her childhood at the beginning of her pregnancy. However, she is disappointed as always, and she is even traumatized during the conversation when she learns the fact that Mrs Quest did not want Martha when she was a baby and she preferred her son to Martha. While she needs identification under her mother's affectionate wings at this time in particular in order to achieve motherhood, she

is ostracized by her mother and, unfortunately, is left alone on her journey to become a mother.

3.3. Triangle relationship: Mothering Experiences Relation to own Internal Object-Relationships

Although Martha's psychic balance and sense of unity with her daughter were disturbed during pregnancy due to the reasons mentioned above, she tries to regain this harmony after giving birth and tries to connect with her daughter. The sense of "elation" she feels and her "achievement" of bringing her child safely into the world turns into disappointment with the visit of her mother and husband. When her husband and mother visit her at the hospital, his expressing of his joy and telling her his celebration with 'boy' all night, his proud presence and the smell of alcohol he exudes and her mother`s intrusive and cold attitude make Martha "quiver with anger and frustration" while she desperately needs affection and care (*APM* 186). The same situation is repeating once again as it happened during her pregnancy. As we mentioned above, aggressive feelings, like guilt, impede achieving the "feeling of unity" between the mother and the baby, Deutsch claims (*PW 2:* 139). And the bonding between Martha and her daughter cannot be materialized due to her powerful feelings of "anger and frustration" at this critical stage. In addition to all these negative environmental factors, she cannot believe that she will be a good mother to her daughter even in the very first moments when she holds her baby in her arms. Especially because she is a girl, maternal Martha is anxious about the repetition of her experiences with her mother, heeding "a faint warning voice from the well of fatality" telling her that "a girl child was in the direct line of matriarchy she so feared" (*APM* 189). Instead of feeling tenderness for her, she thinks that "this was a baby like any other ... [she] would certainly grow up to be like these women about her, a dull housewife with no purpose in life but to continue the cycle of procreation" (*APM* 191). She finds herself disliking her baby, even hating her bloated breasts with disgust. In view of Martha`s childhood, we remember her feelings of hatred and revulsion towards ignorant housewives, including her mother. One of those women that she now finds "disgusting" (*MQ* 11) is actually herself and her daughter would surely become one in due time. And

it, arising from Those negative feelings that were engraved into her unconscious in her childhood re-emerge in this way and impact her experience of motherhood. In fact, she expresses her hatred not against her child, but against those housewives as the epitome of herself and her daughter. Here Lessing gives the message that even if she is a child, she can improve herself by reading books and looking at the essentials of society and the way of thinking lasted for centuries from a different perspective. Unfortunately, Martha cannot escape the repetition of that cycle like her mother and other women even though she tried hard and has struggled against this society.

After days and nights of Caroline`s screams, Martha can seize an opportunity to look up at herself with her new identity, Caroline`s mother. She finds herself under "the burden of maternity properly regulated and herself free to see what life might have to offer when authority spoke again" (*APM* 199). While carrying this burden and overwhelmed with the experience she is alone again; her husband, Douglas is not with her and instead of her mother`s support, she finds her constant intervention and pressure regarding both Caroline`s care and the management of the house. She feels "herself to be a hopeless failure; she was good for nothing, not even the simple natural function that every female should achieve like breathing: being a mother" (*APM* 222). Psychoanalysts claim that even though empathy and the sense of the infant as continuous with the self may develop, in part, without the experience of pregnancy and nursing, "the ability to parent an infant derives from having experienced this kind of relationship oneself as a child and being able to regress − while remaining adult − to the psychological state of that experience" (*TRM* 87). On a theoretical level, a boy or a girl who has taken part in a "good-enough" mother-infant relationship can gain the relational base of the parenting capacity. T. Benedek considers the child`s early relational experience with the mother as readiness for being/acting as a parent:

> When the infant integrates the memory traces of gratified needs with his developing confidence in his mother, he implants the confidence in his wellbeing, in his thriving good self. In contrast, with the memory traces of frustrating experiences, he introjects the frustrating mother as the "bad mother" and himself as crying and frustrated, as the "bad self" (1960, 10)

As we have analysed in the previous chapter, here it is again confirmed that Martha has not participated in a good-enough mother-infant relationship in her infancy; even though she has developed a sense of empathy towards her baby during pregnancy, she feels as a hopeless failure of being a good mother because the fact that her ability for parenting has not been formed then. Chodorow, relying on Winnicott, Benedek and Alice Blaint, also claims that women get gratification from performing their maternal duty because of experiencing oneness with their infants or experiencing it as continuous with themselves, instead of getting pleasure from the care of her, Martha does not want to take care of her daughter, cannot bear her screams, and sometimes even feels hatred for her. Her difficult experience stems from her lack of "maternal empathy" which is the base of "good-enough" mothering (*TRM* 85). In "The Theory of the Parent-Infant Relationship", Winnicott claims that the infant needs an environmental provision at this stage when "absolute dependence" exists psychologically (591). This environmental provision can meet physiological needs and can be reliable if maternal empathy is present. Namely, mothers who have these qualities can be enabled to provide "good-enough" care. As we have mentioned above, because of being incapable of parenting, which arises from not participating in a good-enough mother-infant relationship herself, Martha cannot supply good-enough care for her daughter. As correlating good-enough mothering with maternal empathy, Winnicott also claims that it originates from proper identification:

> The important thing, in my view, is that the mother through identification of herself with her infant knows what the infant feels like and so can provide almost exactly what the infant needs in the way of holding and the provision of an environment generally. Without such an identification I consider that she is not able to provide what the infant needs at the beginning, which is a live adaptation to the infant's needs. (594)

As it is explained, physical holding is essential as the basis of holding and of environmental provision in terms of relational experiences and identification between the mother and the infant as e it is not only physical affiliation, but also a way of showing the infant her love for it. Considering Martha`s relation to her new-born baby daughter, it is seen that she finds herself disliking her and wishes she had never had a baby at all. That

is to say, she is unable to convey the feelings of love and empathy to her own child on account of "some unconscious investment" from her preoedipal issues concerning her mother is reactivated (*TRM* 204). For Winnicott, the mothers who cannot hold "quickly produce in the infant a sense of insecurity, and distressed crying"; we do observe this situation occur after the birth when baby Caroline continuously screams for food as she needs to establish her first object relationship and her "first experience of instinctual gratification" (Winnicott, 591). She soon lets the breast go without protest and takes the bottle. Martha, on the other hand, now feels free again; she is freed from the burden of breastfeeding and thinks that peace has finally been achieved. In fact, contrary to her opinion, Caroline rejects her mother`s breast as a consequence of the failure of her first relational gratification. Winnicot explains this situation as follows: "[t]he creative gesture, the cry, the protest, all the little signs" of missing the mother confronts the infant with two alternatives ─ "either being in a permanent state of regression and of being merged with the mother, or else staging a total rejection of the mother, even of the seemingly good mother" (592).

According to Dinnerstein, in the stage of symbiosis, the sentiment bonding the infant to the caretaker is governed by the infant`s feeling of staminal need and what is more, by the caretaker`s "passionate nurturing response to that need" (*MM* 54). Chodorow also claims that a sense of loved self in relation to a caring mother is developed by "satisfactory feeding and holding" (*TRM* 78). Otherwise, inasmuch as maternal care is unsatisfactory, the infant presumably assumes itself rejected. In this case, the infantile ego continues in the state of being preoccupied with this negative experience that is "unresolvable and interferes with the ongoing need for love" (78). This situation evokes the relationship between Martha and her mother that is recreated and re-lived in the same way between Martha and her daughter: Just as Mrs Quest confessed that "I half starved you for the first nine months of your life... No wonder you never stopped crying day or night" (*APM* 122); now she says "I suppose you've been starving her as I starved you" (199). As it is clearly seen, the unsatisfactory feeding and holding which results in the "discharge of screaming" (Winnicott, 592) day and night in the negative experiences of Martha and now of her daughter. Although Martha and her mother think that their

children`s continual crying is due to the lack of milk, this is, for psychoanalysts, the result of the infant`s sense of insecurity derived from unsatisfactory care of the mothers who lack maternal empathy and are unable to provide what the infant needs. The description of Martha`s attitude towards her daughter and the baby's reaction through cries and screams after weaning and switching to baby formula is revealing:

> Martha drank tea and painfully did not care that Caroline would not eat.., she had forced herself, and with an effort that exhausted her, not to care about Caroline's eating. She must break this bond! That was how she felt it: as something compulsive and deadly that would most certainly affect the child's whole future. So Martha no longer cared...sitting away from her on the other side of the room, not listening to her cries of rage and shrieks of defiance...She paddled her hands in a lake of soiled milk and rubbed them in her hair, singing out her defiance. And suddenly Martha became a whirlwind of exasperation. (*APM* 254-5)

An infant may feel "invulnerable and all-powerful", as Chodorow claims, because of introjecting or taking as an internal object, a maternal image that can nourish and protect it; otherwise, it is likely to feel "rejected and alone", because of taking as internal object "an image of her as rejecting and denying gratification" (*TRM* 42-3). Since Caroline's emotional and physical needs cannot be met adequately, she feels rejected and tries to cope with the lack of control, anxiety and helplessness, according to Chodorow. In other words, the infant's internalization[4] of aspects of its relationship with the mother while being experienced as burden mostly brings about "splitting off and repression of that part of the ego", and early separateness in this period poses a threat not only to anxiety but its "sense of existence" (*TRM* 59-60). Martha thinks that the reason for Caroline`s incessant crying is related to eating and that she must break the bond with her and leave her alone. So, in this period she separates too early from the infant. However, Caroline`s cries stem from the absence of satisfaction and the sense of insecurity and she deals with her anxiety and helplessness by getting defensive. Martha feels "a web of tight anxiety" between her and her daughter (*APM* 252). In the circle of tension, Caroline projects her anxiety onto

[4]Introjection and identification are both forms of internalization; those processes transform the subject's real or imagined regulatory interactions with his environment and real or imagined characteristics of his environment into internal regulations and characteristics (*TRM* 43).

her mother who feels it in every limb. Winnicott emphasizes a sense of anxiety of the early period which is constituted by threats to the development of "true self" and leads to developing a "false self" (590). "True self" or "central self" is the capacity to "experience oneself as an effective emotional and interpersonal agent", whereas a false self arises out of "conformity or adaptation" to, or revolt against, the insufficient environment (*TRM* 60). As we have observed that as Caroline develops the "false self", Martha did not develop the "central self": she still has an unresolved relationship with her own mother and a rebellious attitude towards her from childhood and, therefore has not been able to experience herself effectively in emotional and interpersonal relations.

Dinnerstein identifies the child in the stage of symbiosis as "a helpless, immobile being for whom swing between limitless anxiety and total bliss depend upon outside succour" since the emotional bonding of the infant to the caretaker is managed by the infant`s feeling of staminal need and what is more, by the caretaker`s "passionate nurturing response to that need" (*MM* 54). We have seen the very sense of ambivalence of Martha which has not been resolved since her childhood concerning her child:

> She was saying to herself, as she wiped off milk and grey pulp, Oh, Lord, how I do hate this business, I do loathe it so. She was saying she hated her daughter; and she knew it. Soon, the hot anger died; guilt unfailingly succeeded. Outside... Caroline was cheerfully gurgling and singing to herself. Inside the room, Martha was seated, tired and miserable. Her heart was now a hot enlarged area of tenderness for the child whom she was so lamentably mishandling. (*APM* 255)

As we have discussed in the first chapter, being ambivalent and failing to "resolve [this] "ambivalence" (Flax, 2002, 1040) originates from the current sexual and gender arrangements in which the mother is the primary caretaker, according to Dinnerstein. For this reason, she suggests that "[t]he early mother's apparent omnipotence, then, her ambivalent role as the ultimate source of good and evil, is a central source of human malaise: our species' uneasy, unstable stance toward nature, and its uneasy, unstable sexual arrangements, are inseparable aspects of this malaise (*MM* 124). Flax explains that as the infant ascribes independence and omnipotence to her mother while registering its helplessness, this affiliation or experience produces "the power of mother/woman in our

species' collective unconscious" (Flax, 2002,1046). When we consider Martha`s unresolved ambivalence and her ambivalent attitude towards her daughter together, several issues arise that need to be analysed. Namely, it clearly seems that Martha, both as a mother and a daughter, has become the victim of the prevailing system: as a daughter, she has had a relational preoccupation with her mother. On the other hand, while continuing her life with unresolved problems, she also shoulders the responsibility of being both a wife and a mother in the male-dominated system. Analysing the situation of Martha who feels trapped due to both the unresolved problems with her mother and the repetition of her own childhood experiences reveals how insoluble and devastating problems children, especially girls, have to deal with and live within this society. Taking all this into account, it confirms the account of Dinnerstein that the early mother's unlimited power and authority and her ambivalent behaviour is the origin of "human malaise" (*MM* 124).

According to Chodorow's account, while defending against feelings of helplessness and ambivalence, the infant may break up "its perception of her [the mother] and internalize only the negative aspect of their relationship" or internalize the whole relationship repressing only its negative aspect (*TRM* 70). Considering the importance of early infantile experience in relation to the infant's psychic structure formation, Benedek's description is noteworthy. She argues that the infant is instilled with confidence when integrating "memory traces of gratified needs" whereas with "the memory traces of frustrating experiences" she/he unconsciously integrates the disappointing mother as a "bad mother" and her/himself as a "bad self" (1960, 10). Thus, introjecting the frustrating experiences of the infant implants the core of ambivalence in his/her psychic structure. These primary experiences with the mother are more important for both the girl and boy children, as Chodorow claims, because they establish the child's future relationships with his/her mother, indirectly his/her personality and the parental manner of them as individuals.

Although the primary ego structures, arising from the initial experience of early infancy, are crucial for both sexes, women are more liable to "remain bound up in preoedipal issues in relation to their own mother" than men and have an unconscious

inheritance to reactivate them (*TRM* 204). So, mothers experience a double identification both as a mother and as a child. By identifying with their mother, they achieve ego capacities and a sense of responsibility for mothering children. As women's identification with their mothers encourages an empathic relationship with their infant, it also reactivates the parent`s own conflicts and experiences of the same period which influence their behaviour and attitudes. The preoccupation with the issues of primary identification just like conflicts with their mother ("internal and real") may cause "overidentification and pseudoempathy based on maternal projection rather than any real perception or understanding of their infant`s needs" (205).

3.4. Nightmare of a Class and Generation: Repetition

Rejecting to acquiesce to the Jungian versions of motherhood (Good and Terrible) as the only foundation for contemporary women`s identity formation, Lessing demonstrates that a woman`s destiny is not "to accept her femininity in identifying with her womanhood" (Rosen 55). She wants to convey her readers the idea that a contemporary woman should not condemn herself to this destiny by allying herself with feminist theoreticians such as Mitchell, Chodorow, Dinnerstein and Rich who all agree with the presumption that social relations that emerged in the patriarchal system are in charge of women`s feminine identity and psychic predestination. Martha, as her mother who became "a bourgeois matriarch" despite her attempt to escape from being the Terrible Mother, experiences the "nightmare of repetition" (55). Unlike her mother, she struggles to destroy the Winnicott's "bad mother" recreated unconsciously by her own mother, but unfortunately fails and has to suffer the consequences of the same feminine fate.

