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**Narrative Techniques
in
Doris Lessing's Stories and Sketches**

A Thesis

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in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy in
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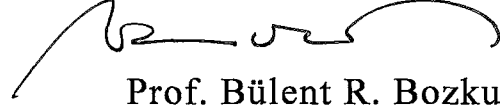
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by

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January, 1996

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Abstract
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The aim of this thesis is to analyze the themes of Doris Lessing's short stories and sketches, with particular reference to the narrative techniques developed mainly by the French Structuralists Roland Barthes and Gerard Genette. Following the introduction where these narrative strategies are discussed, the three developmental chapters of this research - the first dealing with a child or an adolescent's development, the second concerning an adult's experience and the third involving the observation of an outsider - try to prove how "form" clarifies "meaning".

This study also tries to demonstrate how Lessing's style has changed from referential stories which have well-organized plot structures and developed characters to sketches having no story line or central characters to disclose the uncertainties of modern societies.

Özet

Doris Lessing'in Öykülerinde Anlatı Teknikleri

Özlem Uzundemir

İngiliz Edebiyatı Doktora Tezi

Tez Yöneticisi: Dr. Rüçhan Kayalar

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Bu tezin amacı Doris Lessing'in öykülerini Fransız Yapısalcılarından Roland Barthes ve Gerard Genette'in geliştirdiği anlatı teknikleri doğrultusunda ele almaktır. Bu tekniklerin tartışıldığı giriş bölümünü üç bölüm izler. İlk bölüm bir çocuğun gelişimini, ikinci bölüm yetişkinin deneyimlerini, üçüncü bölüm ise, bir yabancının gözlemlerini anlatan öyküleri içerir. Her bölüm anlam ve biçim ilişkisini irdelemektedir. Bu çalışma Lessing'in öykülerindeki kurgu tekniklerinin nasıl değiştiğine de değinmektedir. İlk iki bölümde incelenen gerçekçi öyküler yerini üçüncü bölümde ele alınan düzenli bir olay örgüsü ve karakterleri olmayan "skeç"lere bırakır.

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I dedicate this thesis to my parents.

'Dear Student. You are mad. Why spend months and years writing thousands of words about one book, or even one writer, when there are hundreds of books waiting to be read. You don't see that you are the victim of a pernicious system. And if you have yourself chosen my work as your subject, and if you do have to write a thesis - and believe me I am very grateful that what I've written is being found useful by you - then why don't you read what I have written and make up your mind about what you think, testing it against your own life, your own experience. Never mind about Professors White and Black.' (Lessing, from Preface to The Golden Notebook)

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LIST OF ABBREVIATIONS

Collected African Stories: CAS

Collected Stories: CS

London Observed: LO



INTRODUCTION

Doris Lessing's short stories, which have received rather insubstantial critical attention when compared with her novels, have so far been classified and analyzed only in terms of their themes. The African stories which, for example, revolve around the theme of colonization and the interrelationship between the colonizer and the colonized, have been scrutinized so as to display Lessing's concern with colonial issues, while stories which dwell on the theme of the woman's suppression have been handled in relation to the author's feminist inclinations. Selma Burkom (1968), for instance, deals with the theme of several stories by Lessing, although in the title of her article "'Only Connect': Form and Content in the Works of Doris Lessing" she used the word "form". Likewise, as Anthony Chennells's title "Reading Doris Lessing's Rhodesian Stories in Zimbabwe" (1990) indicates, the critic dwells on the themes of Lessing's African stories.

Existing research on Lessing's stories has discarded to a considerable extent the significance of narrative strategies employed in them, which also contribute to their meaning. The aim of this thesis, then, is to add a new insight to the thematic analysis of Doris Lessing's stories and sketches with particular

reference to narrative methods developed by the French Structuralists, Roland Barthes and Gerard Genette. The novelties brought forward by their theories which emphasize the distinction between "narrator" and "point of view" allow a new grouping of Lessing's stories and sketches with specific stress on the relationship between "content" and "form". Thus, the thematic categorization of the stories in the following chapters as narratives concerning a child's experience, those relaying an adult's state and finally those dealing with an outsider's observations, will be elucidated with an emphasis on their narrative strategies in order to foreground the relationship between "who tells", "who sees" and "what is told".

As Dorrit Cohn (1990) argues, any narrative relies on the dichotomy between the "what" and the "how", that is "the content" and "the expression". Barthes (1977) uses the terms "function" and "action" instead of "content" and "narration" instead of "expression". Genette (1980), on the other hand, prefers the term "story" for "content", "narrative" for "expression" and "narrating" for the production of narrative action. Moreover, rather than dealing with the elements of fiction separately, the Structuralists have proposed to comment on the content of fiction in terms of its discourse. In this introductory chapter it may, therefore, be beneficial to clarify various aspects of discourse so as to explain how form reveals

meaning. Before explaining the Structuralists' views on narrative strategies, the classical theory on "point of view" will be discussed to elucidate what Barthes and Genette object to and what kind of novelties they propose in narrative theory.

Traditional theory of fiction deals with the two terms "narrator" and "point of view" interchangeably, differentiating between two types of narrator: "first-person" and "third-person" (which is also known as "the omniscient"). "First-person" narrator, who is one of the characters, is directly involved in the story s/he tells. As Ann Charters explains, this type of narrator "can approach other fictional characters as one human being can approach another, but the narrator has no way of understanding these characters except by observation of what they say and do." (1990, 803) Since the "first-person" narrator has no authority over the characters or events, s/he is thought to be limited, subjective and therefore unreliable. Charters adds that the biased narration of the "first-person" narrator creates a gap "between the way he or she sees characters and events and the reader's sense of what really happened" (1990, 803), because the reader is warned with the pronoun "I" not to trust the narrator. On the other hand, texts whose "narrator or formal speaker ... never speaks of himself/herself but rather of characters designated by third-person pronouns" (Ehrlich 1990, 4) are called "third-person narratives". This type of narrator,

who is also identified with the author, is considered to be objective and trustworthy. S/he has god-like characteristics moving around and commenting on the characters and events.

Norman Friedman modifies the classical view with a very detailed distinction of eight types of narrative stance:

- a) "editorial omniscience" which allows the narrator to control everything in the story;
- b) "neutral omniscience" which means no direct intrusion;
- c) "I" as witness;
- d) "I" as protagonist;
- e) "multiple selective omniscience" which allows the characters to express their thoughts directly as these ideas pass through their minds;
- f) "selective omniscience" where the reader is limited to the minds of only one of the characters;
- g) "dramatic mode" which involves no narrator as in a play;
- h) "the camera" which acts as a recording medium of events;

(1955, 1160-1184)

Likewise, Wayne Booth, whose *Rhetoric of Fiction* is considered to be one of the most influential books in the area of theory of fiction, finds the classical distinction of narration as "first- person" and "omniscient" confusing because of the

ambiguity of the term "omniscience". According to Booth, some stories which are told by "third-person" narrators but through the consciousness of a character¹ are hard to be defined by the existing terminology, as the character "'narrates' his own story, even though he is always referred to in the third-person." (1987, 151)

Roland Barthes also reacts against this conception of the narrator as "third-person" and "first-person", since he opposes the consideration of the narrator and characters in a work of fiction as persons or living entities. He states that the narrator and characters are simply "paper beings" and the author of a narrative should never "be confused with the narrator of that narrative", because "*who speaks* (in the narrative) is not *who writes* (in real life) and *who writes* is not *who is*." (1977, 111-112) With this motto-like expression Barthes obliterates the identification of "third-person" narrator with the author, for he thinks that "to give a text an Author is to impose a limit on that text, to finish it with a final signified, to close the writing." (1977, 147)

Similarly, Genette states that the two grammatical forms, "s/he" and "I", do not explain whether the story is told by a narrator outside the story or one of the characters. Accordingly, for Genette, first-person verbs indicate two different situations:

"the narrator's own designation of himself ... or else the identity of person between the narrator and one of the characters in the story." (1980, 244) Hence, Genette concludes that since every narrator can interfere in the story in the form of "I", every narrative can be considered as "first-person". He adds that the possibility of all types of narrator appearing in "first-person" form at certain intervals of the story is significant in pointing out the inadequacy of narration as "third-person" and "first-person" in narratives where the narrator remains outside the story line but refers to his/her own opinions in the form of "I".

Genette also claims that the two terms "point of view" and "narrator" have been used inconsistently without distinguishing between "who speaks" and "who sees", which he respectively refers to as "voice" and "mood". According to Genette, theorists have so far failed to make the distinction between "'who is the character whose point of view orients the narrative perspective?' and ... 'who is the narrator?'" (1980, 20) He writes:

if a story is told from the point of view of a particular character ... the question whether this character is also the narrator, speaking in the first person, or whether the narrator is someone else who speaks of him in the third

person, is not a question of point of view ...
but a question of voice. (1980, 20)

Genette, therefore, criticizes Friedman and Booth for their haphazard use of the terms "point of view" and "narrator", arguing that while some of their categories of narrative stance are related to "point of view", others refer to the "narrator". For instance, in Friedman's distinction the first two categories of omniscience deal with the "narrator", whereas those groups concerning the "first-person" suggest "point of view". Moreover, Genette points out Booth's faulty consideration of the character as the narrator in those stories which are told through a character's point of view. Genette remarks that if Booth had differentiated between "narrator" and "point of view", then he should have asserted that the narrator is "third-person" whereas the point of view is that of the character. (1980, 188)

Genette prefers to use the term "focalisation" instead of "point of view", "to avoid the too specifically visual connotations" (1980, 189) of this term. Similarly, Shlomith Rimmon-Kenan draws attention to the same argument when she asserts that using Genette's coinage "focalisation" has the "advantage of dispelling the confusion between perspective and narration which often occurs when 'point of view' or similar terms are used." (1983, 71) "Focalisation" is defined in the

Dictionary of Narratology as "the perspective in terms of which the narrated situations and events are presented, the perceptual or conceptual position in terms of which they are rendered." (Prince 1988, 31) In this sense, the perceptual position which is referred to by Genette as "focalisation" must be differentiated from that of the narrator or the teller. Furthermore, Genette thinks that "focalisation" is different from "narration" even in the "first-person retrospective" narratives, where the narrator tells his childhood memories, because the narrator is an adult while the focalisation is through a child's perception.² Therefore, it would be wrong to refer to the child as the narrator.

