



The Human Disintegration: Dorris Lessing's Vision of Society in the Land of Britons

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ABSTRACT

The vision of the city is seen by her autobiographical heroine Martha Quest during her girlhood on a Zambian farm; the ploughed land across the world to the Dumfries Hills and refashioned that unused country to the scale of her imagination. Lessing's first book was on the British Literary scene to make on the theme that a few years later would be in full vogue and even scorned as 'the colour bore' The theme of the first novel resulted directly from her observation of the colour conflict that was a matter of course in her African surroundings:

KEYWORDS :: Serene, temperate, stoic, chronicled, commemorated, verifiable, isolation, racial and sexual obsession.

Conglomerate Renderings

In *The Grass is Singing* she confines herself to what she has observed of the white settlers and she does not concentrate upon the racial problems. Most of the African stories are about the white settlers with the native back ground. Two of Lessing's most complex renderings of the awareness are *The Second Hut* and *The De Wete* come to Kloof Grange. We find in these not only the traditional antagonism between Englishmen and Afrikaners but a deep exploration to the pathetic inner lives of people struggling to build themselves a secure world to live in. Together, *The Grass is Singing* and African stories provide a complex inner portrait of an anachronistic society which has failed to adjust to the pace of change.

Lumbering Consciousness

They make us see and feel that the society consists of people little different from ourselves, who demonstrate understanding, even sympathy, as well as judgement. Lessing's *Children of Violence* is full of an African experience. She portrays layer upon layer of Anglo- colonial society of Africa altogether to London, in each phase, deepening the study of the individual conscience in its relation with the collective conscience (Michael Thorpe, Doris Lessing, *Life and Attitudes*, 19) In the first volume Martha Quest Lessing questions the position of women by covering the period of Martha's critical awakening in adolescence to her first marriage. The opening pages indicate the major themes and sketch Martha's heavy consciousness of herself derived from books in relation to them and the spirit of her time.

She was adolescent, and therefore bound to be Unhappy; British and therefore uneasy and Defensive; in the fourth decade of twentieth Century and therefore inescapably beset with Problems of race and class; female and obliged To repudiate the shackled women of the past. (Doris Lessing, *Martha Quest*, 9).

Perplexity ideas

The next volume *Proper Marriage* is an objective analysis of feminist indignation. Here she portrays well a dishonest marriage in which both Douglas and Martha are guilty. At the end of the second novel we find that Martha has sent her husband and daughter and temporarily substituted for the failed personal relationship to the 'collective' force, a new utterly alien element in Zambesia.

African's Intrusive Thought

It is a mere background of Martha's revitalized emotional life. The novel's success lies in reflecting through a fragmented narrative the tedium and frustration, the truly 'Land Locked' condition of the reac-

tionary colonial back water. The old political scene is dissolving and new African radicals and white extremist are taking over, but Martha has discovered 'love' and from this centre she now lived. (ibid, 23) In *A Ripple From the storm* Lessing shows how political purism may betray individual weakness and, in practice destroy the individual in pretends to serve. It mainly explores the ramifications of love for the people which Martha may see an outlet for her romantic 'passion' for the alliance with the social democratic flaws within themselves.

Women's Integral Role

The final volume in the series *The Four- Gated City* is a vivid portrayal of Martha's youthful vision of Utopian city upon the yield, which is London the novel's city. It is the shabby post war London physically and psychically desolated she portrays in which Martha seeks the working – class, the new African radicals. She finds them warm but depressing. The novel's great length is justified by its intensive exploration of the most complex and vital experiences. Lessing impresses us more in her portrayal of the remarkable traffic between parents and children.

Lessing's bureaucratic situation

In both Martha's last painful confrontation with her mother and the conflict between the adults and the questioning youth of the sixties. In Zambesia, Martha's parents are in a comfortable social position and she owes her allegiance to communism. Martha's new family circles are the Coleridge's who are charmed circle of typical individuals whose characterizations are all complicated which Lessing comments profusely in her narrative. They offer a two-dimensional colour supplement view of English life. Her clasp of the British academic and political scene is not goofed up.

Senility in women nature

In *the Golden Note Book* Lessing's focus is on the real woman who should be liberated from sexual attractions. Eroticism must be condemned. The relationship between man and woman on sex must be condemned, must be based on as between man and man. She opens her book with an attack on class struggle and sex. The weakness in society she portrays is not superficial. When she attacks the major general her language is muddled and less disgraceful.

Obtrusive Women

In *The Red Note Book* we come across splitting of political ideologies and groups, moral enthusiasm and cynicism where each wants to over smart the other. Anna taking her chance to be a prominent and powerful politician is true to Lessing's real life. *The Yellow Note Book* is about Anna's personal life. It is about her love affairs and betrayal. She falls in love with a man who is a rake and insincere. She thinks her

lover would only marry her which is a farce. He is a bosom man and unfaithful. In the final part of *The Blue Book*, Lessing involves herself in writing. She keeps her mind engaged, keeps her problems less and writes her political views and society. *The Golden Note Book* displays meaningful existence in society. It is psychoanalysis which falls as much as politics. Lessing's focus is on real women through Anna which would be discussed in detail in my next journal. Its aim is to explore the plight of the socially responsive and responsible writer in the phase of disorientation and alienation in which we live.

Dysfunctional Women Characters

The general characters' role in the novels of Doris Lessing is an examination of successful and dysfunctional women characters that are compared and contrasted as individuals upon whom the influences of male society often attempt to adduce identity and individual purpose. Women are cosmetics who can be exploited by cacochemical men, torpid institutions and banal social customs.

The near fanatical needs of religion, finances, family, social respectability, relationships and emotional attachments are a manifestation of emotional stasis in women who become the apograph to Lessing's ideal women of home and hearth in an irrational and potentially oppressive manner. Mrs. Woolf's praise of masculinity seems double-edged. "Direct", "straightforward", "freedom": these are terms of approval. But they conceal a kind of contempt. By comparison to women, the language hints, men or unobvious, crude, naïve, insanely egotistic: this is more than a hint. (Virginia Woolf, *Feminism*, 19).

Peroration

Women write more now or write more publicly than they used to. Different as Lessing's orientation clearly is, she shares more than one would readily suspect: shares a problem, though not a solution. To look for evidence of sharing, women discover patterns of self-deception that survive the vagaries of change and to investigate how women use their creativity to reveal and to combat their characteristics difficulties. Lessing does conclude that the greatest writing is 'androgynous', that women must cultivate their masculine side and men their feminine, that people must surpass their sexual limitations in order to produce great writing. Yet the insistent ironies point to her conviction that the quintessential feminine nature is after all a source of power. Her ironies call attention not only to the inequalities of the feminine lot, but to a hidden value judgement of feminine superiority, lying beneath the surface of the frequent admissions of male society superiority.

REFERENCES

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