The author identifies the inability of women and men to decide and act in their personal relationships free from anxiety, worry and fear associated with their parents as "the grip of the great bourgeois monster, the nightmare repetition":

> It was like the obsession of the neurotic who must continuously be touching a certain object or muttering a certain formula of figures in order to be safe from the

> malevolent powers, like the person who cannot go to bed at night without returning a dozen times to see if the door is locked and the fire out. (*APM* 96)

In the book, *Doris Lessing: The Poetics of Change*, Gayle Greene states that the nightmare repetition symbolizes "the stalemate" in which no progression or improvement can be made. Martha will actually do something "new" in the course of *The Children of Violence* to overcome this grip where everyone is stuck, not as she thinks she desires, "through the dramatic crises and resolutions she has come to expect from fiction, but by means of a slow, painful process through each stage," observes Green (42). Lessing later adds: "If you start something, get on a wavelength of something, then there is no getting off, getting free, unless you`ve learned everything there is to be learned−have had your nose rubbed in it" (*FGC* 150). Similar to the symbols of "the nightmare repetition", Lessing also draws on the phrases of the wheel(s) thirty-five times, such as "the circling of the great wheel" (30), "the driving wheel" (173) and of cycles and circles of all sorts − "the great dragging circle of lights" (36), "the cycles of procreation" (163), "the cycle of birth" (317), "cycle of anxiety" (319), "cycles of guilt and defiance" (215), "the circle of women" (268, 270, 273, 290) "cycle of determination" (218) in the novel. Greene correlates these expressions with "imagery of nets, webs, cages, bonds, traps (28, 81, 91, 95, 99, 137, 201, 202, 250, 266, 337) to suggest (as such images do in *The Orestia*) 'a sense of appalling fatality' (34)" (Greene 44).

Lessing describes "fatality" as a deadly disease in which several people condemn themselves to death by feeding the seeds of it within themselves:

> ...as if neither she nor her mother had any validity as persons, but were mere pawns in the hands of an old fatality... She saw herself sitting where her mother now sat, a woman horribly metamorphosed, entirely dependent on her children for any interest in life, resented by them, and resenting them; ... and beside these women, a series of shadowy dependent men, broken-willed and sick with compelled diseases. This the nightmare, this the nightmare of a class and generation: repetition. (*APM* 102-103)

Considering the reproduction of mothering, Chodorow highlights the psychoanalytic view that early experiences belongings to members of a certain society conduce to form "typical personalities organized around and preoccupied with certain relational issues"

(*TRM* 51). Lessing, concurring with the same view, describes it as a fatal disaster in which individuals brought up in a particular society, especially mothers and fathers, unconsciously, and sometimes consciously ill-treat their children in the same period as they were treated by their parents − even though they felt disturbed and opposed to this − and this is repeated over generations. As Chodorow suggests that "the structure of the family and family practices create differential relational needs and capacities in men and women" (51), and Lessing portrays how the personalities of men and women are shaped, and how they are raised as dependent or partially dependent individuals, as mentioned above.

As another representative of "the nightmare of repetition", "the cycle of procreation" (*APM* 163) reveals more clearly the differences in relational issues of women and men`s upbringing in this society. Since this repetition leads women to be mothers, "then become their mothers" (Greene 45), it lays the foundation stones of the asymmetrical structure of the family in which "women in their domestic role reproduce men and children physically, psychologically, and emotionally" (*TRM* 209). After giving birth to her daughter, Martha just imagined that "[s]he would certainly grow up to be like these women about her, a dull housewife with no purpose in life but to continue the cycle of procreation" (*APM* 163). Personifying Martha who "found herself disliking the child, hating her swollen breasts, and filled with disgust at the way milk flowed over", Lessing manifests her hatred, not for the new-born girl, in the exemplar of her for the position of women in the social and family structure in which the existing cycle continues. This reproduction of mothering, which Lessing regards as a "fatality" (*APM* 102), is associated with "the contemporary social organization of gender and social organization of production" (*TRM* 208), as explained in the following passage:

> Women's mothering also reproduces the family as it is constituted in a male-dominant society. The sexual and familial division of labour in which women mother creates a sexual division of psychic organization and orientation. It produces socially gendered women and men who enter into asymmetrical heterosexual relationships; it produces men who react to, fear, and act superior to women, and who put most of their energies into the nonfamilial work world and do not parent. (*TRM* 208-9)

According to some feminist theorists, child-rearing arrangements are the main constituents in the formation of gender identity and the "origin and replication of male-dominant gender relations", as Jane Flax states (*TF* 157). Chodorow and Dinnerstein both claim that current gender arrangements produce and are produced by a sexual division of labour because this sexual division of labour determines the child-rearing and lactation as a considerable pretext in creating of society which forced women to be the primary responsible person for the care of a child, as discussed in Chapter 1. A similar situation is seen in Martha's marriage where she, as a mother, is more involved in interpersonal relationships whereas Douglas, as a husband and a father, hardly takes part in familial relationships. This case originates from both Martha's and Douglas' asymmetrical structures of family in which women are obliged to take care of children and are the keeper of domestic tasks but men are prepared for participating in a male-dominant family and society. This also produces the subordination of women and male domination. Martha, who had been fighting for her freedom since her adolescence, is very much aware of this situation and its consequences. According to both Chodorow and Dinnerstein, the only solution for breaking the cycle is shared parenting; if men participate actively in childcare, they would not bind up with "denial" of dependence and devaluation of women and women would be less concerned with individuation and children would not foster "fears of maternal omnipotence" (*TF* 163). However, since Martha cannot resolve the chaos in her own family, she finds the solution in leaving her daughter and her husband to gain her freedom and protect her daughter from her own potential maternal harm. Although this is not a healthy decision for Caroline, it is actually a possible decision for a young woman who has been left alone in a swamp of problems produced by her family and society. In this case, Martha thinks, it will be less harmful for her daughter to grow up away from this unhealthy familial environment: For Caroline, growing up away from her mother is better than being traumatised as a result of the unfavourable relationships of her unhappy parents during her developmental stage.

3.5. Matrophobia as a Result of Patriarchy's Policy

The term "matrophobia" was coined by poet Lynn Sukenick in her article, and was subsequently utilized by feminist maternal scholar Adrienne Rich in her book *Of Woman Born: Motherhood as Experience and Institution*. Rich is the first feminist, according to L. O`Brien Hallstein, to scrutinize motherhood politically in white second-wave feminism by politicizing motherhood to bring it to the frontbench of feminist social criticism (24). Andrea O`Reilly describes the book as the first and the best feminist book on motherhood and mothering since it "draws from the disciplines of anthropology, feminist theory, psychology, literature as well as narratives of Rich`s personal reflections on her experiences of mothering" (1). Rich, who is the first feminist to investigate "an early social constructionist view of motherhood", suggests that motherhood is essentially a social state rather than a biological obligation and thus opens the road for future feminists to consider a different way "about the assumed natural connection between motherhood and femininity" (Hallstein 25).

A. Rich describes matrophobia as "the fear not of one`s mother or of motherhood but of *becoming one`s mother*" (235). The fear stems from the fact that countless girls see their mothers as having taught them to sacrifice and hate themselves. This leads girls both to struggle for freedom and to hate and reject their mothers. However, the rise of this hatred of the mother to the degree of matrophobia involves profound reasons which bring to mind Martha`s matrophobia as well. Rich, then, defines matrophobia "as a womanly splitting of the self, in the desire to become purged once and for all of our mother`s bondage, to become individuated and free" (236). Splitting of the ego, for psychoanalysts, is the defence mechanism executed through splitting good and bad aspects and projecting all bad ones onto the mother by adolescents in order to achieve independence and individuation. Rich considers the mothers as the victim as well as the obstacle for their daughters` identification by illustrating, particularly, the psychological state of Martha "who has felt devoured by her mother" (236). Concerning her fear of becoming a mother, she writes:

> When her mother had gone, Martha cupped her hands protestingly over her stomach and murmured to the creature within it that nothing would deform it, freedom would be its gift. She, Martha, the free spirit, would protect the creature from her, Martha,

> the maternal force; the maternal Martha, that enemy, would not be allowed to enter the picture. (*APM* 111)

Emphasizing the more fateful magnitude of the rupture in mother-daughter attachment in the light of the daughter`s identity formation and its effects on her life, Rich analyses the deep roots of "the essential female tragedy" which is described as "the loss of the daughter to mother, the mother to the daughter" (237). This female tragedy is clearly seen in the fractured relationship between Mrs Quest and Martha who has been yearning for "a woman`s nurture, tenderness, and approval, a woman`s power exerted in our defence, a woman`s smell and touch and voice", Rich claims (224). According to her, a girl needs her mother's affection, warmth and love as well as her strength and power to form a right personality. Although Martha did not receive her mother's support and affection, she struggles to transform herself, as if "she has to embody the social and psychic conditions of the modern woman's dilemma" (Rosen 56).

Exploring the complicated and conflicted mother-daughter relationship, Rich exposed the considerable fact that motherhood is "a socially constructed form of patriarchal control of women" and also a political rather than biological necessity that is executed for the interests of patriarchy or of men (Hallstein 24). In other words, patriarchal attitudes "trivialized" and "minimised" the mother-daughter relationship because the strong and intense relationship between them have deeply threatened men (Rich 226). Therefore, matrophobia develops in the atmosphere of this overbearing system that has created a contradictory and paradoxical mother-daughter relationship in which neither mothers nor daughters can understand or be forgiving to one another according to the description by Rich. Lessing described precisely this condition concerning Martha's need for an affectionate, warm, strong and supportive mother figure for developing as an individual. However, Mrs Quest, who tries to manipulate Martha according to her own beliefs and thoughts, is incapable of understanding her daughter`s needs and desires. Nevertheless, as an enlightened adult woman and a mother herself who experiences the same troubles and difficulties in this society, Martha then recognises that her mother`s destiny is determined by patriarchy through restricting her liberty and her life to the domestic sphere. In this sense, her mother's quest for becoming a "good

mother" is actually discontinued her own mother's early death, and her efforts did not yield results, and then she became − the woman "whose erotic nature has been transformed into a destructive will for power − a bourgeois matriarch" (Rosen 55). Rich`s description of a mother victimized within the bounds of this society can be illustrative regarding the position of Mrs Quest and her daughter: "If she had tried to be a "good mother" according to the demands of the institution and had thereby turned into an anxious, worrying, puritanical keeper of our virginity"; or if she had simply left us because she needed to live without a child--whatever our rational forgiveness, whatever the individual's mother love and strength, the child in us, the small female who grew up in a male-controlled world, still feels at moments, wildly unmothered" (225). Lessing portrays her mother in a similar manner:

> Her mother entered with the oil lamp, for it was dusk, and exclaimed, 'My dear, I was worrying, and you don't even tell me you're home.'
>
> 'Well, there's no harm done, safe and sound and still a virgin.' (*MQ* 62)

However, Marta has needed her mother`s confidence, strength and approval rather than this kind of protection involving anxiety and worry. Unfortunately, Mrs Quest is unable to understand of how her behaviours and attitudes towards her daughter have hazardous effects on her psychological state and her future life. Considering these factors, as Rich claims, "a small girl who grew up in a male-controlled world, still feels, at moments, wildly unmothered" (Rich 225).

Feeling "unmothered", as Rich states, may lead the woman to look for mothers throughout her life and even may look for them in men. Besides, she may lead her life demonstrating her strength in the "mothering" of other people, "mothering men, whose weakness makes her feel strong, or mothering in the role of teacher, doctor, political activist, psychotherapist" (243). Therefore, realizing her mother`s powerlessness or restricted power and lack of strength primarily gives rise to matrophobia, according to Rich. In other words, the daughter's rage towards her mother − which may have lasted till the end of her life − most likely stems from her mother's placing herself in an inferior position, accepting to submit "whatever comes" (243-44). Deborah D. Rogers, in her

book *The Matrophobic Gothic and Its Legacy: Sacrificing Mothers in the Novel and in Popular Culture*, also emphasizes the contingent effect of "daughters` resentment of maternal submission, exclusion, or sacrifice" on matrophobia (6). As it is seen, matrophobia is mostly embedded in "the daughter's perception of maternal powerlessness or of maternal power derived from complicity with a patriarchal system that denies both mother and daughter autonomy" (Kella 2). In the novel, this case comes to the foreground in an ambivalent position: while Martha feels anger at her mother`s compliance and powerlessness, she struggles to escape her mother`s authoritarian attitude. Strengthened by intellectual defensive strongholds as a child, now, after her marriage, Martha saw herself as a "soft, shell-less creature" (*APM* 102) dependent on the strength of these walls. She thinks too much and likens herself and her mother to puppets in the hands of an ancient fate that had no validity. Nevertheless, she does not want to be "narrow, conventional, intolerant, insensitive" like her mother (40). While she imagines herself sitting where her mother once sat, she does not want to be a woman transformed, dependent on her children, resenting and being resented by them. It is the reason why she was so strongly unwilling to have children in her marriage. This intense rejection of becoming a mother refers to matrophobia: The fear of becoming a mother like her mother. Thus, matrophobia as a concept finds embodiment in Martha's experience once she becomes a mother herself and explains her negative feelings towards the baby, her failure in bonding with her daughter and the underlying psychological reasons are rooted in her childhood in her relationship with her own mother.

CHAPTER 4

Reaching Wholeness: *A Ripple from the Storm, Landlocked, and The Four-Gated City*

4.1. Rebirth of Martha: Commitment to Communism

Martha leaves her daughter, her husband and the conventional life and joins the communists to cease "the nightmare of repetition" and to strive for her own liberation at the end of the second novel, *The Proper Marriage.* The second novel of *Children of Violence* ends with a breakaway as is the first novel *Martha Quest* which ends as she moves to town at the age of eighteen leaving her family behind and ready for a new beginning in her life. Martha tells her daughter that "You'll be perfectly free, Caroline" and thinks that she is setting her free (*APM* 363). Though she forces herself to keep her daughter out of her mind , she feels deep, impersonal pain, and longs for her. She considers this "acute pain" (*RS* 26) as an enemy that seems to watch for her weak moments because she is being swayed "by violent and conflicting emotions, vulnerable to a tone in William's voice, or the sight of a small child playing on the grass verges of a street" in the course of the divorce (29). Although she suppressed her feelings and chose to leave her daughter, now she is more in love with William than she had ever been and these real emotions weaken her and she has ambivalent feelings again as she experienced before. However, in the spirit of rejoining the group and her friends, she dismisses the thought of Caroline and Douglas from her mind for the sake of her freedom.

At the end of *The Proper Marriage*, thinking that she has been cheated by "an organized and cynical group who consciously devoted themselves to deceiving her and her generation out of their birthright", Martha was filled with "anger" and the feeling of "revenge" (*APM* 305-6). She also felt "futility", because she becomes fearful of reading literature which not only has representations of autonomous bourgeois personhoods revealed themselves to be a series of repetitions, but these representations threaten to repeat themselves in her own life, and then, like the transferrable and self-reflexive feeling of resentment, to repeat themselves in the fiction being written about her (Brazil 52).