Genette classifies focalisation as:

- a) "zero-degree focalisation" where the narrator says more than the characters know³;
- b) "external focalisation" where the narrator says less than the characters know⁴;
- c) "internal focalisation" where events are told through the character's point of view⁵ (1980, 189)

The first type of focalisation, also defined by Genette as "nonfocalised" (1980, 189), has caused disputes among critics, because the term suggests no focalisation which is an impossibility. Dorrit Cohn, for instance, in her article "Signposts

of Fictionality: A Narratological Perspective" claims that "no fictional work can be said to remain nonfocalised." (1990, 787) Nevertheless, what Genette means by "zero-degree focalisation" is, telling the story through various perspectives. William Nelles, on the other hand, in his article "Getting Focalisation into Focus" proposes the term "free-focalisation" instead of "zero-degree focalisation", which helps clarify the matter. He remarks:

This avoids the misleading implications of absence and quantity carried by Genette's coinage and has ... the more appropriate connotations of an extended range of narratorial options, of a narrator not tied to or limited by the knowledge of characters. (1990, 369)

Nelles also argues that this coinage should not be confused with omniscient narration, as the narrator using this type of focalisation is "by no means necessarily all-knowing." (1990, 369)

In the case of "external focalisation", Genette explains that the narrator can only mention the appearance of the characters; in other words, the narrator focuses on a character and "all possibility of information about anyone's thoughts is excluded." (1988, 75) Genette claims that in "internal focalisation",

conversely, the focal character is never "described or even referred to from the outside" and the character's thoughts are not "analyzed objectively by the narrator." (1980, 192) In short, it may be pointed out that this distinction between "who sees" and "who tells" brought forward by Genette does enrich the meaning. In some cases, for instance, the narrator may use "internal focalisation" to depict the unreliability of the character, or the employment of "external focalisation" is an effort on the part of the narrator to remain outside the narrative line to leave all ground to the characters.

Since Genette finds the classical categorization of narration as "first-person" and "third-person" confusing and inadequate, he proposes two distinct groups of narrative stance. The first group is related to the narrator's degree of involvement: "homodiegetic narrator" is one of the characters; and "heterodiegetic narrator" does not interfere in the story. He claims that "homodiegetic narrator" has degrees of involvement: the narrator might be the protagonist of the story (in that case s/he is referred to as "autodiegetic") or the narrator might have a secondary role, simply the role of an observer or witness. (1980, 245)

Genette's second categorization of narration is related to his notion of "narrating time" and "story time" which can never

catch up with the former. Thus, he classifies the levels of narration as: "extradiegetic" and "intradiegetic". (1980, 245) As Rimmon-Kenan also explains, a narrator who is "above" the story s/he tells is "extradiegetic", whereas a narrator who is a character in the first narrative told by an "extradiegetic" narrator is an "intradiegetic" one. (1983, 94) Finally, Genette divides the status of the narrator into four categories by using the two categories of narration:

- a) "extradiegetic-heterodiegetic" narrative where there is a first degree narrator who tells a story s/he is absent from⁶;
- b) "extradiegetic-homodiegetic" narrative which has a first degree narrator who recounts his/her own story⁷;
- c) "intradiegetic-heterodiegetic" narrative where a second degree narrator tells a story s/he is absent from⁸;
- d) "intradiegetic-homodiegetic" narrative whose second degree narrator tells his/her own story⁹ (1980, 248)

One more term related to "discourse" which might require some emphasis at this point is the "narratee" - the addressee of the text - which is briefly discussed by Genette and later elaborated by Gerald Prince (1992) in his article "Introduction to the Study of the Narratee". According to Prince, the narratee should not be treated as the reader, because the narratee is fictive whereas the reader is real. In *Dictionary of Narratology*,

he claims that "the same real reader can read different narratives (each having different narratees); and the same narrative (which always has the same set of narratees) can have an indefinitely varying set of real readers." (1988, 57) In addition, since the narratee is fictive, s/he is on the same narrative level as the narrator. Thus, Genette uses the criterion, "extradiegetic" and "intradiegetic", on which he bases his classification of the narrator, for categorizing the narratee as well. The "extradiegetic" narrator, he claims, can only address an "extradiegetic" narratee "with whom each real reader can identify." (1980, 260) In a narrative there may be one or several narratees, and like the narrator the narratee may be one of the characters of the story as in the case of the epistolary novel. There is also "zero-degree" narratee who has no existence in the story, who knows nothing about the characters and events, but knows the language used by the narrator. As Prince lists, the functions of the narratee are as follows:

... he constitutes a relay between the narrator and the reader, he helps establish the narrative framework, he serves to characterise the narrator, he emphasizes certain themes, he contributes to the development of the plot, he becomes the spokesman for the moral of the work. (1992, 23)

All of these aspects of discourse, related mainly to the "narrator", "focalisation" and "narratee" will be handled in relation to content in the analysis of Doris Lessing's stories and sketches, since the meaning of these narratives is highlighted with the narrative strategies they employ. The first chapter of the thesis will include stories which are concerned with a child's development, while those which deal with an adult's experience will be covered in the second. Finally, those which relay a foreigner's perception will be scrutinized in the third chapter.

Apart from "Little Tembi", the narratives in the first chapter, which are all African stories, are focalised through a child, displaying his/her self-realization. The stories in the second chapter, on the other hand, deal with the adult's viewpoint. Hence, the difference of vision between a child and an adult will be underlined in the first two chapters. Moreover, the idea of "otherness" which appears either in the form of black and white opposition or as male and female difference will be handled in relation to the type of focalisation these narratives employ. The third chapter is distinguished from the previous ones in two ways. To begin with, it deals with sketches which lack an organized plot and central characters. Secondly, different from the stories mentioned in the first two chapters, these sketches are told and focalised by the same agent, who

happens to be an outsider.

Except "The Story of a Non-Marrying Man", examined in Chapter II, all the stories and sketches discussed in this study are told by "extradiegetic" narrators, who are sometimes involved in the story but sometimes remain outside the narrative line. As regards the "narratee", there is no direct reference in Lessing's stories, therefore, the narratees belong to the same level of narration as that of the "extradiegetic" narrators, and their unacknowledged position will not be mentioned, unless the narrator explicitly refers to his/her addressee in stories, such as "An Unposted Love Letter" in Chapter Two.

CHAPTER I

NARRATIVES THROUGH A CHILD'S PERSPECTIVE

... a good many children are born looking at the adult world - because they have been forced into it - with an extremely cold eye. (Bikman 1994, 60)

This chapter will deal with nine stories by Doris Lessing which focus on the perceptions of a child or an adolescent, either white or black. The child's observation of the world can be distinguished from that of an adult in two ways: first of all, s/he is naive and responsive to the environment; and secondly, s/he has a fresh vision unlike the adults who are reluctant to change their fixed value judgements. In this way, the child's viewpoint exceeds the boundaries of conventional adult thinking and thus helps to draw the attention to a new consciousness to social problems. As Ruth Whittaker also points out, in Doris Lessing's works through the children's "openness to their surroundings we see the dawning realisation of strangeness, of differences, of unbridgeable gulfs." (1988, 29) Whittaker adds:

The child's perception is a useful device for the author because it enables her to show the registering of new awareness, a process not

often made available to her adult characters
who are too fixed in their views to see freshly.
(1988, 29)

Doris Lessing uses focalisation through the child only in her African stories which mainly relate the problems of colonialism, the exploitation of African people and the rootlessness of Europeans in Africa in order to criticize the puritanical norms of the colonizers towards the colonized. Thus, in these stories the question of "otherness" arises as a result of the power struggle between the two races, the white and the black, and between the two sexes, the man and the woman, determined by the white man's preponderance upon his wife. The type of focalisation, being "internal" and "free" in the stories to be discussed in this chapter, contributes to the meaning. Most of the narratives are internally focalised through a white or black child or adolescent to tell their maturation from their own eyes. It is only "Little Tembi", relaying a black boy's experience with colonizers, that has "free focalisation" to clarify the clash between the races and the difference of opinion between the adults and children.

The narrators of the African stories, on the other hand, whether "heterodiegetic" or "homodiegetic", try to reflect the African culture by using specific African words in the narrative. For instance, instead of "grassland" the narrators employ the

word "veld" or instead of "hillock" they prefer to say "kopje". The aim of this chapter, hence, is to discuss the concerns displayed in the African stories in which a child or an adolescent is the protagonist, by examining the role of the narrator and the significance of focalisation.

"The Old Chief Mshlanga" is probably the most discussed among the African stories not only because of its subject matter but also because of the shift of narration from "extradiegetic-heterodiegetic" (the type of narration where the first degree narrator is outside the story s/he tells) to "extradiegetic-homodiegetic" (where the first degree narrator recounts his/her own story). The story starts with the former type of narrator's description of the colonizers' attitude towards their "other", mainly the natives, and the atmosphere in which the little white girl, the main character of the story is brought up. The focalisation at the beginning is "free", the narrator being not limited to any of the characters' point of view in the story.

The "heterodiegetic" narrator of the exposition claims that the nature into which the girl was born seems unreal and foreign due to her upbringing in an English farm with stories about the English landscape and with fairy tales; therefore, her "eyes were sightless for anything but a pale willowed river, a pale gleaming castle...." (CAS, V.I, 13) Likewise, she is taught to consider the

other race, the Africans, as a distinct group of people with whom she should have minimum amount of relationship. Thus for her:

The black people on the farm were as remote as the trees and the rocks. They were an amorphous black mass, mingling and thinning and massing like tadpoles, faceless, who existed merely to serve, to say "Yes, Baas", take their money and go. (CAS, V.I, 14)

This description of the natives as "faceless" and "an amorphous black mass", and the activities of the natives compared to that of tadpoles suggest the colonizers' treatment of black people as objects, not as individuals. The blacks do not even have the chance to say "No" to their masters.