However, for the sake of the struggle to create "a new world", Martha commits herself to Communism "like a birth" or an "ideal to live" (305). Through the usage of Marxist theory, she believes that her youthful dream of the ideal city is coming true; first and foremost, she quests for her "own wholeness in the ideological union of belief and action" (Whittaker 48). Giving up "everything", her family, her daughter, and her husband, she is prepared to dedicate herself to "the cause of freeing humanity" (*RS* 33). This process causes a leap in her personal development as her own struggle for independence is connected to her quest for the freedom of humankind. To move forward on this path, Martha must first get rid of the preoccupations and the bad memories concerning her past, her childhood and her brief married life. In this sense, she realizes that she is being cut from the past which is described "as a record of misery, brutality and stupidity" whereas she shares the same state of "joy and release" with her communist friends (*RS* 57). While feeling "a comprehensive compassion: for the pitiful past" (57), she visualizes "the moments of illuminations" (*MQ* 52, 60, 61, 206) from her childhood when she perceived the irrationality of the social system within those borders, not outside.

4.1.1. The Lack of Sense of Belonging

Experiencing these feelings gives her moral strength because being trusted and supported by someone is a feeling that her parents have not given her but that she has always known that she needed since early childhood. The sense of belonging, which is "among the basic human needs and sources of motivation" (Kolesovs 1) and defined by Hagerty, Williams et al, has two aspects: "(1) the experience of being valued, needed, or important with respect to other people, groups, or environments, and (2) the experience of fitting in or being congruent with other people, groups, or environments through shared or complementary characteristics (1996, 236). Considering these attributes, it clearly seems that Martha's need for being regarded, esteemed or loved can be satisfied through her relationship with the group of communists. Indeed, this fact most likely becomes the principal reason for the aspiration for joining the group. Because the sense of belonging

is a constituent element of personality and psyche development in relation to other from childhood to adulthood, Kestenberg and Kestenberg observes that "As the child grows, he develops a sense of belonging not only to the family, but to the community, the nation, and a cultural group." (1988, 536). While Martha is trying to acquire this sense of belonging she should have developed toward her mother, her family and her surroundings as a child, she naturally experiences ambivalent feelings:

> Martha considered it from the depths of her anxiety-ridden dissatisfaction with herself, which made her ready to range herself with anybody who criticized her. But the other side of her perpetual stern rejection of what she was now, was the image of what she wanted to be: to match this image with any of the men in the group was enough to make her reject them entirely. (*RS* 94)

As Hagerty, Williams, et al. discuss the studies that supported "an inverse relationship between belongingness and anxiety" (1992, 173), then Hagerty, Lynch-Sauer, et al describe the elements of "heightened interpersonal skills, self-efficacy leading to adaptive behaviour under stress, lower anxiety, positive self-image, positive expectations of interactions with others, and a positive view of others' adjustment" as the attributes of the sense of belongings (1996, 237). In contrast to these characteristics considered as the outcomes of the sense of belonging, Martha has been suffering from the state of "anxiety" (*RS* 85, 92, 94, 102, 118, 187). Referring to Albert Bandura's work, *Self-efficacy: The Exercise of Control* (1997), P. Muris states that while low self-efficacy may prevent the person from forming of positive social relations that provide satisfaction, and then may also increase anxiety and depression in the course of controlling "negative thoughts", the lack of social efficacy render people think that "they cannot meet others' evaluative standards and this is likely to enhance anxiety in social situations" (338). Considering these narratives, we can determine that Martha was unable to establish positive relationships in the community and that these relationships could not make her satisfied and happy due to her lack of a sense of belonging and indirectly low or lack of self-efficacy. However, even when she wants to belong to a group, she experiences deep

anxiety with dissatisfaction because what she wanted to be and what she thinks she she is are different.

4.1.2. Disillusionment with Restoring own "Wholeness"

Martha looks for her "own wholeness" within the ideological community (Whittaker 48), thinking that: "Any real man would be able to see what I could be and help me to become it, and all these tom-tiddlers in the group" (*RS* 94). It exposes a need for identification with the "Other", which is also the formation of "Jungian subjectivity" used as a kind of therapy, called "Jungian therapy" (Gullatz 705). It seems that Lessing, who has familiarity with Jungian theory, like a therapist, inspires her character in her quest for identity and guides her on how to proceed. Namely, in his book *The Archetypes and the Collective Unconscious* (1969), Jung argues that individuation is not just a procedure concerning identity but it refers to "the process by which a person becomes a psychological "individual," that is, a separate, indivisible unity or whole" (275). In other words, in the course of self-actualization, the contrary components of human nature – "man's animal and human nature, consciousness and the unconscious, the diabolic and the divine" − are included in a unifying experience of "mystical immanence" (Gullatz 700). To clarify, the main components of the psyche are the ego, the personal unconscious, and the collective unconscious according to Jung. The ego refers to the conscious mind which consists of memories, feelings and thoughts, whereas the personal unconscious denotes "the state of repressed or forgotten contents" (*ACU* 3). This layer is based on the collective unconscious described as "a deep layer" which comprises "a common psychic substrate of a suprapersonal nature" contrary to the personal psyche (4). The context of the collective unconscious, in addition, is known as "archetypes". The archetype of the self symbolizes wholeness, which is considered a form of individuation and is not only the main purpose of the therapeutic process but also "a religious goal of Jung's psychotherapeutic system" (Smith 3). Thus wholeness refers to "a synthesis of the ('divine,' i.e., not yet humanized) unconscious and human consciousness" (*ACU* 166). Therefore, in the novel, Lessing leads her protagonist to self-realization and enables Martha "to restore a vision of inner wholeness, prefigured in the collective unconscious

by an underlying archetype, the self", as Gullatz states (705). Martha firstly considers that marriage or a love affair with a man who enables her to get her "self" is the only way of achieving inner wholeness:

> If the man goes away there is left an empty space filled with shadows. She mourns for the temporarily extinct person she can only be with a man she loves; she mourns him who brought her 'self' to life. She lives with the empty space at her side, people with the images of her own potentialities until the next man walks into the space, absorb the shadows into himself, creating her, allowing her to be her 'self' – but a new self, since it is his conception which forms her. (*RS* 42)

The author reveals that Martha, both as an individual and as a woman, lacks the self-efficacy discussed above while seeing and relying on a man as an indispensable factor in her individuation process. This lack of self-efficacy also brings negative feelings – anxiety, "loneliness", and being "irritated with herself" (42). Those negative emotions might induce "the growth of an extraordinarily unpleasant and upsetting emotion, a self-mockery, a self-parody," in her state of mind (*RS* 235). This kind of self-consciousness of Martha, self-reflexivity − "the conscious turning of the individual toward himself…, a process that includes both self-knowledge and self-monitoring" (Pagis 266) – produces the problematic situation in her differentiation between subjective and objective expression, individual and collective according to K. Brazil. However, to overcome the "individual versus the collective dichotomy" (Whittaker 37) and then achieve the objective of wholeness that Lessing demands, she endeavours to dissipate "by first dispersing her individual feelings into 'impersonal' flow, and then by separating herself into a collective of emotions acting on the stage that is her self" (Brazil 51).

Considering to restore "her own wholeness by resting in imagination on the man who would enter her life and make her be what she knew she could be" (*RS* 239), Martha got married to the group leader, Anton. As a result of her unsuccessful marriage with him, she decides to separate, since Anton is not able to become a "man who must surely be somewhere close and who would allow her to be herself" (266) as she has dreamt and hoped. Simultaneously, she experiences disillusionment with the disbandment of the Communist group. She again feels herself isolated or lonely and she has refrained from

the moments which has “a pleasurable pain,..which she succumbed to it made her irritated with herself” (43). She is drawn with the “sense of futility” (270) analysing and understanding that neither communism nor a man can give her “a new self” (42). Lessing here demonstrates that depending on and expecting someone or a group to fill the empty space inside, to bring her a new personality is not the right way to achieve individuation both as a person and a woman.

4.2. Journey of Salvation: Interpretation of Dreams

While discussing the protagonist’s quest for achieving individuation, it would be worthwhile to analyse her dreams and nightmares that have been with her since her childhood. Similarly, in Jungian theory, Lessing dwells upon not only the conscious minds of her characters, but also their unconscious minds through “visions, sexual ecstasy, sudden irrational thoughts, or dreams” (Whittaker 12). Utilizing symbolic devices stem from the author’s need for different forms of expression to transfer her inspiration involving different dimensions and extensive consciousness like several post-modernist writers (76). She has frequently expressed her uneasiness about the inadequacy of language, particularly concerning “its inability to communicate the richness of dreams and other manifestations of deeper levels of consciousness” (Kaplan 540). Lessing also preferred to follow a developmental and evolutionary path, especially with regard to female characters, by referring to symbols that have their basis in Jungian theory. In this way, not only she has aroused considerable interest in her readers as if she is solving a puzzle but also has encouraged the readers to get individuation themselves, like the characters she personifies, supporting them with psychological counselling. Lessing affirms this attitude with her notion about dreams:

> Dreams have always been important to me. The hidden domain of our mind communicates with us through dreams. I dream a great deal and I scrutinize my dreams. The more I scrutinize the more I dream. When I’m stuck in a book I deliberately dream. I knew a mathematician once who supplied his brain with information and worked it like a computer. I operate in a similar way. I fill my brain

> with the material for a new book, go to sleep, and I usually come up with a dream which resolves the dilemma. (Sucenick 530)

4.2.1. Analysing Archetypal Symbols

In *The Children of Violence*, Martha's dreams are worth analyzing in terms of the hidden sphere of our personality supposed to discover, of resolving the problems that needs to be explored in search of the solution of problems. It cannot be a coincidence that Martha' surname is Quest, which is emphasized by many critics. Eve Bertelsen also claims that the myth of the 'Quest' seems to incorporate several variations of "Bildung or evolutionary idea" internalizing the symbols of "trees", "rooms" and "houses" (31). In the first novel, describing Martha "like a bird flitting from branch to darkening branch of an immense tree; but the tree rose as if it had no trunk, from a mist", Lessing points out the process explored, elaborated and eventually discovered by Martha, by herself without any guide (*MQ* 225).

Through her journey of quest, as she pertinaciously reads and reads "from book to book" (225) for discovering herself, she tries to interpret her dreams as "a task" that is expressed evidently by the author in the fourth novel of the series, *Landlocked*, as follows:

> Martha's dreams, always a faithful watchdog, or record, of what was going on, obligingly provided her with an image of every position. Her dream at this time, the one which recurred, like a thermometer, or gauge, from which she could check herself, was of a large house, a bungalow, with half a dozen different rooms in it, and she, Martha … moved from one room to the next, on guard. (*L* 20)

As a measuring device or an indicator, her dreams lead Martha to examine herself and tells her "what she might expect" (*L* 21). Employing the archetypal symbol of the unspecified number of rooms refers to Martha's disintegrated/fragmented mind. While moving from one to the other she holds herself together and "must preserve wholeness through a time of dryness and disintegration" (21). As Zwegg and Abrams stated, in the process of individuation, while a person embraces the light and the dark concurrently to generate "a constructive relationship between the ego and the self" (240), Martha, trusting

her dreams' "messages of life and death", tries to build a structure "over the burial mound of Martha's soul" like a house (*L* 21). In the novel, proceeding in the context of symbolic contrary elements − dryness and wetness, life and death, past and future − Martha feels responsible for preserving wholeness while keeping them separate. Therefore, she can self-consciously comprehend the sense of wholeness that "implies a tremendous tension of opposites paradoxically at one with themselves, as in the cross, their most perfect symbol", as Jung claims in his book, *Symbols of Transformation* (1952, 507).

As it is noticed, the Rhodesian landscape and weather are employed "as both index and icon − a measure of the condition of society and a symbol for the heroine's imaginative development" in all five novels (Bertelsen 31). When we examine these symbolic archetypes in terms of Martha's dreams/daydreams, it is observed that while dreaming of herself recurrently in "the high, dry place" where she is imprisoned, she yearns for "water", or "sea" in *Landlocked* (260). Ruth Whittaker claims that it denotes "spiritual aridity" symbolically and disappointment due to being incapable of leaving Zambesia (63). Bertelsen also correlates *dryness* with Martha's claustrophobia (*MQ* 217, *APM* 277, 282, 297); her sense of frustration and cynicism when the Communist group comes to an end (*RS* 320) and Thomas Stern abandons her (*L* 201); and her father's wrecked farm and her parents' mental and physical illnesses. In *A Ripple from the Storm*, while "[t]he smell of dry dust fill[s] her nostrils; an odour of dry sun-harshened leaves descend[s] from the darkening gum-trees above", Martha reflects that she must try to get rid of dryness and darkness and hold herself "free and open" for "illumination," what she has longed for since her adolescence (180). But now, in *Landlocked*, while she was dreaming of being imprisoned in dryness on one side, she felt longing for the sea and water on the other:

> She dreamed, night after night, of water, of the sea. She dreamed of swift waves like horses racing. She woke, again and again, with the smell of the sea in her nostrils, and a tang of salt on her tongue. Then she sank back to sleep to hear waves crashing on rocks, to hear the slap and the suck of waves on distant shores. The sea was her sleep now, she went off to sleep returning to her old nurse, the sea. She was becoming obsessed with the sea, which she had not seen, did not remember. (*L* 260)

She believes that she is going to "that country" where she stands on "coloured chalky rocks with a bitter sea" (*RS* 90) soon; she is going to the sea getting off this high, dry place where she can never "lose the feeling of tension" (*L* 260). The archetype of the sea or any waters can symbolize the mother correlating with "fertility and fruitfulness" for Jung (1959, 81). In *A Proper Marriage*, the author identifies motherhood with "the dark blind sea" where her protagonist did not allow herself to be submerged (*APM* 137). In this novel, Martha thought that she had to shed light on motherhood, which she feared she would sink into, by sacrificing herself due to her matrophobia. The sea she has craved for is indeed the longing for her mother or caring mother, from whom she has received neither attention nor affection. In *Symbols of Transformation*, Jung draws a parallel between the mother archetype and the unconscious. He also believes that the sea or a large body of water indicates the unconscious in dreams and fantasies. When taken into consideration that "the maternal aspect of water coincides with the nature of the unconscious", the unconscious involves the same maternal sense as water (321).