After this brief background information, a shift in narrative stance occurs. The narrator becomes "extradiegetic-homodiegetic" who is an adult reciting her own childhood memories in a country where she feels an alien. Some critics including Selma Burkom (1968, 58) and Jean Pickering (1990, 29) who have failed to distinguish between narration and focalisation, have claimed that it is the adolescent girl who "narrates" the story. However, the discourse of the narrator and

her use of the past tense throughout the story display the fact that her observations and reactions are not immediate and fresh. Thus, Genette's distinction between "who tells" and "who sees", between the adult as the narrator and the child as the focal character, reveals the child's naivety through the adult narrator's commentary in this story.

The focalisation shifts to the "internal" with the change in narration; that is, the events are told from the point of view of a fourteen-year-old girl. The reason for such a change in narration and focalisation may be related to the development of the girl from a "sightless" child into an adolescent who notices "an air of dignity" (*CAS*, V.I, 15) in the natives when she starts wandering around the farm on her own. Yet, she has some doubts. For instance, the words she reads in a book, "'Our destination was Chief Mshlanga's country ... it was our desire to ask his permission to prospect for gold in his territory.'" (*CAS*, V.I, 16) puzzle her, since she has been "brought up to consider all natives as things to use" (*CAS*, V.I, 17) but not as individuals whose permission is to be asked. Thus, she is challenged to question the norms she is brought up with, namely treating the Africans as her "other" and inferior.

Her trust in the natives increases day by day and she starts carrying her gun not to protect herself from these people whom

she feared once, but to shoot animals. Furthermore, she realizes the fact that she too belongs to Africa, which at first she was unaware of. She now feels: "this is my heritage too; I was bred here; it is my country as well as the black man's country; and there is plenty of room for all of us, without elbowing each other off the pavements and roads." (CAS, V.I, 17) The use of present tense here indicates the focalisation through the child, not through the adult who is, at the moment of narration, exterior to the events that have taken place during her childhood. Her appreciation of the equality of living conditions for both races and her acceptance of Africa as her "heritage" display her development, and support Whittaker's view that the child's fresh view enables the author "to show the registering of new awareness"; in other words, the child tries to dispense with the adult values which consider the other race as subordinate.

At this moment, the adult narrator interferes and remarks that "to let both black and white people meet gently, with tolerance for each other's differences: it seemed quite easy." (CAS, V.I, 18) The word "seemed" is an indication of the difference between the adult narrator and the adolescent focal character and warns the reader not to trust the focalisation through the child. This statement also foreshadows the end of the story when the girl understands the impossibility of such tolerance since the colonizers, the governing power in Africa,

cannot accept the African people as their equals. Ruth Whittaker quotes the same passage to show the girl's "new perspectives on Africa and her attitude to the natives" (1988, 29), but she discards the narrator's emphasis on "seemed". Such an analysis falls short of expressing the naivety of the child.

One instance that shows the unlikelihood of the blacks and the whites living together is the difference focalised through the child between the cultivated farms of the whites and the green, untouched lands belonging to the natives. When the girl's curiosity compels her to learn more about the lifestyle and traditions of the black people, she goes to see the "kraal" - an African word used by the narrator for "tribe" - where Chief Mshlanga lives. On her way, she notices that the lands on which African people live are green and untouched, whereas the lands belonging to the colonizers have been destroyed. The trees in the farms of white people, for instance, have been cut for mining. Moreover, the natives' huts make her perceive an air of warmth which cannot be found in her farm. She thinks: "This was not at all like our farm compound, a dirty and neglected place, a temporary home for migrants who had no roots in it." (CAS, V.I, 21) She now realizes that European people are migrants and are thus 'rootless'. The child's awakening to the fact that the Europeans can never be totally adapted to the African society reflects, as Ruth Whittaker remarks, Lessing's idea that

Africa belongs to the Africans, so that there is never a 'happy ending' for the settlers in the sense of unconditional acceptance. Any coming to terms with their new country is provisional or a compromise, or indeed, occasionally an awareness of the impossibility of 'settling'. (1988, 28)

The adolescent's journey in nature is symbolic of her development as well. The journey ends with her realization of the great enmity and the unbridgeable gap between the two races when she notices the look on the faces of the natives towards her. Thus, on her way back home she feels that she is a destroyer:

... there was now a queer hostility in the landscape, a cold, hard, sullen indomitability that walked with me, as strong as a wall, as intangible as smoke; it seemed to say to me: you walk here as a destroyer.... I had learned that if one cannot call a country to heel like a dog, neither can one dismiss the past with a smile in an easy gush of feeling, saying: I could not help it, I am also a victim. (CAS, V.I, 23)

Now that she has achieved a "new awareness", as Whittaker remarks, the adolescent central character realizes that it is impossible for a settler not to be a destroyer. Therefore, she can no longer consider herself a victim, because by now she has understood that the Africans treat the Europeans as their "other", just as the Europeans who see the natives as the "other".

Another example to the maturation of a child through a journey in a wild landscape is observed in "A Sunrise on the Veld" which recounts the experience of a fifteen-year-old European boy in Africa. Unlike the narration of "The Old Chief Mshlanga", the "extradiegetic-heterodiegetic" narrator maintains the role of being exterior to the narrative, probably because the child's development remains incomplete. Furthermore, although there is no explicit reference to the narratee in the previous story, in "A Sunrise on the Veld" the narrator occasionally implies that s/he is talking to someone. For instance, the first sentence of the story, "Every night that winter he said aloud into the dark of the pillow: Half past four!" (CAS, V.I, 26) indicates that the narrator will tell the story to an "extradiegetic" narratee who at least knows what "that winter" refers to.

The focalisation throughout the story is "internal", because the observation of a white boy while hunting in the veld is told

through his focus. The verbs used by the narrator, such as "felt", "thought", "saw", point out the focalisation through the boy. In some parts of the story where "free direct discourse" - the type of direct speech where no quotation marks are used - is employed, one can presume that focalisation and narration happen to belong to the same agent. Furthermore, the use of present tense in narrating the boy's thoughts justifies this idea. His joyous exclamation, for example, at the age of fifteen is in "free direct discourse":

... there is nothing I can't become, nothing I can't do; there is no country in the world I cannot make part of myself, if I choose. I contain the world. I can make of it what I want. If I choose, I can change everything that is going to happen: it depends on me, what I decide now. (CAS, V.I, 30)

The repetition of the pronoun "I" reflects the self-centred, even solipsistic, character of the young and energetic adolescent who thinks that the world is in his hands and he can do whatever he wants.

The "heterodiegetic" narrator in "A Sunrise on the Veld" displays the sensuality of the young boy through the frequent

use of auditory, tactile and visual imagery, such as the cold/warm duality at the beginning of the story. Outside is "cold" so the boy does not want to leave his "warm" bed. Later on when he goes out hunting, the narrator, once more, uses visual and auditory imagery to describe the landscape during sunrise: "He rushed down the vlei under a tumult of crimson and gold, while all the birds of the world sang about him." (CAS, V.I, 29)

Walking in the valley along the river, the boy hears the sound of a wounded buck. He first wants to kill the animal to cease its pain but then decides not to interfere. He thinks:

if I had not come it would have died like this:
so why should I interfere? All over the bush
things like this happen ... this is how life goes
on, by living things dying in anguish.... I can't
stop it. I can't stop it. There is nothing I can
do. (CAS, V.I, 31)

The boy's development from a self-centred attitude into self-denial, reinforced through the repetition of the statement "I can't stop it", is recounted in "free direct discourse" to bridge the gap between the character and reader. As Ruth Whittaker points out, the child's "mood changes from one of wild exhilaration in

his own strength ... to impersonal stoicism, to the gradual unwelcome awareness of his own potential to cause much suffering." (1988, 30) This change occurs as a result of living in Africa, because the country, as Lessing writes in the "Preface" to the first volume of *Collected African Stories*, "gives you the knowledge that man is a small creature, among other creatures, in a large landscape." (1992, 8)

Soon after the death of the buck, the protagonist perceives black ants eating the animal. This scene which also abounds in visual imagery is the beginning of the boy's self-realization when he adopts a fatalistic view of life and notices the cruelty on the veld: "... the vast unalterable cruel veld, where at any moment one might stumble over a skull or crush the skeleton of some small creature." (CAS, V.I, 32) However, his development is not complete, as he has to return home, a place of limitation. He knows that he has to think about the death of the animal once more in the bush: "... he was by no means finished with it. It lay at the back of his mind uncomfortably." (CAS, V.I, 34)

In short, the wild African landscape serves the development of white children, which could not be achieved if these children had stayed in their farm. For instance, in "The Old Chief Mshlanga", if the girl had not walked to the kraal of Chief Mshlanga, she would not have realized the truth that Africa is

the country of the black people and cannot be shared by the Europeans. On the other hand, the reason for the incompleteness of the boy's self-realization in "A Sunrise on the Veld" is his return home, because, as Chennells points out, "as long as he remains in adult space, the boy ... cannot comprehend the epiphany which the sight of the maimed and dying buck has afforded him...." (1990, 32)

Along with "The Old Chief Mshlanga" and "A Sunrise on the Veld" which deal with the experiences of white children in Africa, Lessing has written stories about the initiation of black children, too. "Hunger" is one of these stories whose "extradiegetic-heterodiegetic" narrator uses variable "internal focalisation", veering the focus from one character to the other and thus giving a panoramic view of the environment at the beginning of the story. Inside the hut where the main character Jabavu lives, for instance, the narrator refers to Jabavu and his mother's point of view, while she is trying to wake her son up and outside the father and the other son Pavu are going to work. The narrator describes Jabavu as a lazy and greedy boy who sleeps all the time and rejects working. He is also called by the natives "Big Mouth" (*CAS*, V.II, 209), because he eats a lot. The narrating throughout the story except for the references to the past is, as Genette calls, "simultaneous": that is to say, all the information concerning the action and thought of the characters

and the setting is narrated in the present tense to make the reader follow the story line step by step with the narrator as if the narrator is observing the characters at the same time with the readers.

In "Hunger", only the narratorial comments about the past are "subsequent" - past tense narrating - to give some clues about the colonial life in Africa and to prepare the reader for the following adventures of Jabavu. It is narrated that in the past the white people earned money by selling the grain of the natives, which in turn led to a year of hunger, the year when Jabavu's sister died. The narrator quotes the words of Jabavu's father as well to criticize the black man's "other", simply the colonizers: "... the white man uses us for servants, and there is no limit set to this time of bondage." (CAS, V.II, 222) The father feels that the future is very dark and not at all promising for the Africans, owing to the white people's exploitation of black children. The father's opinion, in fact, foretells the future of his son whose admiration of white people eventually destroys his whole life, as the story ends with Jabavu's imprisonment.

The boy's hunger for food shifts to a hunger for material things owned by the white people, and thus forces him to move to town. The "internal focalisation" now becomes fixed only to Jabavu's perception to highlight the child's character. His song

on the way to the city "captures his egocentricity." (Burkom 1968, 56) He sings:

Here is Jabavu,
 Here is the Big Mouth of the clever true words.
 I'm coming to the city
 To the big city of the white man.
 I walk alone, hau! hau!
 I fear no recruiter,
 I trust no one, not even my brother.
 I am Jabavu, who goes alone. (CAS, V.II, 236)

The use of the pronoun "I", as in "A Sunrise on the Veld", reflects this time the selfishness of the black child. Furthermore, Jabavu's hunger for possessions owned by the Europeans expressed in the form of "free direct discourse" - "I want, I want, I want. I want excitement and clothes and food ... I want a bicycle and the women of the town; I want, I want..." (CAS, V.II, 240) - implies the "heterodiegetic" narrator's pretence of noninterference.

As a result of his egotism, Jabavu rejects the help offered by the Socialist League that works for the rights of the Africans, joins a gang and is finally imprisoned. The letter sent by Mr Mizi, the leader of the League, serves as a stimulus to Jabavu's

awakening: he changes like the focal character of "A Sunrise on the Veld" from the personal to the impersonal state with the realization that what matters is "we", the collective tribal life of Africa, but not "I" the individualistic life of the city. Hence, as Lorna Peterson observes, the fact that Jabavu:

ultimately sees the light and finds the true road, the road to an awakened 'black' Africa, is a good. He has chosen between the lies that are colonial Africa and the socialist truth that will be - an enlightened Africa belonging to Africans. He has rejected the self, the "I" for the community, the "we", the collective. (1990, 147)

In general, "Hunger" involves picaresque elements: the child starts as a naive wanderer going to the city with the hope of leading a comfortable life just like his "other", the settlers; he is deceived in this journey; and finally is led to accept the socialist stance. Hence, like the previous two stories, "Hunger" involves a journey, but this time the journey displays the development of a black child. The self-realization of the white and black children differs in terms of the setting. While the development of the white girl in "The Old Chief Mshlanga" and the boy in "A Sunrise on the Veld" occurs after they free

themselves from the boundaries of the farm by escaping into nature, Jabavu's initiation takes place in a prison cell. This suggests the freedom of the white child who lives in a farm, in contrast to the restricted life of the black child on his own land due to colonialism.

"Little Tembi" resembles "Hunger" in the sense that both stories are about the frustration of black boys living in a country which is exploited by the Europeans. Like "Hunger", the narrator of this story is "extradiegetic-heterodiegetic", but unlike "Hunger" "free focalisation" remains the same throughout "Little Tembi"; in other words, the difference between the adult settler's point of view and that of the black boy, Tembi, is not observed by one of the characters but by an outsider.

In the introduction, the reader is given a very sympathetic view of the Mc Clusters who treat the natives on their farm much better than the other white farm owners. For example, Jane Mc Cluster, Willie Mc Cluster's wife, teaches the natives how to be cleaner and healthier and is, therefore, called "The Goodhearted One" (CAS, V.I, 106) by the natives. At the onset, she is also a very helpful nurse who saves the life of little Tembi. Since she does not have children of her own in the beginning, she loves him as her own baby. However, after she bears her own children, she cannot find time to show the same

affection to the black boy and this makes him jealous, forcing him to try to attract her attention by becoming a thief. The boy's disrespectful act has still another cause: being a native Tembi was taught to consider himself as a member of an inferior race on his own land. Even the liberal-minded Jane, who once loved Tembi as her own son implies the inequality between her children and their "other", Tembi, by telling him that her children would start going to school, whereas Tembi has to work in the farm to earn money and be loyal to white people. Moreover, Jane shows her colonizer spirit when she says: "'Look how I spend my time nursing and helping these natives! What thanks do I get? They aren't grateful for anything we do for them.'" (CAS, V.I, 122) But of course Tembi is now aware of the actual meaning of the verb "help" being "exploitation" of the blacks. As Lessing writes in her *African Laughter*:

Having taken the best land for themselves, and set up an efficient machinery of domination, the British ... were able to persuade themselves - as is common among conquerors - that the conquered were inferior, that white tutelage was to their advantage, that they were bound to be the grateful recipients of a superior civilization. (1992, 4)

Tembi's end is the same as Jabavu's: he too finds himself in prison where conditions are not very different from those in his childhood, because "as a native in this society he is confined to a very small part of it...." (Sage 1983, 28) Jane's question at the end of the story: "What did he *want*, Willie? What is it he *was wanting*, at all this time?" (*CAS*, V.I, 129) shows that Jane is still unaware of the harm she has done to Tembi. Doris Lessing in her autobiography, *Under My Skin*, gives the answer to this question while elaborating on the white settlers' attitude towards the blacks. She claims that the black people just wanted "a warm-hearted, generous, open sharing of the benefits of 'white' civilization, instead of doors shut in their faces, coldness, stinginess of the heart." (1994, 113) One also remembers Whittaker's remarks quoted earlier in this chapter where she compares the "openness" of the children's vision to the "fixed" views of the adults. Although Jane starts as a liberal white settler, she cannot get rid of her colonizer spirit, her "fixed" view on treating the natives as inferior, whereas Jabavu, Tembi and the adolescent girl in "The Old Chief Mshlanga" are aware of the harm done by the Europeans. "Free focalisation" in "Little Tembi" emphasizes this difference of opinion between the adult, Jane, and the child, Tembi.

Unlike the previously discussed stories, "Old John's Place" does not display the exploitation of Africa and the development

of a child, but it is concerned with the disoriented life of the Europeans in Africa through the focalisation of a white child. Again the narrator of this story is "extradiegetic-heterodiegetic", an outsider. "Free focalisation" at the beginning of the story becomes "internal" when the party given by the owners of Old John's farm is seen through the eyes of a girl called Kate: "Kate could see through a vista of several open doors to the veranda, where people were sitting about with bored expressions which suggested surreptitious glances at the clock." (CAS, V.I, 137) The verb "see" indicates the girl's focalisation of bored people at the party, and the expression of boredom implies the wasted and sterile lives of the migrants in Africa.

The farm, Old John's Place, symbolizes the rootlessness of colonizers, for the farm has been owned by so many people that no one knows where its name comes from. As James Gordin points out, the new generation in this story is

an example of those who use Africa to find a security they have been unable to find in Europe. Yet in this story the older community, dogmatic, sure of itself and its moral standards, can find neither room nor sympathy for the

new, moremorally flexible immigration. (1962,
81)

In "Old John's Place", therefore, the conflict arising from the problem of "otherness" is not between the two races as it is the case in the narratives mentioned earlier in this chapter but between the old generation of settlers and the new one, between sterile norms and a more flexible lifestyle.

The neighbours in the district judge the newcomers from the puritan point of view. For instance, in the case of the Laceys who settle down with their friend Mr Hackett, the first striking characteristic is their wealth. The ornately decorated bedroom of Mrs Lacey focalised through the girl Kate, is totally different from the poorly furnished bedrooms in the district. Similarly, the rooms arranged for the baby convey "a sense of discipline and hygiene," (CAS, V.I, 143) which Kate has never observed in the neighbourhood. Such wealthy living conditions increase Kate's admiration but lead to some rumours among the neighbours, since they consider the Laceys as 'liberated people', unlike themselves. Thus, through Kate's dialogue with Mrs. Lacey, the reader learns the gossip about Mr Hackett being the father of the baby. This forces the Laceys to migrate to another district, making Kate, who has sympathized with Mrs Lacey, upset.

The employment of a thirteen-year-old girl as the focal character in "Old John's Place" displays the gap between the conservative outlook of the old settlers in the district as represented by Kate's parents and the new generation personified through Kate and the Laceys. Kate as a member of the second generation is willing to accept the Laceys' flexible morality; that is to say, we are once more faced with a child's "fresh" vision and reminded of the fact that the child's observation is used for the purpose of emphasizing the clash between the two generations in Africa.

Similarly, the "extradiegetic-heterodiegetic" narrator of "The New Man" illustrates the loneliness and poverty of the new neighbour, Mr Rooyen who has bought Rich Mitchell's farm. The narrator, in order to avoid commentary, refers to the opinions of the neighbours while talking about Rich Mitchell:

The case had been discussed and adjudicated on the verandas of the district: no, Rich Mitchell was not right to sell that part of his farm, which was badly watered and poorish soil.... No wonder Rich Mitchell was rich (they said)..." (CAS, V.II, 189)

As the parenthetical information indicates, the statement

following the colon belongs to the neighbours' opinions about Rich Mitchell, who is criticized for selling infertile land to a poor man.

The narrator starts using "internal focalisation" through the daughter of the Grants, who live near Rich Mitchell's farm with the statement: "That evening, listening with half an ear to the parents' talk, it was evident things weren't too good." (CAS, V.II, 189) The focalisation through the adolescent girl which is signalled by the verb "listening", is pursued by her observation of Mr Rooyen's life and character and her first sexual experience with him.