As Martha endeavours to achieve her individuation by interpreting symbols from her dreams, the author portrays the heroine's journey of personal development using natural phenomenona as archetypal symbols. In all five novels, the tree archetype is used extensively and evocatively. The author symbolized it more in parallel with Martha's developmental process since her adolescence. In the first novel, we mostly see Martha sitting under the tree, leaning on it, reading, thinking, and withdrawing from the outer world as she feels the need for a "soft support" of a tree while fighting with herself in the process of individuation (*FGC* 309-10). Jung describes the symbol of a tree "as the way of life itself, a growing into that which eternally is and does not change; which springs from the union of opposites" in *The Archetypes and The Collective Unconscious* (110). Referring to the ancient science of alchemy, he accounts for the case of the modern man who is conscious of being "uprooted and alienated in a de-souled world" (109). Accordingly, since the unconscious of today's human being can lean his existence neither on the past nor on the future, he should harken back to "the symbol of the cosmic tree rooted in this world and growing up to heaven" (110). He interprets the tree as the plant

motif in the mandala[5] whose sudden growth refers to the "freeing of consciousness"; therefore "the philosophical" tree is a symbol of the individuation process as the alchemical opus (324). In his book *The Philosophical Tree,* Jung also identifies "the philosophical tree" with psychological development and draws a parallel between growing out of the psyche and the growth of the tree (482). German physician and alchemist Heinrich Khunrath designates the tree as a symbol of wholeness − a form of individuation (423). On the basis of these concepts, it is clear that Lessing constructs her discourse mostly on the individuality of women or adolescent girls who have to struggle with the accepted rules and principles of society in order to form their own personalities, and that she does so in a style that contains "a continuous accretion of layers of metaphoric meaning − mainly achieved through the repetition of keywords and motifs, but often too the product of rhythmic parallelism" (Bertelsen 25, 29). Exploring these symbolic devices, in the first novel, the author portrays her alienated character trying to be acquainted with herself by flying from bough to bough on the path of a life that has no strong foundation. Martha's experience depicts how she can find her own identity both as a person of a modern de-souled world and as a young girl deprived of family support. When we describe the archetype of "tree" as "philosophical tree", it refers to the development of Martha's psyche and her eventual achievement of individuation, like the rise of the tree. Although the experience she transforms by measuring what she instinctively accepts from the books includes contradictions – "the fusion of many, varying in intensity", which then becomes "one" (*MQ* 225), just as the symbol of the tree originates from the "union of opposites", which forever makes "union possible" according to Jung (*ACU* 110).

In *Landlocked* the author describes the trees as "fine, airy, balanced" and "silvered with starlight" (190) in contrast to the trunkless tree rising from a mist in the first novel, as follows:

[5] "My mandalas were cryptograms concerning the state of the self which were presented to me anew each day. In them I saw the self − that is, my whole being − actively at work. To be sure, at first I could only dimly understand them; but they seemed to me highly significant, and I guarded them like precious pearls. I had the distinct feeling that they were something central, and in time I acquired through them a living conception of the self. The self, I thought, was like the monad which I am, and which is my world. The mandala represents this monad, and corresponds to the microcosmic nature of the psyche." (Jung, 2011, 239)

> Martha felt the low, long, swooping movement of the flames, from the flame-light running warm on the rough tree trunks; she felt the firelight she sat in, a warm, low element far from the thin, cold light of the stars on the tree tops… She had twenty senses and a heart so filled with delight it held all the night and everything about her. (*L* 190)

Martha, who did not have a mainstay at the beginning of her quest for identity, is now moving ahead on the way of individuation while identifying with and relying on her lover Thomas. As mentioned in *A Ripple From the Storm*, she has yearned for a man who can create her and bring her "self to life" filling the empty space (42). Now, as she sits side by side with Thomas, she feels life flowing through them and "the flame-light running warm on the rough tree trunks" (*L* 190). In a similar vein, in *Landlocked*, Lessing depicts the man with whom Martha will unite her elements as "a roof" or "a fire burning in the centre of the empty space" (41). The fire and light icons describe "the intensity of the feeling-tone and are therefore expressions for the psychic energy which manifests itself as libido" (*ST* 150). He also claims that psychic energy[6] generates the "God-image", as of archetypal form referring to the power or "omnipotence" (152). Martha can achieve psychic energy owing to Thomas who fills her empty space. Although Freud limits the meaning of psychic energy to sexuality, in *The Structure and Dynamics of the Psyche* Jung suggests that "psychic energy transformation is not merely a matter of sexual dynamics, it has an extensive and transformable capacity (48). If we take it both in its broad sense and in its manifestation as libido, Martha can find the guidance she could not receive from her mother, and the strength and support she did not obtain from her father. Gaining psychic energy in this way – through her lover – implies making great strides in her individuation process. Namely, she moves towards "wholeness" by integrating with her lover. As she pieces together her divided soul, symbolized as a home, with Thomas, and fills her void in *Landlocked*, she takes "his strong presence as a guide" clinging to him, and ascends to the rooftop in her mind

[6] "(1) Psychic energies possess quantity and mass, just like physical energies.
(2) As different forms of psychic work and psychic potentiality, they can be transformed into one another.
(3) They can be converted into physical energies and vice versa, by means of physiological processes." (*The Structure and Dynamics of the Psyche* 22)

in *Four Gated City* (308). In the last book, the nature archetype of drought turns into "wet" or "sea", darkness to "sun" and "light", and the archetype of the tree turns into "sycamore":

> Once she had lain above rough boards through which rose the smell of freshly-watered earth: the boughs of a tree showed through a high square of window, carrying loads of wet, smelling of wet, carrying sun-scented air. She tried to put herself back into that other small high room and see the boughs of that other tree: what she saw was this one, the sycamore. She tried. Two shapes of tree fought in her mind's eye, and the sycamore dissolved into a tree glowing orange under an African sun. It went, dissolved back into the sycamore. She fought. (*FGC* 308)

It is not a coincidence that while sycamore symbolizes eternity, power, and protection in general and it is "the symbol of goddesses" in mythology (May 254), this tree refers to "the prosperities, fertilities, abundances, peacefulness and development" due to different myths, stories and beliefs in Oromo Gadaa system in Ethiopia (Roba 7). As mentioned above, the tree symbol implies the way of life itself, transformation according to Jung and here the author expresses that her protagonist tries to develop and evolve psychologically by drawing strength from the spirit of Thomas, and to live a peaceful life away from her parents, who revive and preoccupy the side of her mind.

4.3. Nightmares

As Martha moves towards individuation trusting her dreams and receiving messages from them as measuring instruments, her nightmares are significant in her journey of individuation. From *Martha Quest* to *The Four-Gated City*, her nightmares acquaint her with the remnants of her negative experiences in her unconscious by confronting her with shadows and projections. These, like her other dreams, are considered important elements in the process of achieving wholeness. When she was a child, she had been scared of sleeping due to nightmares and had employed "all kinds of tricks and techniques to outwit them" for a long period (*FGC* 732). These rituals would be her preliminary attempts to restore her "true selfhood" on the veld that culminate in "a

oneness with the cosmos discovered via madness anti-psychiatry[7] and Sufi mysticism" (Bertelsen 34).

In *Exploring The World of Lucid Dreaming*, Stephen LaBerge and Howard Rheingold portray some agents that appear to conduce to nightmares: "illness (especially fever), stress (caused by such situations as the difficulties of adolescence, moving, and hard times at school or work), troubled relationships, and traumatic events" (103). Bessel van der Kolk et al describe nightmares as the common factor that accompanies post-traumatic stress disorder (187). Correlatively, the study of Bob Coalson, "Nightmare Help: Treatment of Trauma Survivors with PTSD" portrays "recurrent nightmares" as a symptom of post-trauma adaptation troubles (381). According to him, nightmares mostly refer to unresolved conflict arising from past calamitous events as well. In "Dreaming undreamt dreams and interrupted", the renowned psychoanalyst Thomas H. Ogden, comparing a nightmare with a night terror, suggests that nightmares cause problems with psychological development because an individual's emotional pain is dependent on unconscious psychological work (860).

Considering all these accounts in terms of Martha, we can analyze her nightmares by associating them with the negative and stressful events she experienced in her childhood and the unresolved problems she had with her parents, especially her mother. When she was sixteen, casting about for escape from her parents and the farm, "she was having terrible nightmares of being tied hand and foot under the wheels of a locomotive, or struggling waist-deep in quicksands, or eternally climbing a staircase that moved backwards under her. She felt as if some kind of spell had been put on her." (*MQ* 29). While hearing her mother's murmur "like the spells of a witch", Martha feels seized by the nightmare (30-31). Accordingly, she sees her mother "like a baneful figure in the nightmare in which she herself was caught" (31). Mrs Quest as a terrible mother appears in the form of a "witch" (30) who casts a "spell" (29) over her daughter in her nightmares

[7] The term 'anti-psychiatry' was coined by psychiatrist David Cooper ('Psychiatry and anti-psychiatry' 1967) but has been adopted by Michel Foucault, Erving Goffman, Ronald David Laing and Thomas Szasz (Chapman 425). A critical deconstruction of ideas of insanity automatically calls into question the authority of psychiatrists and their right to subject people they regard as ill to compulsory treatment; "The central demand of anti-psychiatrists is the annulment or curtailment of formal reasons to designate a person as mentally incapable (based on a psychiatric assessment) and to impose compulsory treatment" (Polianskii 5).

(Rosen 57). According to the accounts we have mentioned above, psychological development is implicitly affected by nightmares which frequently concern unresolved conflict in the past. Carl Jung also believes that nightmares stem from one's "complex" that comprises "personal unconscious, related feelings, thoughts, perceptions, and memories" concerning some unresolved issues (Caolson 381). Since Martha associates her nightmares with her mother, it is noteworthy to analyse them in terms of Karen Signell's account in her collection of essays, *Meeting the Shadow*. According to her, our intensive and extended experience within the family "with its alliances, secrets, and resentments" has a strong influence on our expectations which are mostly unconscious expectations partaken by the family (257). It is a "family unconscious" and "a family shadow" that can be revealed in dreams.

4.3.1. Analyzing Martha's Nightmares

In *A Ripple from the Storm,* Martha had been dreaming of 'the country';

> a phrase she used to describe a particular region of sleep which she often visited, or which visited her – and always when she was overtired or sick. 'That country' was pale, misted, flat; gulls cried like children around violet-coloured shores. She stood on coloured chalky rocks with a bitter sea washing around her feet and the smell of salt was strong in her nostrils. (90)

While "the sea" as an archetypal symbol is associated with the unconscious and regarded as a longing for a caring mother, Rosen sees the image of the sea overcoming the steppe as "the unfulfilled wish for fusion with the Good Mother" (58). According to Bessel van der Kolk et al, a person suffering from a traumatic nightmare craves "closeness and often expressed sadness and guilt about their inability to tolerate the closeness they sought" (189). Their study of the chronic traumatic nightmares of men reveals that the sufferers are preoccupied with "isolation, destruction and death", and experience a state of helplessness, their relationship with their family was qualified as "idealization rather than empathy" (189). First and foremost, it exposes the fact that people, who have longstanding nightmares, may have gone through psychological trauma at an early age

before the period when "the defence of dissociation" was effective (190). Given all the accounts above, Martha's long-lasting nightmares may stem from the traumas she experienced in her infancy and childhood; the lack of empathy, affinity and helplessness in her relationship with her family, especially her mother.

In the next nightmare, Martha sees

> the head and the shoulders of an immense lizard, an extinct saurian that had been imprisoned a thousand ages ago, in the rock. It was petrified... its eye was steadily regarding her with a sullen and patient query. It was a scaly ancient eye, filmed over with mine-dust, a sorrowful eye. It's alive, she thought. It's alive after so many centuries. And it will take centuries more to die. Perhaps I can dig it out? (*RS* 90)

In *The Novelistic Vision of Doris Lessing*, Roberta Rubenstein claims that "the dust-filled half-closed eye of the great petrified saurian" (*RS* 92) refers to the monstrosity of negative feelings in her unconscious mind that Martha, discovering their source, later directs these to her mother in *The Four-Gated City*. Ellen I. Rosen characterizes the "saurian" monster as a retrogressive society which Martha is determined to annihilate and it appears to persevere for "so many centuries" (*RS* 90) in spite of her outstanding efforts. Martha sees these people "imprisoned a thousand ages ago, in the rock" and "tied together like slaves" (90). Lessing considers them as "half-fossilized" but they should be alive by means of "the living personalities of the psychological and political "dinosaurs" who, like her mother, plague Martha with their neuroses and reactionary politics" (Rosen 58). Jung states that sometimes mother figures represent "some black monster of the underworld like the crocodile, or other salamander-like, saurian creatures" (*ACU* 184). The article "Working with Women's Dreams" by Karen Signell who interprets the dream of a woman named Carolyn and then unravels some frightening archetypal shadows and their projections involving her family might be worth mentioning in this sense. Carolyn, who "had been physically abused by her mother when she was an infant and small child, and then sexually molested by her father when she was about four" found that the "zombies" in her dream were the imageries of her parents (*MTS* 259). Discussing the positive sides of mother archetypes, Jung also mentioned negative, evil connotations: "the witch, the

dragon (or any devouring and entwining animal, such as a large fish or a serpent), the grave, the sarcophagus, deep water, death, nightmares and bogies" (*ACU* 81). This evokes the dream of Martha, as an adolescent, who likened "the spells of a witch" in her nightmare to her mother's voice (*MQ* 30). According to these accounts and suggestions, it can be asserted that the monstrous creature Martha dreamt of represents her mother as an example and embodiment of society.

When her dream of "water" and obsession with the "sea" are interpreted as yearning for the "Good Mother", these "violet-coloured shores" (*RS* 90) also symbolize the beginning of "a new life" which means the craving to achieve "rebirth through a return to the womb" as Jung discusses in *Symbols of Transformation* (312). In *ACU*, Jung proposes the idea that to incite the miracle of man's resurrection, he must descend into the water (17*).* She dreams, night after night, and wakes, "again and again, with the smell of the sea in her nostrils, and a tang of salt on her tongue" (*L* 260). Then she falls asleep to get back "to hear waves crashing on rocks, to hear the slap and the suck of waves on distant shores" (260), which corresponds to the battle of Hiawatha who fights for "rebirth" with the father and the devouring mother" in *The Song of Hiawatha* by Henry Wadsworth Longfellow Jung analyses (*SY* 545):

> When Hiawatha, in his early childhood reveries, felt the sounds of wind and water crowding upon his ears, he recognized in the phonetics of nature the speech of his own mother. "Minnewawa," said the murmuring pines on the shore of the great lake. And once again, through the murmuring of the wind and the lapping of the water, he discovers his childhood reveries in the girl of his choice, "Minnehaha," the laughing water… so that he can become a child again and win to immortality. (547)

By reactivating the impressions of nature, he revives the early memories of childhood and hears "the mother-sounds in the sounds of nature" (549). Recovery of the relationship with his mother infers the expectation that "he will emerge reborn in some other form" (550). He can attain this through solitude and intentional fasting that facilitates accessing the unconscious. This evokes Martha's "self-contained world" where she exchanged her emotions by visualizing something as she desires. To solve the problems, she established a connection with her unconscious mind by daydreaming; now she receives messages

and solves conflicts between the conscious and unconscious to achieve wholeness as Jung stated.