The girl does not like Mr Rooyen when she first meets him, for he tries to abuse her while she is sitting on his lap in her father's car. However, Mr Rooyen's mysterious character compels her to visit his place and learn more about his life. Her perception highlights Mr Rooyen's miserable and poor living conditions:

She went into the tiny kitchen. It had an iron Carron Dover stove, where the fire was out. A wooden table had some cold meat on it with a piece of gauze over it. The meat smelled sourish. Flies buzzed. Up the legs of the table

small black ants trickled. There was no servant visible. (*CAS*, V.II, 192)

Such a description of the kitchen with rotten meat and flies everywhere can be contrasted with the luxurious life of the Laceys in "Old John's Place" and it reminds one of the living conditions of African people, as they are bound to live in unfavourable conditions thanks to the white man's exploitation.

Mr Rooyen's miserable life has, however, another cause: he is alone, without a wife who could look after him. The girl discovers that he has been in love with a woman named Maureen, when he utters her name while satisfying his "lonely hunger" (*CAS*, V.II, 194) with the girl. Hence, the loneliness and poverty of a European farmer is focalised through the girl whose physical awakening and development is also implied by the narrator. For instance, she finds the books she reads childish and feels "Mr Rooyen's arms call to her across three miles of veld." (*CAS*, V.II, 193) Although she is, at first, reluctant to sit on Mr Rooyen's lap, she gets pleasure after some time and starts liking this man. She thinks if she were Maureen, she would never leave him.

Lessing's comment on the white settlers can explain how an insignificant character like Mr Rooyen becomes important

when perceived by a child. The writer in an interview with Stephen Gray comments on this point:

... if you put people on farms, fairly remote from one another - and they have to be a bit peculiar anyway, or they wouldn't be there - they become outsize. Because everything they do becomes known; it's all, as it were, on stage. And fairly ordinary people, even, become amazing, particularly to a child.... (1994, 114)

Thus, the mysterious life of Mr Rooyen, who is an object of curiosity to everyone in the district, becomes known through the girl's contact with him.

Another girl as the onlooker of the neighbours appears in "Getting off the Altitude" which epitomizes how Africa can destroy the life of the colonizers. This story deals with the problem of "otherness" as well, but this time it is in terms of the opposition between the two sexes. Narration and focalisation in this narrative belong to the same agent as in "The Old Chief Mshlanga": the "extradiegetic-homodiegetic" adult narrator remembers her childhood experience with her neighbours, the Slatters. The adolescent girl focuses on Mr Slatter's oppression of his wife, Mrs Slatter's submission to her husband, and her

disappointed love affair with the farm assistant, George Andrews, which brings forward frustration. Having observed male dominance, the adolescent girl dislikes Mr Slatter and sympathizes with his wife. Hence, the distinction between the adult and the child as respectively the narrator and the focal character, once again, emphasizes the child's maturation even though the story seems to dwell on the Slatters.

The setting of the story is Central Africa which has become the symbol of the disorientation of the colonizers apart from presenting the ill-treatment of the blacks. The same place has prepared a dismal life for the white settlers as well. As the narrator expresses it, the people in the district need to "get off the altitude" to rest: "Our part of Central Africa was high, nearly four thousand feet, and we all knew that when a person got run-down they needed a rest from the altitude in the air at sea-level." (*CAS*, V.II, 128) The Slatters, for instance, get off the altitude at the end of the story.

The beginning of the narrative is actually the end where the girl becomes aware of Mrs Slatter's unhappiness:

That night of the dance, years later, when I saw Mrs Slatter come into the bedroom at midnight, not seeing me because the circle of

lamplight was focused low, with a cold and terrible face I never would have believed could be hers after knowing her so long during the day-times and the visits.... (CAS, V.II, 120)

Here, the words "years later" and "after knowing her so long" create a suspense, for the reader is not yet introduced to Mrs Slatter.

Then, the narrator recalls her own disappointment at the dance, which makes her understand Mrs Slatter better:

Yet I had been crying just before, and I wished then I could go away into the dark and stay there for ever. Yet Molly Slatter's terrible face was familiar to me, as if it were her own face, her real one. I seemed to know it. And that meant that the years I had known her comfortable and warm in spite of all her troubles had been saying something else to me about her. But only now I was prepared to listen. (CAS, V.II, 120)

Until the last sentence in this quotation, it is the adult remembrance that is reinforced with the past perfect tense and

the comment "I seemed to know it", because she realizes the truth about Mrs Slatter later on. However, the word "now" suggests the sense of immediacy, and the verb "listen" implies the existence of the adolescent focal character whose role is to listen and observe. Here, the adult narrator helps the reader notice the blindness of the child towards the miserable life of Mrs Slatter.

At this point the narrator returns to her childhood and tries to bring together the pieces of the puzzle about Mrs Slatter. First, she focuses on Mr Slatter's dominating character. She remembers:

Most people were frightened of Mr Slatter. There were four Slatter boys, and when the old man was in a temper and waving the whip he always had with him, they ran off into the bush and stayed there until he had cooled down. All the natives on their farm were afraid of him.
(CAS, V.II, 122)

Mr Slatter's whip which frightens the natives may be interpreted as the symbol of white male power predominant in Africa. Mrs Slatter never resists her husband's demands. Having discovered his wife's love affair with George, Mr Slatter threatens her and

in return the woman cannot react, though she knows that Mr Slatter, her husband and her "other" has betrayed her many times with Emmy Pritt, a neighbour. The adolescent who hears the confessions of the frustrated woman is very much impressed, probably because she realizes that she is also bound to be a female member of a male dominated society. Consequently, in these last three stories, "Old John's Place", "The New Man" and "Getting off the Altitude", the focal characters, all being white adolescent girls, seem to stand on the periphery of the narrative with minimum amount of involvement, but through their perception they complete their development.

Like the previous story, "The Story of Two Dogs" is told by an "extradiegetic-homodiegetic" narrator. The narrative challenges the concept of 'education' beneath the surface story about the narrator's childhood experience with her dogs, Jock and Bill. The adult narrator criticizes her parents in the first sentence of the story: "Getting a new dog turned out to be more difficult than we thought, and for reasons rooted deep in the nature of our family." (CAS, V.II, 166) The mother is looking for a new dog as a friend to Jock so that he will not play "with those dirty kaffir dogs in the compound" (CAS, V.II, 166) which is the reason "rooted deep in the nature of [the] family". Hence, the narrator questions the colonizer's attitude of despising the Africans at the onset and rejects having a puppy like Jock who

is 'noble' and 'well-bred', the characteristics most approved by the conservative adult settlers.

The "internal focalisation" through the girl begins with her observation of the isolated and displeased life of her relatives from whom she gets the puppy Bill: "They now lived in a small brick and iron house surrounded by granite kopjes that erupted everywhere from thick bush." (CAS, V.II, 168) The word "now" suggests the sense of immediacy and points out the girl's focalisation. The dwelling of the relatives which is made of brick and iron and surrounded by "granite" hills reminds one of the prison cell and once more underlines the alienation of the European people in Africa through the viewpoint of a child.

As in "A Sunrise on the Veld" the imagery used by the narrator for describing the landscape, where the girl sees the puppy, reflects the child's openness to all kinds of sense perception: "The moon, large and remote and soft, stood up over the trees, the empty white sand, the house which had unhappy human beings in it, and a mad little dog yapping and beating its course of drunken joyous delirium." (CAS, V.II, 169) The unhappiness of the relatives stemming from their isolated life can be contrasted with the joy and craziness of the puppy Bill which will attract the girl's attention, for this puppy does not suit the expected characteristics, such as being 'noble' and

'well-bred'. As she learns from the relatives, Bill's father was wild and had "bad blood". (CAS, V.II, 170) At this point, with the adult's reference to the future events, the focalisation shifts to the narrating self to underline the blindness of the girl: "I did not understand it until years later when Bill the puppy 'went wild' and I saw him that day on the ant-heap howling his pain of longing to an empty listening world." (CAS, V.II, 171) The interpretation of the dog's barking as "longing to an empty listening world" signals the Africans' yearning for an uncultivated and unexploited country. As a result, the dogs' story, in a way, becomes symbolic of white-black controversy.

The narrator who is against the norms of colonialism criticizes education as one of the means of civilization. The children of the white farmers "had no choice but to go to the cities for their schooling...." (CAS, V.II, 166) The same rule applies to the animals of the farmers as well, so the girl's father demands the training of the dogs. The narrator's brother decides to train them in the Great Vlei which is referred to as the "paradise" (CAS, V.II, 178), wild nature as opposed to the alienated iron and brick life of the relatives. Once more nature is used for the purpose of education as in "The Old Chief Mshlanga" and "A Sunrise on the Veld". However, unlike these stories in "The Story of Two Dogs" Bill, the delirious dog which stands for the natives with its black color and indiscipline,

refuses to obey the rules and prevents Jock to be trained; on the contrary, they prefer to learn "the joys of freedom." (CAS, V.II, 179) Bill's wild character finally leads to his death, resembling the imprisonment of Jabavu in "Hunger" and Tembi in "Little Tembi".

Although the dogs cannot be trained in the Vlei, the girl achieves her self-realization during the training sessions. Hence, as in "Getting off the Altitude", the focalisation through the girl draws the attention to a male dominated world where despite her efforts to act like her brother most of the time, she can see the difference between the two sexes:

We set forth each morning, first, my brother, earnest with responsibility, his rifle swinging in his hand, at his heels the two dogs. Behind this time-honoured unit, myself, the girl, with no useful part to play in the serious masculine business, but necessary to provide admiration. This was a very old role for me indeed: to walk away on one side of the scene, a small fierce girl, hungry to be part of it, but knowing she never would be, above all because the heart that had been put to pump away all her life under her ribs was not only critical and

intransigent, but one which longed so bitterly to melt into loving acceptance. (*CAS*, V.II, 176)

The rifle carried by her brother symbolizes male power as it is considered to be 'masculine business', and though the girl tries to be like the "other", her brother, fierce and masculine, she learns in time that she would never be so - she could only be a follower. Still, however, as the representative of the new generation, she is different from her 'feminine' mother who wants Jock to be a "delicate" dog (*CAS*, V.II, 167). The adjectives "critical" and "intransigent" which reflect the narrator's character give the tone of the story inasmuch as it is a criticism of the puritanical values of colonizers. The mother, for instance, wants a well-trained and noble dog, whereas the girl chooses a delirious puppy. In short, this story, which seems to be about two dogs, turns out to be about the concerns of colonialism and once more displays the difference between the child's vision and that of the adult through its narration.

Similar to "The Story of Two Dogs", "The Antheap" discloses the difference of opinion between the adults and children through its "internal focalisation". In this story, the growing up of a white child and a black one in the same gold mine are told by an "extradiegetic-heterodiegetic" narrator who, at the beginning, gives some information about Mr Mackintosh,

the mine owner, and Mr Clarke, who works for him.

Mr Mackintosh and the Clarkes, as all conservative colonials, believe that the other race, the Africans, should not be treated well. The natives who are well-aware of such ill-treatment call the mine "'the pit of death'" and they call Mr Mackintosh "'The Gold Stomach.'" (CAS, V.I, 358) Mr Clarke's son, Tommy, unlike his parents, realizes that Dirk the half-caste - Mr Mackintosh's son from a native - is no different from himself. Following his awakening, Tommy becomes the focal character observing the difference between the silent world of the colonizers and its "other", the attractive compound life. As soon as the Clarkes settle in the mine, Tommy first hears the sound of the mine-stamps which "thudded *gold, gold, gold, gold, gold gold, on and on, never changing, never stopping. So he did not hear them.*" (CAS, V.I, 361) The repetition of the word "gold" reflects the monotonous life of the colonizers in addition to their interest in material profit. One day, however, when the machinery breaks down, he understands real silence, and learns "the difference between silence and sound, and his ears acquired a new sensitivity, like a conscience." (CAS, V.I, 361)

Then he starts contrasting the strange silent and dull life in the mine with the vigorous atmosphere of the compound:

In the compound across the gulf they were drinking and dancing, the drums made a quick beating against the slow thud of the stamps, and the dancers around the fires yelled.... That was a different world, to which he belonged as much as to this one, where people said: Finish your pudding; or: It's time for bed; and very little else." (CAS, V.I, 362)

The adjectives "quick" and "slow" point out the opposition between the cheerful natives and the conservative, serious settlers, which is also implied with the use of an imperative and an unemotional, trite adult discourse in the last sentence. Tommy, one of the second generation of Europeans, sympathizes with native life and like the focal character of "The Old Chief Mshlanga" he feels himself belonging to both worlds, both Africa and Europe.

Tommy also watches the people working at Mr Mackintosh's pit from a hill and similar to the description of the natives in "The Old Chief Mshlanga" where they are resembled to tadpoles, Tommy thinks that these people look like ants, as they work in groups without being able to show their individuality. Like all the child focal characters mentioned in this chapter, Tommy gradually becomes aware of the harm done to the natives

by the migrants, and as a result he sympathizes with Dirk. Though they quarrel from time to time, they know that the cause for their dislike is the outside world, the world of the adults. With such an awareness, Tommy goes to school and starts teaching Dirk how to read and write, since Dirk, being a native, is not allowed to go to school. This happens to be still another inequality perceived by the white child.

The disparity between the two races is best revealed by the figures carved by Tommy. The statue he makes depicts Dirk as a slave and stresses the gap between the two races:

Dirk's long, powerful body came writhing out of the wood like something struggling free. The head was clenched back, in the agony of the birth, eyes narrowed and desperate, the mouth - Mr Mackintosh's mouth - tightened in obstinate purpose. The shoulders were free, but the hands were held; they could not pull themselves out of the dense wood, they were imprisoned. His body was free to the knees, but below them the human limbs were uncreated, the natural shapes of the wood swelled to the perfect muscled knees. (CAS, V.I, 404)

The incomplete figure, as described in this quotation, implies Dirk's unending struggle for freedom. Since Tommy's carving reminds Mr Mackintosh of his exploitation of the natives, "he wanted to take an axe and cut it to pieces. Or burn it, perhaps...." (CAS, V.I, 404) Here, Mr Mackintosh's feelings are internally focalised with the phrase "when he looked at it" (CAS, V.I, 404) so as to familiarize the reader with the adult's point of view as well.

The story comes to a resolution with Dirk being allowed to study at the university, which is an unacceptable idea for the colonizers who think that only the white children need education. Tommy plays a crucial role in Dirk's education, since he forces Mr Mackintosh to send Dirk to the university. As Lorna Sage also remarks, the ending of the story is rather ironic. Sage writes:

a white boy surreptitiously passes on his education to a coloured companion, and they exchange roles, with the European becoming a 'modern' primitive sculptor, and the coloured boy studying law and government, in training for the battle for power. (1983, 29)

The narrator's final judgement: "The victory was entirely theirs, but now they had to begin again, in the long and difficult

struggle to understand what they had won and how they would use it" (*CAS*, V.I, 413) actually signals the beginning of a new struggle which Tommy and Dick will be confronted with in order to overcome the troubles caused by the Europeans. In a way, this story sums up the problems of colonialism discussed in this chapter by bringing the focalisation through a white child on himself and a black child and by contrasting their view of life with that of the adults, namely Mr Mackintosh.

The underlying message of all the stories scrutinized in this chapter is, as Doris Lessing sums up in the "Preface" to the first volume of her *Collected African Stories*, "white-dominated Africa cannot last very long." (1992, 11) This idea is elaborated through the fresh perception of a child or adolescent. Hence, the criticism directed at colonialism and the exploitation of Africa is foregrounded through the use of various types of narration and focalisation. Except "The Old Chief Mshlanga", "Getting off the Altitude" and "The Story of Two Dogs" which are about the childhood memories of the narrators, the stories analyzed in this chapter have "heterodiegetic" narrators, in other words outsiders, who give a better sense of objectivity to the reader than the "homodiegetic" one. These three stories, on the other hand, involve the latter type of narrators but maintain their objectivity by telling events which have happened in the past.

The focalisation of these narratives is mainly "internal", since the narrator prefers to disclose the child's experience of maturation through his/her own eyes. In some stories the focal characters deal mainly with themselves, such as the white girl in "The Old Chief Mshlanga", and the black boy in "Hunger", trying to underline the oppression of African people, the "other". Other focal characters, like the girls in "Old John's Place" and "The New Man" illustrate their awakening by focusing on the segregation of their neighbours. In addition, as in "Getting off the Altitude", the theme of rootlessness is accompanied with a girl's perception of female suppression. The only story which does not involve focalisation through a child is "Little Tembi", because the problem of the "other", here, is stressed through "free focalisation". In some narratives, like "The Anthep", on the other hand, the shift of focalisation from the adult to the child discloses the gap between the first generation of colonizers and the second - the first being puritan in their ideology whereas the second being more adapted to the African society.

CHAPTER TWO

NARRATIVES THROUGH AN ADULT'S PERSPECTIVE

We live in a series of prisons called race, class, male and female. (Biggsby 1994, 78)

[Lessing's] adult characters ... are too fixed in their views to see freshly. (Whittaker 1988, 29)

The stories in this chapter, which may be classified into two categories as stories which are set in Africa and those with England as the setting, deal with the adults' experience. However, these two categories of stories do complement each other in terms of their setting, characterization and theme: the African stories are about the white settler's exploitation of the natives and the isolation of the colonizer, especially that of the white woman in a foreign continent and the latter type of stories set in England - the "other" of Africa - display the ill-treatment of the woman by her husband together with her loneliness and dilemma. The content of both types of stories is related to their form, namely the narrative techniques used in them. All of the stories analyzed in this chapter - except "The Story of a Non-Marrying Man" - have "extradiegetic" narrators who are either involved in the story they tell, that is they are "homodiegetic", or prefer to remain outside the diegesis, in other words, they are

"heterodiegetic". The kind of focalisation these narrators choose whether "free", "internal" or "external", unfolds the theme and characterization. Thus, the stories will be handled in the classified order by scrutinizing the relationship between form and content and by drawing attention to the difference of the adult's point of view from that of the child analyzed in the previous chapter.

The adult protagonists of the African stories can be grouped as those who start as liberal minded individuals but undergo a change during the course of the story becoming very much like the first generation settlers, defending and applying the rules of colonialism, and those who have "gone native". George Chester in "'Leopard' George" and Marina Giles in "A Home for the Highland Cattle" are examples of the first group, while Johnny Blakeworthy in "The Story of a Non-Marrying Man" represents the second. Along with these types there are also minor characters who are illustrative of the colonial spirit, such as Marina's neighbours in "A Home for the Highland Cattle". As in the previous chapter, the problem of the "other" in these stories arises mainly from white/black struggle. In some cases where the woman settler's alienation is intensified due to her husband's neglect, the white man is not only the opposite of the African but he is shown to be the opposite of the woman, too. For instance, both of the female characters in "De Wets Come to

Kloof Grange" experience isolation as a result of their husbands' indifference.

"'Leopard' George" which is the story of a second generation settler, George Chester, reveals how the white man who likes the wild nature of Africa and gets on well with the natives is, in fact, not very different from those who are characterized by the colonial ideology. The whole story is an extended "analepsis" - telling past events with respect to the present moment. The "extradiegetic-heterodiegetic" narrator first gives brief information about George whose parties have become famous in the neighborhood. George, we read, is known to be a very brave person who can "climb a kopje alone, with a wounded leopard waiting for him in the tumbled chaos of boulder and tree...." (*CAS*, V.I, 172) After arousing the reader's interest in this eccentric character whose "passion for hunting leopards was more than a hobby" (*CAS*, V.I, 172), the narrator suddenly returns to George's past to give more clues about his character and to clarify why he is called "Leopard" George.