Martha sees herself standing at "the extreme edge of the pit, space beneath her, smelling the warm gritty smell of hot African sun on loose dry soil, examining the deep-layered rock" which seems dead and had imprisoned "an extinct saurian" thousand ages ago (*RS* 90). These are the negative sides of the mother archetype which can evoke anything "secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons" according to Jung (*ACU* 82). The protagonist's unresolved issues with her mother, as the archetype, prominently emerge in her nightmares. Since her unconscious mind is tangled up with these problems and she deliberates on how she can overcome them, she tends to "examine" and "dig out" her dreams. Analysing "the dead layers of rock", she attempts to find out the "secret" or "hidden nature dwelling in inanimate matter, as a spirit, daemon, or fiery spark" (*PT* 94). When this mental entity becomes free from "darkness and imprisonment", it savours "resurrection" like that of Christ. While trying to reveal the souls "imprisoned" (*RS* 90) in the rock, including her own, Martha craves for being resurrected, and reborn, as well. Then, in recurring nightmares, she feels ambivalence between "the cold salt-sprayed shores and the deep sullen pit" (91). Whereas the archetype of the sea, embodied in the "salt-sprayed" shore represents the beginning of "a new life" (*SY* 312), the deep dreary pit symbolizes "death and the resurrection of life" (652). In another work by Jung, it is stated that a man has to descend into the water to evoke the miracle of human resurrection (*ARC* 17). Thus, the ambivalence she experienced during childhood and adolescence and the faltering experiences while stepping out of the darkness into a new life are embodied in her nightmares in this way.

4.4. Awareness of Madness: In Quest of Identity: Schizophrenia as a Strategy for Self-development

The last novel *The Four-Gated City*, provides the climax of *Children of Violence*. While trying to be a part of the society under the sway of post-World War II and to

become whole, Martha Quest achieves extraordinary progress in her inner journey. Her first indications of wholeness on the veld culminate in "a oneness with the cosmos discovered via madness anti-psychiatry and Sufi mysticism" (Bertelsen 34). Employing "an abstract and aqueous style", Lessing routs her protagonist out of the axis of her common social responsibilities and takes her on a journey towards "schizophrenia" (Sukenick 530). In *Madness and Sexual Politics in the Feminist Novel*, Barbara H. Rigney discusses and compares Lessing and R. D. Laing's concepts of schizophrenia. A psychoanalyst and psychiatrist, Laing describes schizophrenia as "a special strategy that a person invents in order to live in an unlivable situation" in his work *The Politics of Experience and The Bird of Paradise* (95). Lessing, like Laing, considers that schizophrenia is an impermanent response to social and political suppression, and that madness is a phase in "the evolution of a conscious, truly sane person" (Rigney 8). There is much correspondence between Laing and Lessing's definitions of schizophrenia: he identifies it as "an alienation from the self, which leads to an alienation from other people as well, and this condition, Laing states, is virtually universal" as Rigney mentions (70). Accordingly, in *The Red Book*, Carl G. Jung describes madness as follows: it is "a special form of the spirit and clings to all teachings and philosophies" (329). He claims that if you find your route, you must not reject madness, because it encompasses a large part of your nature. When he encountered his soul, it whispered to him hastily and frighteningly:

> "Words, words, do not make too many words. Be silent and listen: have you recognized your madness and do you admit it? Have you noticed that all your foundations are completely mired in madness?... Let the light of your madness shine, and it will suddenly dawn on you. Madness is not to be despised and not to be feared, but instead, you should give it life." (*RB* 329)

Lessings also characterizes the world as a place "where people could not communicate across the dark that separated them" (*FGC* 112). As discussed in the first novel, Martha has experienced alienation by seeing herself as "an isolated person, without origin or destination" at the beginning of her individuation process (*MQ* 185-6). In the last novel, when her mind goes beyond pictures and sounds - which Lessing recognises as "the

condition of being 'normal' as we understand it" - we can see how "the separate parts of himself continue to work separately, on their own" (*FGC* 87). Laing, on the other hand, claims that alienation is not a natural state, that we are exposed to it as a destiny, thanks to "outrageous violence perpetrated by human beings on human" (10). His account fully depicts Martha's life and experiences as one of the children in the sequence of *The* C*hildren of Violence.*

After coming to her much imagined city, London, Martha experiences alienation that she perceives as freedom just as she was exposed to the same feeling during her adolescence. As she "created a self-contained world" to be separated from her problems by an invisible wall" (*MQ* 89), she now prefers "dividing her self or splitting" as a strategy to cope with menacing new situations (Hung 72). "Violence" in the novel appears to be the result of "man's obsessive use of 'reason' to differentiate and divide" people racially or sexually, physically or politically (Monachowicz 191). Accordingly, this self-division is actually "something in the human mind that separated, and divided" (*FGC* 112) as a reaction or solution to the divisions, separations, and conflicts in the society both witnessed and directly experienced by the protagonist, as seen in previous novels. Familiar with the ambivalent feelings in the course of her self-development, Martha now experiences self-multiplicity:

> [S]he had made a discovery: 'Matty' was reborn. And after how many years of disuse? 'Matty' now was rather amusing, outspoken, competently incompetent, free from convention, free to say what other people did not say: yet always conscious of, and making a burnt offering of, these qualities. 'Matty' gained freedom from whatever other people must conform to, not so much by ignoring it... (*FGC* 8-9)

Martha had created "Matty" as a child in order to deal with her damaging environment and survive(9). Matty was a survival strategy for the little girl she was then; however, she had forgotten what she did to keep herself from being utterly lost in her misery. But then again she needs it now as a young adult. Sometimes Martha was withdrawing into Matty, sometimes she could not see herself as Martha or Matty but "a tiny coloured blob" or "a black blob" on the street, enjoying a nameless existence − "Who remembered. Who

noted" (26). The sense of identity doesn't matter now or what it is called. Barbara Rigney characterizes this self-division as an experiment on "the possibilities of surrendering identity, of obscuring the distinction between the self and the not-self, not through a loss of self in the sexual experience … but in the more easily controlled area of her own mind" (75). In *Madness and Creativity*, referring to the accounts of Jung, Ann Belford Ulanov explains that we feel madness when we lose our "sense of meaning" as a point of reference. Feeling that we perceive events and what happens to us differently from people in our family and culture "throws us into a gap" opened between order and beyond order (29). Following this explanation, we can say that Martha, who could not have felt herself belonging anywhere" − to her family, peer group, or society − since her childhood, and therefore has been feeling lonely and "alien", is now trying to overcome this dilemma (*FGC* 52). On this journey, she calmed her heart by walking "mornings and afternoons and evenings" alone, endlessly, acknowledging the "loneliness" that people fear and, on the contrary, pretending to be her friend (52). This is what she discovered. But this is not always the case. Her mind travels "from light to dark, dark to light" and then it becomes "a soft dark empty space" (53). It was as if she was trying to rehabilitate or evolve her unconscious mind by returning to her childhood identity, which did not belong to anything or anyone, independent of all the things that had negatively shaped her mind. Nevertheless, after a while, experiencing post-nightmare hysteria she reverts to being 'Matty' who "had always been an aspect of hysteria" (*FGC* 98). Martha considers hysteria as a "rehearsal" for "illumination" (*MQ* 52, 60). Namely, although hysteria is characterized by an uncontrollable emotion or excessive anxiety, she can consciously choose to experience it, scheduling its time, since she is on the path of discovery:

> But I've discovered something, Jack. About hysteria. It can be a sort of rehearsal.' … but she could remember the approach to it: something giggly, silly, over-receptive-hysterical. 'When you get to a new place in yourself when you are going to break into something new, then it sometimes is presented to you like that; giggling and tears and hysteria. It's things you'll understand properly one day-being tested out. First, you have to accept them like that-silly and giggly … (98)

Rigney describes her experience of hysteria as "a rehearsal for the madness"; Laing and Lessing both point out that the consequence of insanity may be the emergence of a more sane state of mind than the perception of the normal world (75). As for Lynn Sucenick, Martha surrenders to hysteria while educating herself in the psychic doctrine of madness: "Martha was crying out-sobbing, grovelling; she was being wracked by emotion. Then one of the voices detached itself and came close into her inner ear: it was loud, or it was soft; it was jaunty, or it was intimately jeering, but its abiding quality was an antagonism, a dislike of Martha" (*FGC* 688). In this case, she experiences internal division which is also characterized as "a demonized and externalized version of the rigours of watchfulness" that Martha experiments herself (Sucenick 521).

4.4.1. Self-hater as both the Collective and Personal Shadow

Struggling with alienation and self-division, Martha chooses to lose herself in the mind of Lynda, the wife of the writer Martha worked for then, who has been diagnosed as mad. Although Mark has not helped his wife "to let go of ordinariness, holding on to sense" (*FGC* 644), Martha, perceiving that Lynda has explored "the walls of her own mind" (656), sets out to discover areas of her mind that she has never discovered before (Maslen 31). In the novel, Lynda's madness serves to save Martha from psychological absorption, while the author emphasises how madness is understood and defined in society (Monachowicz 195-6). As Laing claims: "Madness need not be all breakdown. It may also be break-through. It is potentially liberation and renewal…" (110), Martha also recompensed by "a breakthrough in consciousness, symbolized by her new relationship with Lynda" (Rubenstein 146). They are trying to "to admit a new sensation, or a glimmer of something" in order to develop a sensual system in their own minds and brains that other people, even authors who has wrote and read for years, cannot see or feel or sense any clues of (*FGC* 499):

> …they might sound out this or that word, or phrase, or thought, by letting it lie on the air where they could get a sense of it, a feel, a taste; so that it might accumulate other sounds, words, ideas, like it.' Sometimes they talked, trying not to talk too rationally or logically, merely letting talk flow, since in the spaces between words,

> and sentences, something else might come in… Yet out of all this, material gathered, they began to get glimpses of a new sort of understanding. (500)

Progressing with new discoveries on this journey, Martha, unfortunately, encounters a "self-hater". Before that, when she listened to "the young girl, inside this smelly bedraggled female, argued with-the antagonist" (*FGC* 690), she observed that she was "'ill', 'unfit for ordinary life'" (691) and succumbed to that self-hater because she was not strong enough. Lessing here gives the message that each member of this culture, like Lynda and Martha, should confront the antagonist and defeat him in time, not by drugs. Although Lynda is never able to overthrow the "self-hater", Martha is determined to overcome him no matter "how powerful an enemy he was, how dreadfully compelling, how hard to fight" (710).

From a psychoanalytic standpoint, self-hatred is characterized as a part of the self which is "the persecutory object" as explained by Jill Savege Scharff and Stanley A. Tsigounis in *Self Hatred in Psychoanalysis*: *Detoxifying the Persecutory Object*. It is not a coincidence that the persecutory object makes a reference both to the person who mothers and to early relationships. The persecutory internal object is constructed as a retroaction to the external object: "to the parents' physical and psychological holding and handling, their temperaments, and their capacities to contain anxiety and give meaning to experience in interaction with the infant's constitutional energy, esprit, and capacity for relating" (4). Concerning the persecutory object, "the anti-libidinal ego" derived from object relations is developed. In *Object Relations in Psychoanalytic Theory (1983)*, J. R. Greenberg, A. Mitchell and et. al. describe the anti-libidinal ego as

> a part of the ego that becomes the repository for all the hatred and destructiveness which accumulate as a consequence of the frustration of libidinal longing. The anti-libidinal ego is attached to and identified with the rejecting object, the aspect of the mother experienced as depriving and withholding. (166)

As it is seen that the experiences with parents are more considerable in terms of the anti-libidinal ego that adopts, from the tyrant parents, "a sense of power − if only over the self − and fills it with self-hatred" (Scharff and Tsigounis 226). Based on the accounts of

psychoanalysts, Martha's self-hatred stems from her early relationship with her parents, like previous findings. Especially in the process of identification with her mother, an unsatisfying and even hostile identity has been formed due to the lack of handling and holding and feeling restrained.

As discussed above, the anti-libidinal ego develops in relation to the persecutory object by splitting off from the central ego according to the Klenian theory (226). In a similar vein, from a Jungian perspective, the self-hater or inner critic, as "an element of the 'the 'Not-I'", splits off and becomes "Not-I within" as Sue Austin states in her book *Women's Aggressive Fantasies* (48). Having said that the possibilities of women's aggressive energies often reveal themselves "as self-hateful, unsettling or disturbing fragments of inner life" (237). Rubenstein also describes self-hater "as both the collective and personal shadow − the inner antagonist that every person must confront sooner or later in order to transcend the boundaries of limited self-awareness" (157). In addition to the previous accounts, the self-hater, who turns into the Devil, carries religious chords:

> It was at that stage that Martha was conducted through the Stations of the Cross by the Devil … From the moment when Pontius Pilate washed his hands to the time when she, Martha, who was also the Devil, prepared to be bound on the Cross, because of the rightfulness of her crimes, she was as it was whipped through the ritual by the hating scourging tongue of the Devil who was herself, her hating, self-hating self. (731)

Accordingly, Jung characterizes the inner lowlihood in as the eye of the Devil that "sucks your light down into the dark abyss" staring at you coldly in *The Red Book* (300). Explaining how to deal with evil and madness in our souls personally and collectively, he claims that the complex derived from family relationships, traumas and the culture that repeatedly crushes us often makes us feel like an "impersonal" event (Ulanov 48). According to him, it is difficult to distinguish between "the personal and collective psyche" since, when analysed, the personality is disintegrated into the collective, giving rise to "a stream of fantasies" as Sonu Shamdasani says (*RB* 208). Therefore, he propounds the most appropriate way to handle the fantasies hermeneutically: it is an individuation process that culminates in the synthesis of the personal and collective

psyche. As we have discussed above, the personal unconscious refers to "the state of repressed or forgotten contents" that is based on the collective unconscious described as "a deep layer" (*FA* 3-4). The contents of the collective unconscious are also known as "archetypes". Since dreams comprise archetypes – "persona", "shadow", "animus-anima" and "Self", they are substantial in terms of Martha's individuation. While struggling with the devil, he feels herself in hell and has nightmares in which she feels exhausted. She remembers "all kinds of tricks and techniques" to overcome nightmares when she was a child and uses them (*FGC* 732). Thereby she lessens the clutch of the Devil and Hell. By personalizing what is transferred from the collective psyche she advances on her journey of individuation, as Jung expressed. However, she did not eliminate the Devil and Hell since she still wonders:

> "*If all these sub-human creatures are aspects of me, then I'm a gallery of freaks and nature's rejects… Don't you ever learn? These things are there. Always. I can choose to be them or not. I can collect them the way dust gets collected on a magnetically treated duster... Man understands the devil very well. The devil has taught him all he knows*" *All dark or all light. Monsters and sadists create these conditions.* (*FGC* 72).

Here Martha deliberately sinks into the demonic underneath of the self symbolized by the archetype of the Devil (Rubenstein 157). She becomes aware of the good or bad aspects that have been transferred to her soul through the collective psyche, like a gallery. She realizes that it is in her power to decide whether to choose or not. Recognizing that "[e]very attitude, emotion, thought, has its opposite held in balance out of sight but there all the time" (*FGC* 730), she proceeds on "the way to salvation" designated by Jung (*RB* 301). According to him, psychic qualifications and activities that are bereaved of development by means of repression are transformed into bad habits and thus either openly or hidden they indicate an inner suffering or an illness. Therefore, there is only one way to be freed of this suffering: "he must accept the repressed part of his soul, he must love his inferiority, even his vices, so that what is degenerate can resume development" (*RB* 366). In compliance with Jung's account, Martha, thinking that "I am good and kind and intelligent. I am bad and cruel and stupid" (*FGC* 730), frees herself

from the insurmountable "curse of the knowledge of good and evil" (*RB* 301), just as Jung describes. By acknowledging both her good and bad sides, she forgets the difference between them and combines both in growth. Towards the end of her struggle with the Devil, she writes in her notes: "I've been turned inside out like a glove or a dress. I've been like the negative of a photograph. Or a mirror image. I've seen the underneath of myself"; and thinks that every attitude, feeling, thought has an opposite that is balanced out of sight but is always there. When you push any one of these to the extreme, you will move to its opposite with a bang (*FGC* 734). This is the "veritable flower of life" that blooms when you show determination in the moment of doubt between good and evil, as Jung mentions (*RB* 301). Soon she becomes indifferent to the "once histrionic, flamboyant, accusing, violent" Devil which then becomes a stupid voice and she comes to her senses (*FGC* 738-9). Her struggle is the individuation − "the process of a person becoming whole and unique" to create a constitutive relationship between the self and the ego by enfolding "good and evil, right and wrong, light and dark, in our own hearts" (Zweig and Abrams 240, 271).