The focalisation throughout the story is in general "free", with the narrator observing George's life without being limited to what he thinks or feels. George lives in England during the First World War and then returns to Southern Rhodesia, his birthplace. Since he rejects to be known as his father's son, he

decides to settle down in a new part of the country which is still uncultivated and not exploited by white settlement. The narrator also expresses his difference from the conservative European migrants who come to Africa in pursuit of nice looking places. George decides to buy the farm "Four Winds" which was "five thousand acres of virgin bush, lying irregularly over the lower slopes of a range of kopjes that crossed high over a plain where there were still few farms." (CAS, V.I 174-5) One may note that, here, the use of the adjective "virgin" is significant, because it connotes the uncultivated aspect of the farm on a rocky surrounding with no houses or river around. Although no other European has found "Four Winds" a desirable farm, George prefers this untouched place away from other white settlers who "take not only what is there, but also impose on it a pattern of their own, from other countries." (CAS, V.I, 175) Years later one day, while watching the landscape, George admits that it is the cruel "vast protean life" (CAS, V.I, 194) that has brought him to this part of the country. He feels himself to be a part of this wild nature:

It was as if, while he looked, he was flowing softly outwards, diffused into the bush and the moonlight. He knew no terror; he could not understand fear; he contained that cruelty

within himself, shut safe in some deep place.

(CAS, V.I, 194)

This is, indeed, one of the rare instances in the story where George's feelings are internally focalised to make this aloof figure a bit more understandable.

The wild farm distant from the others contributes to George's loneliness. Yet, the narrator thinks that the word "loneliness" does not fit George's character; hence, s/he prefers to use the phrase "determined self-isolation" (CAS, V.I, 180), because it is George's own choice to be alone by rejecting marriage and living an isolated life, far away from neighbors. George is shown to have segregated himself in such a way that even the "heterodiegetic" narrator seems reluctant to intrude into his feelings by saying that it was "not easy to ask of such a man, living in such a way, what it is he misses, if he misses anything at all." (CAS, V.I, 181) On another instance, the narrator preserves his/her reservation about George's marriage problem through "external focalisation": "Perhaps he really did feel he ought to marry." (CAS, V.I, 183) Here, the word "perhaps" signals the narrator's pretension to know less than the character so that this second generation settler will retain his mysterious trait. In her analysis, Ruth Whittaker comments on this passage saying that the author refuses to have the privilege

of absolute knowledge, for "the unknowability of a character is more realistic than if we wholly understood all George's innermost thoughts and impulses." (1988, 32)

Unlike the other settlers, George gets on well with the natives working on his farm. He employs his father's bossboy, old Smoke, and leaves the control of the farm to him. However, as the story unfolds, George's character gradually changes from a liberated man who appreciates the natives and Africa into an exploiter and an opportunist who tries to utilize the Africans and the land for his own purposes. First of all, though unconsciously, he cultivates the farm just like the rest of the white men. Secondly, as old Smoke remarks, he spoils young native women - actually Smoke's daughter and wife - by flirting with and exploiting them, similar to what most of the other white settlers do. The old African knows very well that once the native women are used to getting their master's money, they will not be pleased with their way of living any more and since a decent man will not marry them, they will evidently become street women.

When old Smoke's young wife disappears after sleeping with George, the bossboy loses his respect for his master and begins to see him as "an object, a thing, which had nothing to do with him." (CAS, V.I, 196) In the end, old Smoke resigns,

leaving George in a position with no authority. This forces George to take the control of the farm, like his neighbours. Moreover, while looking for the lost woman, he changes his idea about the African landscape which previously seemed to be very familiar to him. For the first time, the narrator observes a certain kind of terror in George who watches the boulders where the young woman might be lost. Following his hunt of the leopard which has killed the woman, he becomes frustrated and disappointed owing to his realization of the African landscape as "simply a home for leopards" (CAS, V.I, 201), not a place for the Europeans. As Anthony Chennells remarks, George's act of hunting stands for "the mutual hostility between settler and wilderness." (1990, 30)

Having displayed the change in George's attitude, the narrator returns to the beginning of the story where George is called "Leopard" and proceeds with one final event, that of his marriage to Mrs Whately, which may at first be interpreted as George's change from an isolated person to a social one. However, the narrator's comment that his wife is the sort of person "who had the intelligence to understand what she could and could not do if she wished to remain the mistress of Four Winds" (CAS, V.I, 201) invalidates George's becoming a sociable person. His choice of a wife is simply another sign which shows "a new conformity" (Chennells 1990, 29) to social norms, for as

a single man he has caused rumours among the migrants and has given harm to African women. Unlike the development of the children from innocence into maturity, explained in the preceding chapter, George's change is from a liberated individual into a conformist. This transformation is narrated through "free" and "external focalisation" without giving recourse to the main character's own thinking to prevent the reader's appreciation of this mysterious character.

"A Home for the Highland Cattle" elaborates upon the distinction between the first and second generation of settlers and deals with the exploitation of black people, too. The narrative is told by an "extradiegetic-heterodiegetic" narrator who appears at the beginning of the story in the form of "I", comments on colonialism and criticizes the settlers but does not participate in the action. Genette's argument concerning the inadequacy of first and third person narration is significant in this story for understanding the role of the narrator. Although the narrator refers to his/her own presence, s/he can by no means be called "first-person" simply by the fact that s/he does not get involved in the story. S/he cannot be referred as "third-person" either because of his/her physical appearance. Thus, Genette's coinage of "extradiegetic-heterodiegetic" narrator clarifies this situation. The narrator uses "free focalisation" for the narratorial commentary. S/he first explains the reasons for

colonialism and explains the difference between the two generations of settlers:

These days when people emigrate, it is not so much in search of sunshine or food, or even servants. It is fairly safe to say that the family ... has in its mind a vision of a nice house, or a flat, with maybe a bit of garden. I don't know how things were a hundred or fifty years ago. It seems, from books, that the colonizers and adventurers went sailing off to a new life, a new country, opportunities.... Now all they want is a roof over their heads. (CAS, V.I, 241)

The narrator's lack of knowledge about the past, the use of present tense to suggest immediacy and words like "seem" suggest that s/he is most probably one of the second generation of settlers. The desire for a nice house and a garden is later told to be the reason for the young couple, Marina and Philip Giles, to migrate to Africa. The narrator criticizes such a cause of migration, because there is an accommodation problem in the world and s/he wonders: "how is it that otherwise reasonable people come to believe that this same roof, that practically vanishing commodity, is freely obtainable just by packing up and going to another country?" (CAS, V.I, 241)

Through "free focalisation" the narrator describes the African city with its slum area and blames the colonizers who are proud of having accomplished great things in sixty years' time:

... the narrow and crooked streets where the coloured people eke out their short swarming lives among decaying brick and tin. Five minutes' walk to one side, and the street peters out in long, soiled grass, above which a power chimney pours black smoke.... Ten minutes the other way is the business centre, the dazzling white blocks of concrete, modern buildings like modern buildings the world over. Here are the imported clothes, the glass windows full of cars from America, the neon lights, the counters full of pamphlets advertising flights Home.... (CAS, V.I, 243)

This description not only discloses the contrast between the living conditions of the natives and the Europeans but it also traces the influence of the colonizers in Africa. The black/white opposition is, in this description, carried to another platform to modify smoke and buildings: smoke is seen in the slum area where the Africans live, whereas white buildings in the business

center are the signs of exploitation. In this sense, the setting is a means of accentuating the opposition between the settlers and their "other", the Africans.

Following the introduction of the main characters of the story through "free focalisation", the narrator starts to employ "internal focalisation" through Marina to display the contrast between the colonials and the blacks. She first observes the poor living conditions of the servants in the vista where she and her husband have rented a flat. The room which has unplastered walls, tin roof, cement floor with no bed to lie on is decorated with the "pictures of the English royal family, torn out of illustrated magazines, and of various female film stars, mostly unclothed." (CAS, V.I, 248) These pictures, in a way, display how colonialism has affected the life style of the Africans as well. Furthermore, Marina notices that her servant Charlie wears an American style shirt, combs his hair like the Europeans and as soon as he gets a rise in his wage, he buys crimson satin garters, another clue of adaptation to colonial standards. Thus, Marina thinks that these people need "an education in civilized values" (CAS, V.I, 261), which implies her idealistic position as a colonizer who is in favor of educating the natives in terms of European norms.

In her attitude towards her own servant and also towards

the other natives, Marina shows a great difference from the rest of the migrants in the vista. The first thing she notices is the settlers' neglect of their environment, because they consider living in Africa as temporary. Hearing what Mrs Black says, "'My front door handle has been stuck for weeks, but I'm not going to mend it. If I start doing the place up, it means I'm here for ever,'" (CAS, V.I, 252) she realizes that these people physically exist but do not actually 'live' in Africa. Moreover, her neighbour considers the servants as thieves and warns her against them. Marina does not take her neighbours' warnings into consideration, becoming on the contrary more sensitive towards Charlie and thinking of the unbridgeable gap between the two races.

While Marina and Philip eat their meals, Charlie serves them and then he eats only a pot of mealie porridge, which Marina finds degrading. She, therefore, thinks there is "something absurd in a system which allowed a healthy young man to spend his life in her kitchen, so that she might do nothing." (CAS, V.I, 260) Unlike the other women in the vista, she rejects leading an idle life - gossiping and drinking tea all day long - and questions the presence of a servant in her kitchen. Her final help to Charlie is to arrange his marriage with the young servant Theresa. She gives her landlady's picture of the Highland cattle to Charlie so that he will take it as "lobola" - dowry - to Theresa's father.

When Marina gets bored of living together with people like Mrs Pond and Mrs Skinner who exemplify the typical colonizer values, she starts dreaming of buying a house, having children and servants. She knows that for Europeans who cannot afford to buy a house in their country such dreams are, in fact, the major cause of migration to Africa. Hence, living in this continent, eventually, creates a dilemma in Marina: on the one hand, she tries to understand the advantages of colonialism and decides that if no one had colonized this continent then the natives of Africa would have remained undeveloped and uncivilized; yet, she also realizes the fact that the phrase "white civilization" sounds like "white man's burden", "way of life" or "colour bar". Consequently, Marina finds that these phrases generate "in her a feeling of fatigued distaste." (CAS, V.I, 270) The narrator's use of "internal focalisation", here, is an attempt to depict Marina sympathetically through her own perspective, because she is, eventually, a victim of her own society as well.