4.5. Accomplishment of Wholeness

According to Lessing, by choosing conquest as an individual, she actually becomes aware of her divided self and tries to elevate herself from microcosm to macrocosm in order to achieve wholeness as Rigney states. As Martha's individuation has begun since her adolescence on the microcosmic level, she confronts the self-hater/Devil in the macrocosm (Rubenstein 160). Madness is also considered as divine "which is nothing other than the overpowering of the spirit of this time through the spirit of the depths" maintains Jung (*RB* 238). "Divine madness" is a madness that cannot be incorporated into today's society as "a higher form of the irrationality of the life streaming through us" (295). This is revealed when the "spirit of the depths" overcomes the spirit of this time by abandoning judgement and by surrendering (238). In other words, it can be revived by listening to silence, accepting the madness and allowing it to beam:

> My soul spoke to me in a whisper, urgently and alarmingly: "Words, words, do not make too many words. Be silent and listen: have you recognized your madness and do you admit it? Have you noticed that all your foundations are completely mired in madness? Do you not want to recognize your madness and welcome it in a friendly manner? You wanted to accept everything. So accept madness too. Let the light of your madness shine, and it will suddenly dawn on you. Madness is not to be despised and not to be feared, but instead, you should give it life." (*RB* 298)

On a microcosmic level, Martha had learnt to listen to the serenity and perceive "the spirit of the depths" after being alienated from her family and society since her youth. In the last novel, on the macrocosmic level, she becomes a receptacle, a conduit for all "the emotions seething around her, dissolving into their madness and participating in the collective psyche" (Sucenick 532-3). After a brief questioning Martha recognizes and accepts this fact: "is it in Lynda's head or in mine? … well, of course, it is not a question of 'Lynda's mind', or 'Martha's mind'; it is the human mind, or part of it, and Lynda, Martha, can choose to plug in or not" (*FGC* 662). She thus comprehends the meaning of and the link between the collective and impersonal consciousness. Lessing portrays the emotions which widely differ from the emotions of everyday life, which refer to the state of madness, correlating collective and impersonal psyche.

4. 5. 1. From Microcosm to Macrocosm - Sufism

Martha consciously experiences "moments of illumination" in the previous novels, *MQ*, *APM*, *RS*, and *LL*, and she is propelled to "a position of mysticism and transcendence" in the last one (Bertelsen 28). Roberta Rubenstein characterizes this position as "the most developed dimension of the consciousness" to protect the psychological state from self-hater and psychic disintegration (162). Lessing, as a student of this mystical Islamic movement, Sufism, employs doctrines of this philosophical current to transcend ordinary boundaries. Influenced by the works of Idries Shah, she considers that the human consciousness can evolve and surpass time and space as he states below:

> *Sufis believe that expressed in one way, humanity is evolving towards a certain destiny. We are all taking part in that evolution. Organs come into being as a result of a need for specific organs. The human being's organism is producing a new complex of organs in response to such a need. In this age of the transcending of time and space, the complex of organs is concerned with the transcending of time and space. What ordinary people regard as sporadic and occasional bursts of telepathic and prophetic power are seen by the Sufi as nothing less than the first stirrings of these same organs…* IDRIES SHAH. (The Sufis 67) (*FGC* 596)

Idries Shah explains that we can develop these organs through Sufism–by continuing mystical experiences, by traversing the "stages" (67). As Lessing quotes, for the Sufi writer Rumi, this evolution was born out of necessity and it can be achieved by "forgetting earlier forms of intelligence" (*FGC* 596). Lessing's protagonist rises to this stage by working on herself, interpreting her experiences and dreams and passing through challenging and testing times since her childhood. The author also mentions the parts of "the human mind" in another chapter of the same work:

> There is something in the human mind which makes it possible for one compartment to hold Fact A which matches with Fact B in another compartment; but the two facts can exist side by side for years, decades, centuries, without coming together. It is at least possible that the most fruitful way of describing the human brain is this: 'It is a machine which works in division; it is composed of parts which function in compartments locked off from each other.' Or: 'Your right-hand does not know what your left hand is doing.' (*FGC* 694-5)

Lessing makes mention of the "hunches, telepathy, visions" used by the primitive people but not accepted by the civilized human race (695). She emphasizes that the lives of these people with such abilities, like Lynda, have been ruined because they were labelled as insane and confined to asylums. Contrary to 'children of violence' who are deprived of moral resilience and lack the ability to withstand controlling and manipulative methods of society, drugs and brainwashing, the children of the new world, who are conscious of their special minds and abilities, can develop themselves in this direction towards

wholeness. Barbara Rigney describes it as "the rebirth of the world" where people might not fall into darkness and schizophrenia" but might achieve wholeness and be undivided (88). Though Martha has experienced a breakdown, she manages to get out of that swamp through her own efforts after coming to London and thus in this process she raises her awareness. She can develop her telepathic powers through her experiences with Lynda by means of mysticism, and sheds light on the path of the new generation, as described by the Sufi dictum: "This is the Work. Start with yourself, end with all. Before man, beyond man, transformation" (*The Sufies*, 241). Rubenstein characterizes this new generation on Martha's island in the mythical four-gated city as "the true evolutionary mutation containing the seeds for the psychic and spiritual renewal of the race" (163). As Laing considers, "[e]ach child is a new being, a potential prophet, a new spiritual prince, a new spark of light, precipitated into the outer darkness" (26), and, in the same manner, Lessing embodies in Martha, who is interested in books and studies on ancient Alchemy, Yoga, Zoroastrianism, esoteric Christianity and the Christian mystics, astrology and Sufism, which are rejected by official culture and science, a model for this new generation on the path of self-development (*FGC* 681).

According to the Sufi dictum, "Man is the microcosm, creation the macrocosm − the unity. All comes from One" (*The Sufis* 223). After completing own development in the micro world through the power of contemplation, a person can achieve unity and integrity in the macro world. It is the development that man can bring about by fixing his consciousness towards the evolutionary natural structure through his own effort. As an alchemist and philosopher, who lived in sixteenth century, Gerhard Dorn acclaimed: "Transform yourselves into living philosophical stones!", consciousness can reach a sublime plane when it develops shining "natural light" in an appropriate way (*Alchemical Studies* 239). By realizing her self, defined as "a hidden nature", a demon, or "a fiery spark" that lives within her philosophical stone, and freeing herself from darkness and imprisonment, Lessing's heroine experiences a resurrection similar to "the resurrection of Christ" (*PT* 94). The equivalent of this stone − "the source and the essence of life" − in Sufi tradition is "the state of mind concentrated by the doctor within himself and transmitted to the patient by means of his mind" (*The Sufis* 226). Considering the similarities between Jungian philosophy and Sufism, it is worth underlining the

resemblance between the concept ‘Ayani-sabita’ introduced by the great Islamic philosopher Sufi Muhyiddin Ibn ‘Arabi and Jung’s concept of the archetype. Namely, as Şirin explains, Arabi’s idea of the spiritual transferability of one’s innate characteristics is similar to the spiritual transmission of Jung’s collective unconscious and archetypes (34). Jung’s extensive study of recurring archetypal patterns in mythology also exemplifies the spiritual journey of Moses and Khidr: “The Koran places Moses in the vicinity of the mythical ‘Khidr’ whom Jung deciphers as a projection of the archetypal Self (Jung 1949/1950, paras.240–251)” (Gullatz 700-1). In the story, Moses, during his quest, sails out to the sea and a fish escapes from the food basket and returns to the ocean. Khidr, on the other hand, lives on an island rising from the depths of the sea, exactly where the fish disappeared. Jung then characterizes the source of life (sea) with a dark zone, in accordance with his theory of the self’s emergence from a primordial ‘darkness’, and the ‘stone’− the symbol of the self in alchemy − emerges from the darkness. Emphasizing the relation of alchemical symbolism to Khidr standing between light and darkness, Jung states that both geographically and temporally different cultures express the fundamental archetype and they are united through “the collective unconscious of humanity, by the very metaphysical core in which man finds his deepest meaning” (701). Accordingly, Lessing demonstrates that the protagonist, who has embarked on a journey of quest for her ‘self’ since childhood, is able to develop herself and achieve integrity ascending from microcosm to macrocosm through exploring the findings of many different disciplines and diverse fields of knowledge. By emphasizing that people from different cultures, backgrounds, and different fields of knowledge can integrate through the collective consciousness, Lessing displays that an individual can unite with all humanity, all living and non-living things, the universe and God − achieve wholeness − after completing her inner developmental journey in the experience of her poignant and provocative character Martha Quest.

CONCLUSION

The first chapter of this dissertation presents an overview of the mother-daughter relationship as it is studied by various theorists and thinkers within psychoanalytic and feminist theories since mid-twentieth century. In the following three chapters of the dissertation, Doris Lessing's *The Children of Violence* series is analyzed: the protagonist's personal and sexual development during adolescence; her pregnancy and motherhood in the context of her triadic relationship with her baby and her mother; and the process of achieving wholeness.

In the years between *Martha Quest* (1952) and the publication of *The Four-Gated City* (1969), a wide range of personal, social, cultural and political issues were explored, while Lessing, who called *The Children of Violence* a *Bildungsroman*, was concerned not only with the development of the protagonist but also with the evolving consciousness of her fiction and style. As a prolific and versatile writer of the self-awareness Female Phase of feminism, Lessing, with her unique analytical genius, examined the dichotomy between the individual and society, the conscious and the unconscious, the rational and the irrational and tried to reach a synthesis by bringing together psychoanalysis, Marxism, and Sufism. Focusing on the search for self-identity, Lessing's protagonist personifies the independent, new-world woman who, despite her young age, takes on large-scale issues such as gender discrimination, racism, and the clash of individual and collective conscience in the family and society as her own problems. With a growing self-awareness, Martha transcends the normal boundaries of her personal development and continues on a spiritual journey, ultimately reaching wholeness despite the traumas she has suffered within her family and society.

The second chapter analyses the protagonist's personal and sexual development during adolescence, since Lessing, as a feminist, a writer who questions racial inequality and political injustice, as well as having social and cultural concerns, assimilates all these under the unifying theme of the quest for self-identity in the persona of Martha. Since, as Nancy Chodorow and Jane Flax theorise, the pre-oedipal period is not a stage in which infants progress instinctively, but a sphere of interpersonal relationships internalised by

the infant and thus structuring adult personality, and since the mother remains an important internal object throughout adult life (Hirsch 206), the protagonist's developmental process is built on her relationship with her mother. Due to the fact that "a girl's object-relational experiences and issues during the prepubertal period and puberty recapitulate her never-resolved preoedipal and oedipal conflicts" (*TRM* 136), as Helene Deutsch states in *The Psychology of Women* and Nancy Chodorow and Dorothy Dinnerstein also emphasise, Martha's adolescence was analysed by comparing it with pre-oedipal and oedipal periods in the context of object relations theory. The psychological distress of Martha, who finds herself in a dilemma or chaos while discovering her identity, stems not only from the characteristics of adolescence but also from her unresolved preoedipal and oedipal conflicts with her mother. As is known, "good enough mothering" − holding and feeding enough − enables the infant, as Chodorow claims, "to develop a sense of loved self in relation to a loving and caring mother" (*TRM* 78). Otherwise, this relationship brings out the child's ego related to unresolved negative experiences and prevents the baby's symbiotic unity with its mother. It is clearly understood from the memories of Martha, who did not receive love and affection from her mother and was full of hatred towards her, that the "sense of unity" (109), which enables the child to develop the self, was not formed between Martha and her mother in the preoedipal period. In this context, when we consider J. Flax's idea that "the sense of self and ability to form relations with others are likely to be more fragile and impaired" (1978, 176) if the symbiosis is not sufficiently formed, Martha's "touchy and thin-skinned" (*MQ* 52) nature and her tendency to be "offended" (107, 119, 133, 144, 198, 205, 209, 247) in her relations with her family and friends are also evidence that the symbiotic union between her and her mother did not constitute. Martha's depressed mood and frequent bouts of depression (*MQ* 144, 155, 165, 251, 255, 256), based on Chodorow and Deutsch's theories, were found to be related to the negative experiences in her primary relationship with her mother and the preoccupation with preoedipal issues and anxieties coming to the fore in pre-adolescence. Martha's depressed mood in adolescence also appears to be related to the process of separation-individuation during the oedipal period, when, as Mahler argues, she suffered "a loss of self-esteem" (Flax 1978, 177). Since she is unable to experience separation and emancipation from her mother, this leads

to the development of an "emotionally crippled personality"; so if the girl does not succeed in solving this problem during adolescence, she continues to constantly struggle aggressively and tensely against this bond with her mother and persist in a purely "passive dependence" (*PW 1*: 116). Deutsch's description, which also calls adolescence "a new version of the Oedipus complex", reveals that Martha's conflicted relationship with her mother fails to resolve the Oedipus Complex as well as her unresolved preoedipal problems and that this sloughed complex has taken its ill effects on her psychological development during adolescence.

Just as Lessing heals her childhood wounds from her relationship with her mother by writing texts that represent herself, her protagonist creates a "self-contained world" (*MQ* 69) through reading and refuses to submit to the rules and regulations of her family and society. Because, she thinks, every human being is born not to accept and live what is determined by others, but to live the way you believe in, and the way you build for yourself by reading books. However, these thoughts have led Martha to loneliness, which, according to Deutsch and Simone de Beauvoir, leads to a "feeling of estrangement" rather than depression (*PW* 1: 113). Moreover, Martha's consciously intense desire to attain "glorious freedom and untrammelled individuality" (*MQ* 238) is also related to her intense tendency to hate her mother for preventing her from becoming an adult (*PW* 1: 56). According to Peter Blos and other psychoanalysts, since girls' transition to adolescence is more conflictual and difficult than boys' due to their intense struggle with object relations (*TRM* 135), in such a difficult period, adolescent Martha needs the support and understanding of her family, especially her mother, but as Adrienne Rich describes, her mother seems to prevent her emancipation and individualisation. Furthermore, this situation has been found to lead to various mental disorders such as depression, alienation and matrophobia.

Martha's struggle for emancipation is revealed to stem from her growing tendency towards identification "in order to achieve her adult feminine identity and learn her adult gender role" (*TRM* 177). However, Martha's oscillation between rejecting her mother and clinging to her, between looking for someone to identify with and feeling herself as an extension of her mother shows her emotional ambivalence, according to Chodorow's

definition (*TRM* 138). Based on Alice Blaint and Deutsch's discussion, this may have resulted from Mrs Quest's ambivalent attitude towards her daughter, which may have caused Martha to reject her mother, to look for another way to identify with her, and consequently to disengage (135). In addition to this, another important reason for Martha's rejection of her mother could be her devaluation of her parents. Since Martha's devaluation of her parents is associated with multiple thoughts, which are heterogeneous rather than devaluing old ties with her parents, it becomes, as Deutsch notes, the most important factor in becoming an irreversible danger to her ego formation and adulthood, the ill effects of which are discussed in the following sections.

Just as the feminist psychoanalytic studies of Chodorow, Dinnerstein and Flax emphasise how the family structure, especially a woman's motherhood, affects social, economic and political structures, Lessing's depiction of Martha's relations with her parents, her inner turmoil and her struggle for survival aims to show how domestic relations and family structure are produced and reproduced by social relations and social construction. As it is seen, while Martha tries to develop herself and ensure her individualisation and identification, she confronts family and social problems and feels responsible for carrying the burden of womanhood and humanity. Dissatisfied with her family's traditional lifestyle, Martha rebelliously opposes their cultural beliefs, values and behaviours, and her parents', especially her mother's, overwhelming attitude towards Martha's every request and decision that weighs heavily on her soul and makes her depressed, as well as their racial prejudices cause their daughter to be restless and anxious. This reveals that components of the social structure influence emotional life and psychic structure by internalising and transforming them through unconscious processes through parental organisation. However, she endeavours to overcome this conflict so that it is not fixed "as a permanent feature of the psychic structure and experience of self" (*TRM* 50).

Since the institution of the family is not only a social structure in which the components of the social structure are unconsciously internalised and transformed in a relational context, but also the central element in the formation of gender identity, the issue of women's mothering has been discussed in terms of its effects on Martha's conflicted relationship with her mother. Just as Flax sees "the mother as both powerful

and powerless" (*TF* 12), Lessing, in the book *Dorris Lessing Conversations*, characterises the mother figure as overly powerful and hindering her daughter's development while at the same time describing her as a "victim" (140). Rich, Chodorow and Dinnerstein argue that in the face of maternal power and oppression, the daughter arouses feelings of "powerlessness" and "dependence" (*TRM* 122), "weakness and fragility" (*MM* 192), and thus hostility and hatred towards the mother. Just like Dinnerstein's portrayal of the woman as a half-human "other", and Lacan's description of the oppressive and devouring mother image as a "'maternal crocodile'" (2007, 112), Martha's nightmare imagery of her mother as "a baneful figure" and "a witch" reveals that the "I" of her mother is not well accepted by her. This is another grave and far-reaching consequence of the asymmetrical organisation of parenting. As Rich says, as in the oedipal period when daughters see paternal authority as a reasonable "refuge from maternal authority" (*MM* 181), the mother, instead of supporting the girl child with her power, causes them to consent to be exposed to male despotism rather than maternal power in adolescence with the overwhelming aspect of this power. In this period, Martha, who needs the attention and approval of both her mother and father, turns to other men to fill this void, to be approved and to be liberated. Based on the ideas of Beauvoir and Deutsch, her narcissistic feelings of being loved and desired force her to conform to social norms and values and to conform to what society wants in order to be liked. It has been found that this situation leads her to feel ambivalent feelings between being approved and being ruled. Martha, who tries to define herself freely by escaping from her mother's oppression, struggles against the coercion of male domination but is disappointed that she becomes a victim of this system like her mother. This case is also identified as the last and most important feature of women's mothering, and an example of how, for both Chodorow and Dinnerstein, the structural differentiation of domestic and public spheres produces men's social and political dominance over women's sexual and reproductive capacities, and thus female submissiveness.

Since the relationship of the daughter with her father is of great importance as well as the relationship with her mother in terms of a child's development, the protagonist's relationship with her father is analysed in the light of both her sexual and personality

development. However, Martha, who grows up in an asymmetrical family, tries to get close to her father to escape from her mother's oppressive, insensitive and restrictive attitudes, but she does not receive sufficient response, attention and approval, and is rejected with indifferent and unloving gestures and words. In the oedipal and puberty stages, where the father's role is critical, it was found that, due to his physical and emotional distance, Mr Quest was unable to stimulate the "exclusive heterosexual love or exclusive generalized attachment" (*TRM* 125,128) that was absolutely necessary for his daughter to develop heterosexuality. According to the work of Talcott Parsons, Ethel Spector Person, Henry B. Biller and Stephan D. Weiss, identification with the father, in which the daughter internalises a reciprocal role relationship, is critical for constructing appropriate gender role orientation within society. Martha's submissive attitude towards the men in the Sports Club, who are called "wolves", stems from her inability to identify with her father and gain social cohesion and competence. The other central part of a girl's gender-role development is her positive acceptance of herself as a woman, so that the father, by treating her as a woman and encouraging her to be feminine, helps her to feel less need for sexual intimacy with her male peers. The lack of acceptance by and emotional bonding with her father has been found to trigger early sexual interest and "negative self-regard" (Biller & Weiss 87) in Martha and to orient her towards mature men. However, Martha, who cannot escape from being a sexual object by being dominated by men, forms a personality that cannot develop self-efficacy in interpersonal relationships and prefers to exist in society again by relying on the power of a man she suddenly decides to marry.

In the third chapter, the protagonist's decision to marry, her pregnancy and motherhood are analysed from psychoanalytic and feminist perspectives within the context of her triangle relationship with her baby and her own mother in *A Proper Marriage*. Martha, who cannot fill the inner void even though she is far away from her mother, is observed to be furious, angry and resentful towards her parents while making a sudden decision to marry. Because, what she was looking for in marriage, as Adriene Rich argues, was "warmth, nourishment, tenderness, security, sensuality, mutuality" and "approval" which were not given to her by her parents, especially her mother (Rich, 218,

224). Since she could not experience her personal and feminine identification with her mother and could not construct her heterosexuality, especially in the oedipal and pre-adolescent period, she decides to marry to fill this gap and it is revealed that she had ambivalent feelings at the time. While trying to cope with these ambivalent feelings, she isolates herself from other people. Martha's state of loneliness with ambivalent thoughts was found to reappear under pressure by transforming into her personality, as the thwarted efforts were reconnected to the whole personality after the "childish defences" (2005, 128) were invalidated, as Otto Fenichel states. According to him, the type of isolation experienced by Martha is the type of isolation that emerges with the actions of trying to resolve "conflicts around ambivalence" (141). Her ambivalent feelings and thoughts during the marriage decision and her later "conflicts between love and hate" towards her husband, which she tried to resolve, are proof of this situation. This ambivalence, as we discussed in the first chapter, stems from a mother-dominated childhood: The girl's ambivalence towards her omnipotent mother in the preoedipal period is divided into two parts, love and hate, in the oedipal period. While oedipal girls direct love towards the father and hate towards the mother in order to resolve this conflict, adolescent girls tend to be preoccupied with "separation, identification without merging, mitigation of dependency, freedom from ambivalence" in society (*TRM* 140). Just as she was unsuccessful in trying to resolve these conflicts by turning to her father during her adolescence as discussed in the second chapter, she is now unable to overcome her ambivalence in favour of another man, her husband. Although the ambivalent and contradictory conflicts in her psychological state largely stem from her infancy/childhood relationship with her parents, the structure of the social system and its pressure on her also play a major role in her marriage decision and her dilemma in her relationship with Douglas.

Although strained by the "tension between the forces of circumstance and the forces of conscious will" (Ferro 18), Martha, who never loses her resolute will to liberate herself, finds the solution by joining a political group and then leaving her daughter and husband. Her decision turns out to be rooted in her childhood, a masculine heritage represented by the intellectual commitment and active participation of her "spiritual

fathers" Solly and Joss Cohen in socialism (Rosen 57). As discussed earlier, when Martha flees from her mother and seeks refuge with her father, he is physically and emotionally incapable and unable to provide her with power as he is a passive father. Therefore, the fact that Mr Quest is not suitable for her daughter in terms of her feminine identity encourages her to turn to male alternatives or a group to fill the "empty space" (*RS* 42). She thinks that by filling this void she can complete her incomplete, fragmented identity and gain her independence. Lessing here depicts the woman of the new world, showing that she must first be free, work on her personal development and then become a "proper" mother. Martha breaks her traditional position in the family and society by rebelling against social taboos that reinforce the submissive and inferior position of women. Thus, the author's new image of woman transcends the boundaries of motherhood, wifehood, and housewifery and sets an example of a woman who, with her knowledge and intelligence, can be the saviour of humanity and contribute to society and even humanity.

Considering herself and other members of society as prisoners who carry their own fate within them, Martha does not want to give birth to a child in order not to relive this "nightmare repetition" but to interrupt this vicious circle, in order not to become a woman like her mother who is "horribly metamorphosed, entirely dependent on her children for any interest in life, resented by them, and resenting them" (*APM* 101, 119). The situation of Martha, who has to give birth to the child because she is not allowed to have an abortion, who sees the baby as something imprisoned instead of feeling it as a part of herself, is analysed from a psychoanalytic perspective. According to convincing clinical analyses by Edith Jacobson, Burton Lerner, Raymond Raskin and others, in some women the "wish for a child" or "the need to be pregnant" is determined by their own childhood history and their present and past relationships, both internal and external, with their birth family (*TRM* 89).

As we have discussed in the second chapter, Martha's conflicts and problems with her parents and in heterosexual relationships stem from her preoccupation with preoedipal and oedipal issues and ambivalent thoughts. Martha, who grew up without receiving enough love and affection from her mother and struggled with anxieties since her childhood, is now unable to approach her own child with maternal affection. Furthermore,

as Helene Deutsch argues, it may be the case that Martha's feelings of bitterness and hatred, towards both her husband and the unborn child during pregnancy may have been related to a substantionally lowering of her self-confidence, which means that she is unable to realise the identification in the womb, as she sees her impending motherhood as a strong obstacle for her future development. However, it has been observed that instead of love and affection, she approaches her baby with an instinct of protection, trying to protect her baby from herself, "the maternal Martha", as a maternal power, an enemy, from her mother and all pressures (*APM* 120). Based on Deutsch's view that sometimes mothers try to protect their daughters from the repetition of their fate thinking that the bad experiences they had lived through in their youth will be replicated in their daughters' lives (*Psychology of Women, Vol-II*, 307); similarly, Martha also tried to protect Caroline from the repetition of her fate, which Lessing called the "nightmare repetition" (*APM* 119). Mothers like Martha who say "You shouldn't be like me" project their own repressed efforts onto their daughters through self-evaluative guilt (*PW 2:* 308). Guilt, like other aggressive impulses, prevents the achievement of a "feeling of unity" between mother and baby, which derives deeply and powerfully from the pregnant woman's relationship with her mother (139, 141). Martha's instinct to protect her infant is there but she is not in a normal symbiotic relationship with her baby; hers is a pseudosymbiotic relationship, according to Klaus Anger's idea of "pseudosymbiosis" in which the desire for (re)union, unlike "symbiosis", is usually only a defensive desire against feelings of aggression towards the object (*TRM* 102). When we examine the protagonist in the relationship triangle by comparing her mothering experiences after giving birth to her child with her own internal object relationships, it is found that she is unable to transfer love and empathy to her own child because she reactivated "some unconscious investments" arising from her preoedipal issues with her mother (*TRM* 204). As Winnicott observes, because she is a non-cuddling mother, her daughter, Caroline, quickly develops a sense of insecurity and distressed crying. As a result of this failure, she rejects her mother's breast. According to Dinnerstein, in the symbiosis stage, the emotion that binds the infant to the carer is governed by the infant's sense of staminal need and, moreover, by the carer's "passionate nurturing response to that need" (*MM* 54). Chodorow also claims that a sense of a loved self in relation to a caring mother develops

through “satisfactory feeding and holding” (*TRM* 78). Otherwise, Caroline identifies herself as someone who has been rejected or deprived of love. In this case, the infant ego continues to be preoccupied with this negative experience, which is “unresolved and interferes with the ongoing need for love” (78). It turns out that the same situation experienced between Martha and her mother is repeated in the same way between her and her own daughter. As can be seen, according to Chodorow, Caroline feels rejected because her emotional and physical needs are not adequately met and therefore becomes defensive to cope with lack of control, anxiety or helplessness. In other words, the infant’s internalisation of the badly experienced aspects of the relationship with her mother often results in the splitting and suppression of that part of the ego and the early separation in this period poses a threat not only to anxiety but also to the “sense of existence” (*TRM* 59-60). It was found that there was an early “tight web of anxiety” between Martha and her daughter (*APM* 252), which threatened the development of the “true self” and led to the development of a “false self” (Winnicott 590). As we observe Caroline developing the “false self”, Martha appears to have failed to develop the “central self”; she still has an unresolved relationship with her mother and a rebellious attitude towards her from childhood, and thus she has not been able to experience herself effectively in emotional and interpersonal relationships.

According to Dinnerstein, ambivalence and “humans’ failure to resolve our ambivalence” arise from existing sexual arrangements in which the mother is the primary carer, as we discussed in the first chapter (Flax, 2002, 1040). When we consider Martha’s unresolved ambivalence and her ambivalent attitude towards her daughter together, several related issues are recognised. Namely, it is clear that Martha is a victim of the dominant system both as a mother and as a daughter: As a daughter, she has a relational preoccupation with her mother. On the other hand, while continuing her life with unresolved problems, she also shoulders the responsibility of being both a wife and a mother in the male-dominated system. Analysing Martha’s situation, who feels trapped both because of her unresolved problems with her mother and the repetition of her own childhood experiences, reveals how children, especially girls, have to cope and live with unresolved and destructive problems in this society. In the case of Carolin, who is on the

defensive against feelings of helplessness and indecision, she can fragment "its perception of her and internalise only the negative aspect of their relationship" or internalise the whole relationship, suppressing only the negative aspect (*TRM* 70). Thus, the infant's disappointment in the fulfilment of her needs unconsciously integrates her mother as a "bad mother" and hersef as a "bad self" (Benedik 1960, 10). Thus, just like her mother's experience, the core of ambivalence is embedded in her psychic structure through the introjection of disappointing experiences.

By referring to feminist theorists Mitchell, Chodorow, Dinnerstein and Rich, who agree with the assumption that the social relations emerging in the patriarchal system are responsible for the feminine identity and psychic destiny of women, the author wants to give her readers the message that a contemporary woman should not condemn herself to this fate. Although Martha tries to escape from being the Terrible Mother, she experiences the "nightmare of repetition" (*APM* 55) like her mother, who has become a "bourgeois matriarch"; unlike her mother, although she struggles to destroy her "bad mother" recreated in her unconscious, she fails miserably and suffers the same feminine fate. Just as Chodorow, in dealing with the reproduction of motherhood, argues that "the structure of the family and family practices create differential relational needs and capacities in men and women" (51), the author describes how male and female personalities are shaped, depersonalised and how men and women are raised as dependent or partially dependent individuals.

The reproduction of motherhood, which Lessing sees as a "fatalism" (*APM* 102), is "the contemporary social organisation of gender and the social organisation of production" (*TRM* 208). Chodorow and Dinnerstein argue that existing gender arrangements produce and are produced by a sexual division of labour. It is because this sexual division of labour, as discussed in Chapter 1, identifies child-rearing and breastfeeding as an important pretext for the formation of a society that forces women to be the person primarily responsible for the care of a child. A similar situation can be seen in Martha's marriage, while Martha is more involved in interpersonal relationships as a mother, Douglas, as a husband and father, is hardly involved in intra-familial relationships. This is due to the asymmetrical family structure of both Martha and

Douglas; women are responsible for taking care of the children and running the household, while men are ready to participate in a male-dominated family and society. This also produces the subordination of women and male domination. Martha, who has been struggling for her freedom since adolescence, is very much aware of this situation and its consequences. The only solution to break this cycle, according to both Chodorow and Dinnerstein, is co-parenting; if men are actively involved in childcare, they are not stuck in the "denial" of dependency and the devaluation of women; women are less concerned with individualisation and children do not develop "fears of the mother's omnipotence" (*TF* 163). However, as Martha is unable to resolve the chaos in her own family, she finds the solution to gain freedom by leaving her daughter and husband and protecting her daughter from her own harm. Although this is not a healthy situation for Caroline, it is actually a possible decision for a young woman to make who is left alone in the chaos of problems produced by her family and society. In this case, Martha believes it would be less harmful for her daughter to grow up away from her own mother instead of being wounded and traumatised as a result of the negative relationships of unhappy parents during her developmental stage.

In the last part of this chapter, the phenomenon of Matrophobia, which emerges as a result of Patriarchal Politics, is analysed both theoretically and as a psychological problem experienced by the protagonist. Adrienne Rich, the first feminist who politicised motherhood and brought it to the forefront of feminist social criticism, in her book *Of Woman Born: Motherhood As Experience And Institution*, gives the example of Lessing's protagonist, who "who has felt devoured by her mother" (236) and whose ego is divided when she realises that she will become a mother, as someone who experiences matrophobia. Analysing the complex and conflicted mother-daughter relationship, Rich argues that matrophobia develops in the atmosphere of this tyrannical system as a result of the contradictory and paradoxical mother-daughter relationship that is created by patriarchal attitudes that trivialise and belittle (Rich 226) the mother-daughter relationship, in which neither mothers nor daughters can understand or forgive each other. Like any other girl growing up in this society, Martha needed a caring, warm, strong and supportive mother in order to develop as an individual, but the realisation of her

mother's powerlessness or limited power led her to matrophobia. Although her anger at both her own powerlessness and her mother's power arising from her complicity with a patriarchal system that denies her autonomy continues for the rest of her life, she, likening her mother and herself to pawns or puppets in this society, struggles not to sit in her place and not to be like her.

The fourth chapter of this dissertation examines the last three novels of the series, *A Ripple from the Storm*, *Landlocked*, and *The Four-Gated City*, and focuses on Martha's struggle to create a new world not only for herself but for all. The novels follow the psychological and spiritual development of the protagonist, who leaves her daughter, her husband and her traditional life to join a political group in order to end the "nightmare of repetition" in her life and seek freedom, This chapter made use of Jungian theory and philosophical Sufism, the schools of thought the protagonist became familiar with during her quest for unity and perfection and her creator Lessing herself examined deeply and made part of her expansive and encompassing intellectual universe.

Martha, who needed a sense of belonging, as one of the "basic human needs and motivators" (Kolesovs 1), and tried to satisfy this need by joining the communist group, undoubtedly experienced ambivalent feelings as a child while trying to acquire this sense of belonging to her mother, family and environment. Based on the work of Hagerty, Williams, Lynch-Sauer and others, it was suggested that she suffered from 'anxiety' as a symptom of a lacking sense of belonging (*RS* 85, 92, 94, 102, 118, 187) and that because of this lack, she had low or absent self-efficacy and was therefore unable to establish positive relationships in society that would make her satisfied or happy. Martha feels the need to identify with the "Other", which is also the formation of "Jungian subjectivity" (Gullatz 705) and seeks "her own integrity" within the ideological community.

Carl Jung, in his book *The Archetypes and the Collective Unconscious* (1969), argues that this individuation is "the process by which a person becomes a psychological 'individual', that is, a separate, indivisible unity or whole" (275). Thus, in the novel, Lessing leads her protagonist towards self-realisation, making her conscious in order to re-establish the vision of inner wholeness prefigured by an underlying archetype in the

collective unconscious, the self. The author reveals that Martha, both as an individual and as a woman, lacks self-efficacy and her relying on a man as an indispensable element in the process of individuation is a demonstration of this attitıde. This lack of self-efficacy also brings with it negative feelings such as anxiety, "loneliness" and irritability (*RS* 42-43). This kind of self-consciousness, self-reflexivity of Martha − "the conscious turning of the individual toward herself…, a process that includes both self-knowledge and self-monitoring" (Pagis 266) − produces a problematic situation in her distinction between subjective and objective expression, individual and collective consciousness. However, in order to overcome the dichotomy of the individual and the collective and to achieve the goal of unity, she tries to disperse, by "first dispersing her individual feelings into 'impersonal' flow, and then by separating herself into a collective of emotions acting on the stage that is her self" (Brazil 51). Here the author shows that relying on someone/group and expecting them to fill the emptiness inside her, to give her a new personality, is not the right way to achieve individuation both as a person and as a woman.

As in Jungian theory, Lessing not only focuses on the conscious minds of her characters but also on their unconscious minds through symbolic means; therefore the examination of dreams and symbols in her heroine's journey of individuation is extremely meaningful. While the interpretation of dreams is expressed as a task by the author in *Landlocked* in terms of the hidden area of our personality that needs to be discovered, it is characterised as a measuring device or indicator for the protagonist. The use of the archetypal symbol of the unspecified number of rooms refers to Martha's fragmented/fragmented mind. She holds herself together as she moves from one to another and "must preserve wholeness through a time of dryness and disintegration" (21). As Zwegg and Abrams note, in the process of individuation, one embraces light and darkness simultaneously in order to establish "a constructive relationship between ego and self" (240), while Martha relies on the "messages of life and death" of her dreams to build a structure "over the burial mound of Martha's soul" like a house" (*L* 21).

In the last three novels, symbolic opposites such as dry and wet, life and death, past and future, and nature archetypes are analysed in the context of integration. Martha thinks that she should try to get rid of dryness and darkness and keep herself "free and

open" for the "illumination" she has been longing for since her adolescence (*RS* 180). But, in *Landlocked*, while she was trapped in dryness in her dreams, she often felt a longing for the sea and water. The sea, or any water archetype, can symbolise the mother, who for Jung is associated with "fertility and fruitfulness" (1959, 81). In *A Proper Marriage*, the author identifies motherhood with the "dark blind sea" that the protagonist refuses to let herself sink into (*APM* 137). In this novel, Martha sacrifices herself because of her matrophobia, thinking that she must shed light on the motherhood she fears to sink into. The sea she longs for is actually unconsciously revealed as her longing for the mother or foster mother, from whom she does not receive love and attention. The tree archetype used intensively and evocatively in all five novels, turns out to be used in parallel with Martha's developmental process from adolescence onwards, based mostly on the ideas of Jung and Heinrich Khunrath. When we define the archetype of the "tree" as a "philosophical tree", the rise of the tree corresponds to the development and individualisation of the soul of the protagonist, who, in the first novel, tries to recognise her alienated character by flying from branch to branch on a life path without a solid foundation. In parallel to this, while Lessing depicts the man with whom Martha will unite her elements in *Landlocked* as "a roof" or a fire burning in the centre of the empty space" (*L* 41), it is suggested that Martha moves towards "wholeness" in the process of individuation by reaching psychic energy since Thomas fills her void. In the last book, the nature archetype of drought turns into "wet" or "sea", darkness into "sun" and "light", and the archetype of tree into "sycamore" (*FGC* 308). Here, it is proposed that the protagonist tries to develop and evolve psychologically by taking strength from the spirit of Thomas, and to live a peaceful life away from her parents, who are alive and busy on the other side of her mind.

In the five novels, nightmares as well as dreams are considered to be important elements in the process of reaching wholeness as they confront the protagonist with shadows and projections and introduce her to the remaining fragments of her unconscious negative experiences. When we investigate nightmares theoretically, they are defined as a common factor accompanying post-traumatic stress disorder (Kolk et al 187), while "recurrent nightmares" are described as symptoms of post-traumatic adjustment

problems. (Coalson 381). While analysing Martha's long-lasting nightmares, it has been maintained that they may be caused by the traumas she experienced in infancy and childhood such as the lack of empathy, closeness, and the feeling of helplessness in her relationship with her family, especially with her mother. Based on the works of Jung, Roberta Rubenstein and K. Signell, it was claimed that the horrible creature Martha saw in her dream was a reference to the unconscious negative emotions she directed towards her mother in *The Four-Gated City* or represented her mother as an embodiment of society. The longing for "the sea", an archetypal symbol, is associated with the unconscious, implying a longing for a caring mother or an "unfulfilled desire to fuse with the Good Mother" (Rosen 58) while the "violet-coloured shores" (*RS* 90) also symbolise the beginning of a "new life", i.e. the longing for "rebirth through a return to the womb" as Jung discusses in *Symbols of Transformation* (312). The protagonist's unresolved problems with her mother emerge as an archetype prominently in her nightmares. As her unconscious mind becomes entangled with these problems and how to overcome them, she tends to "examine" them in her dreams. As she seeks to uncover the souls "imprisoned" (*RS* 90) in the rock, including her own, she also longs for resurrection and rebirth. Thus, the ambivalence she experienced throughout her childhood and adolescence, and accordingly the indecision she experienced as she stepped out of the darkness she was imprisoned in and stepped into a new life by resurrection, were revealed in her recurrent nightmares.

In the final novel of the series, *The Four-Gated City*, the culmination of *Children of Violence*, Martha Quest makes extraordinary progress in her inner journey as she struggles to integrate into society, and she embarks on a journey towards schizophrenia, defined as "a special strategy that a person invents in order to live in an unlivable situation" by Laing (95). Lessing, like the psychoanalyst and psychiatrist Laing, thinks that schizophrenia is a temporary reaction to social and political oppression and that madness is a stage in "the evolution of a conscious, truly sane person" (Rigney 8). Whereas in the first novel, Martha experienced alienation at the beginning of her individuation process, seeing herself as "an isolated person without origin or destination"

(*MQ* 185-6), in the last novel she experiences transcendence which Lessing sees as "the condition of being 'normal' as we understand it" (*FGC* 87).

Just like in adolescence, it has been observed that while experiencing alienation, which she perceived as freedom after arriving in London, the city of her dreams, she preferred to "dividing her self or splitting" as a strategy to cope with the threatening new situations (Hung 72). The "violence" in the novel seems to be, as Monachowicz rightly observes, the result of "man's obsessive use of 'reason' to differentiate and divide people" racially or sexually, physically or politically (191). Accordingly, this self-division is in fact "something in the human mind that separated, and divided" (*FGC* 112) as a reaction or solution to the divisions, separations and contrasts in society that the protagonist both witnesses and experiences herself as seen in the earlier novels. Familiar with ambivalent feelings in the process of self-development, Martha now experiences self-multiplicity: As she created the name and identity "Matty" as a child in order to survive, it is as if she is a reborn "Matty" who is "rather amusing, outspoken, competently incompetent, free from convention, sometimes describing herself as "a black blob" (*FGC* 8-9). Based on the explanations of Jung, Rigney and other theorists, it is asserted that this fragmentation of the self she experiences, which occurs when one loses one's sense of meaning, actually originates in the childhood of Martha, who then could not feel that she belonged "anywhere" − to her family, peer group or society − and therefore felt lonely and "alien", a feeling that remained with her since childhood (*FGC* 52).

Struggling with alienation and self-division, Martha sets out to explore areas of her own mind that she has never explored before and encounters a "self-hater" and is able to overcome him with determination. What Lessing's suggests here is that each member of this culture, like must confront the antagonist and defeat him not with drugs, but with effort and self-awareness. While theoretically characterising "self-hatred" as an "object of persecution" that is part of the self, it turns out that the persecuting internal object is constructed as a return to the external object, i.e. the parents (Scharff and Tsigounis 4), while at the same time developing an "anti-libidinal ego" (Greenberg, Mitchell et al 166) that fills it with self-hatred. In this way, it was argued that Martha's self-hatred, as in the previous contentions, stemmed from her early relationship with her parents; and thus,

especially in the process of identification with her mother, she formed an unsatisfactory and even hostile identity due to feeling deprived and restricted. From a Jungian point of view, the self-hater or inner critic is distinguished as "an element of the 'Not-I'" and becomes "the Not-I within" (Austin 48), while the "shadow, both collective and personal" is defined as the inner enemy that every person has to face sooner or later to overcome the limits of self-awareness (Rubenstein 157). Here, Martha struggles with the demonic underneath of her ego, symbolised by the archetype of the Devil, and then proceeds on the "way to salvation" offered by Jung by personalising what is transmitted from the collective psyche through the synthesis of the personal and collective psyche (*RB* 301). In accordance with Jung's solution, it is observed that Lessing's protagonist achieve individuation, i.e. the process of a person becoming whole and unique" in order to create a constitutive relationship between self and ego by harbouring "good and evil, right and wrong, light and dark, in our own heart" (Zweig and Abrams 240, 271). This is essentially a process of individuation that begins at the microcosmic level from adolescence and rises to the macrocosmic level. In the last novel, Lessing's protagonist, to protect her psychological state from self-hatred and psychic disintegration, raises her consciousness beyond ordinary limits to the most advanced dimension through Sufism, which proposes that human consciousness can evolve and transcend time and space.

In her attempt to understand her, Lessing positions her protagonist within the larger historical, social, cultural, and ideological structures and throughout *Children of Violence* books she explores and examines the intricate ties between the individual woman and the greater world she is enveloped in. The author's focus is most particularly on the conflicted mother-daughter relationship, which is shaped by the patriarchal structure of the society and is responsible for the continuous reproduction of conventional womanhood and mothering. The books provide us with a detailed analysis of the protagonist's physical, ideological, and spiritual journey through time and space and within her own psyche. Lessing does not overlook how time and place shapes and determines individuals, both men and women; yet she recognizes and welcomes the potential of her character Martha Quest to transcend her limitations from both inside and outside in her search for spiritual and psychological growth. Her deftly written and

accomplished semi-autobiographical narratives are her testimony to the potential of twentieth century women as they strive for reconciliation on their own terms with their family and society and search for unification with the universe to achieve wholeness and reach peace and harmony.

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CURRUCULUM VITAE

Education

2016-	Ege University, PhD. Major:English Language and Literature Advisor: Prof. Dr. Dilek Direnç
2010-2012	Azerbaijan University, M.A. Major: American Literature
2001-2005	Odlar Yurdu University Major: Foreign language teaching (English language)

Teaching and Work Experience

2011-2013	Baku Engineering University Department of Translation/Teaching Assistanship
2008-2011	Baku Engineering University Department of English Language andLiterature Department Coordinator.
2005-2007	Kafkaz Private Gymnasium English Teaching