Still another reason for Marina's boredom in this country is her husband, Philip, who has devoted himself to his work in the Government trying to teach the natives how to use their soil in a better way. Marina perceives that Philip has become "acclimatized", for " One does not speak of the 'Government' with that particular mixture of affection and exasperation unless

one feels at home." (CAS, V.I, 259) She is aware of the fact that though her husband has adapted himself to living in Africa, she does not still feel herself to be a part of the country. Her increasing loneliness compels her to adjust herself to the living conditions of this colonized continent by owning a suburban house, which at the beginning she had detested. Referring to Marina's change of mind, Anthony Chennells remarks that she has adopted "the settler capitalist discourse." (1990, 30)

Moreover, it is observed that her liberal attitude towards the natives gradually transforms into the conventional exploiter's attitude together with her adaptation. One outstanding incident which reveals this apparent change in her attitude is that as she is busy choosing the ideal table for her new house, she does not even notice Charlie and Theresa being taken to prison because of the picture she has given to them. Therefore, as Selma Burkom has pointed out, Marina, like the liberal-minded Jane in "Little Tembi", gives more harm to Charlie than she does good, because, unlike the children or adolescents, these adults cannot "steadily see the blacks they befriend as human beings." (1968, 57)

Along with the "internal focalisation" through Marina, the white woman, the story presents the black man's perspective, too. While walking in the street Marina is observed by the

natives with suspicion, because she is their "other", an outsider. For example, although Charlie is treated kindheartedly by Marina, he can never decide whether Marina is really different from the other settlers or not: he considers "all white people as a sort of homogeneous mass, a white layer ... spread over the mass of blacks, all concerned in making life as difficult as possible for him and his kind...." (*CAS*, V.I, 275) He later complains to Marina about working under the rule of Europeans, when she asks him why he does not live with his wife and children. He blames the white people who impede them to live with their families, which in the end causes Charlie to have two wives, one in the city the other in the kraal. Hence, it is "the European exile" which "causes the Africans' displacement, forcing them to leave their tribal lands, and to live apart from their families." (Whittaker 1988, 28)

The importance of cattle for the natives, which is suggested by the title, is stressed throughout the story, too. Firstly, Marina finds a picture of Highland cattle in the house she rents. She hates it, but she cannot throw it away, as it has importance for her landlady. Later on, she learns from Philip that cattle have a religious significance for the natives. As Philip writes in his letter to Marina, the blacks "won't kill a beast till they are forced...." (*CAS*, V.I, 271) She also notices that Charlie likes the picture which she detests, because he worships cattle.

They also give cattle as dowry when getting married. Theresa's father draws the attention of Marina, Philip and Charlie to the past when Africa was not colonized, the time when "every action had its ritual, its meaning":

he was asking them to contrast their graceless behaviour with the dignity of his own marriages, symbolized by the cattle, which were not to be thought of in terms of money.... They meant so much: a sign of good feeling, a token of union between the clans, an earnest that the woman would be looked after, an acknowledgement that she was someone very precious, whose departure would impoverish her family - the cattle were all these things, and many more. (CAS, V.I, 293)

The old man finds Charlie's behaviour graceless, since he could only afford to give a picture as "lobola".

The white people can be criticized for the poverty of natives, and the religious and cultural erosion they cause, because white people, such as Philip, are the ones who teach them to use cattle as meat, not as mystical idols. Therefore, although on the surface "A Home for the Highland Cattle" seems

to be about a liberal couple who show great difference from the colonizers by helping the poor African nation, the story in fact displays the harm the Giles give to these people; in other words, Marina and Philip, like "Leopard" George, turn out to be the means of exploitation as well.

The isolation of the woman in exile focalised through Marina Giles in "A Home for the Highland Cattle" is highlighted in "De Wets Come to Kloof Grange" through the eyes of Caroline Gale, the wife of a farmer who is only interested in farmwork: "nothing existed for him outside his farm." (CAS, V.I, 78) Jean Pickering juxtaposes the isolation of a female colonizer and the liberty of a male in his farm. She argues that in Lessing's stories "the farm that means freedom for a white man - freedom from the life of a clerk, of an employee, freedom from the restrictions of suburban England or from the poverty of the working class - means prison for his wife...." (1990, 23) As the "extradiegetic-heterodiegetic" narrator states, the only consolation for Mrs Gale is the remembrance of her childhood in England and reading the letters sent by her best friend Betty. Although she has nothing in common with Betty at present, the narrator still thinks "It was necessary to her to have Betty remain, in imagination at least, as a counter-weight to her loneliness." (CAS, V.I, 82)

Just at the time when Mrs Gale starts getting accustomed

to being alone, she learns that Mr Gale's new Afrikaner assistant Mr De Wet will come with his wife. This news makes Mr Gale happy, because he remembers his wife's complaint that he buries her alive. (CAS, V.I, 77) However, the notion of sharing her loneliness with another woman disturbs Mrs Gale. She, therefore, goes out for a walk in the veld towards the Old Farm after her husband goes to bed. In fact, she very often escapes from the suffocating atmosphere of the house to nature in order to forget her marital problems and isolation in Africa, for whenever she walks alone she feels "herself grow lightheaded and insubstantial...." (CAS, V.I, 80) Moreover, the hills Mrs Gale watches share her loneliness: "They were her mountains; they were what she was; they had made her, had crystallized her loneliness into a strength, had sustained her and fed her." (CAS, V.I, 84)

The new couple observed through the eyes of Mrs Gale reminds 'her of her own marriage, because like her "other", Mr Gale, Mr De Wet treats his wife as a servant who is expected to cook well, bring up children and not interfere when men are talking. As the men talk about crops, cattle and weather, the Afrikaner's wife becomes bored, but Mrs Gale who has had a similar shock and boredom when she was newly married, empathizes with the young woman and tries to console her. The theme of this story, in a way, resembles that of "Getting off the

Altitude" mentioned in the previous chapter in the sense that both stories are about the suppression of women. They differ, however, in terms of their focalisation: whereas Mrs Slatter's loneliness is observed by a girl whose realization about male dominance is actualised as a result of her perception, Mrs De Wet's isolation is perceived and appreciated by an adult who has experienced similar problems. The use of different focal characters shows the contrast between the child's willingness to react against established norms and the adult's reluctance to transform his or her state.

Mrs De Wet soon starts seeing Mrs Gale as a confidante to whom she can confess her problems with her husband. She discloses the secret that she likes walking alone in the veld to escape from her husband's preponderance and shares her loneliness with the river. Mrs De Wet's confession reminds Mrs Gale of her own companion, the mountains.

The final scene where Mrs Gale witnesses Mr De Wet beating his pregnant wife because of her sudden disappearance from the house infuriates the focal character. Her suggestion to her husband about employing people of their kind, not savages like the Afrikaner De Wet reflects, as Lessing claims in an interview with Michael Thorpe, the contrast between the "cold", "upper-class" attitude of the English and the "simple" and

"direct" life of the Afrikaners. (1994, 100) Although Mrs Gale warns her husband, she also knows that she cannot interfere with her husband's choice of assistants, since this would be considered as female intrusion into men's tasks.

The experience of Lucy in "Lucy Grange" is similar to that of Caroline Gale and Mrs De Wet. Lucy's problematic and boring life is, however, observed mainly through "free focalisation". Her husband wants his wife to be happy all the time so as to "relieve his mind of farm worries...." (CAS, V.II, 99) For instance, she has no chance of crying and complaining about the children, she has to cook, take care of the children and look nice all the time. The "extradiegetic-heterodiegetic" narrator of "Lucy Grange" explains that the woman had no life of her own on the farm, because it was all "her husband's life": "a bottle of medicine for a sick animal on her dressing-table among the bottles of Elizabeth Arden." (CAS, V.II, 98)

Lucy's loneliness is intensified with the boring conversation of other farmers' wives about trivial matters, such as "the price of butter and servants' aprons...." (CAS, V.II, 98) Furthermore, Lucy's interest in reading and arts and the fact that she "is very attractive to men" (CAS, V.II, 98) leads to a further gap between Lucy and the other women in the district whose primary concern is to attract the attention of their husbands. This submissive

woman is imagined by the narrator as criticizing her neighbours' clothing and behaviour which disclose their femininity:

One can imagine her ... standing on the veranda and smiling bitterly after the satisfactory solid women with their straight 'tailored' dresses, ... buttoned loosely across their well-used breasts, with their untidy hair permed every six months in town, with their femininity which was asserted once and for all by a clumsy scrawl of red across the mouth. (CAS, V.II, 98-99)

The phrase "one can imagine", in this quotation, reflects the narrator's use of "external focalisation", one in which the narrator says less than the character knows. The narrator also imagines that Lucy would refuse to be like her neighbors. The use of this type of focalisation, therefore, as in the case of "'Leopard' George", stresses the unpredictability of the character, for what the narrator thinks cannot go beyond assumption.

Nevertheless, the focalisation shifts to "free" with the appearance of a man who talks about museums in London. Although Lucy hates this old and ugly man, she forgets her loneliness as she chats with him. She also shares his idea that

"'in a country like this we all learn to accept the second-rate.'" (CAS, V.II, 101-102) After making love with the ugly man, her remembrance of his words about accepting "the second rate" shows that she puts the man in the same category as well. Their despise of Africa, indeed, reflects their colonial origin. As adults with fixed values and prejudices they are reluctant to alter their views and conform to the African society.

The only narrative where the main character, the vagabond migrant Johnny Blakeworthy, becomes a native is "The Story of a Non-Marrying Man". The story is interesting in terms of its story-within-story technique. The "extradiegetic-homodiegetic" narrator who claims herself to be the writer of the story starts her narrative with her childhood when she first meets Johnny Blakeworthy. The child's family is used to having unexpected guests such as this vagrant, but the child focuses on his difference from the other settlers: Johnny Blakeworthy eats maize-meal, the food of the natives, unlike the other settlers who prefer meat and vegetables. He is, therefore, considered by the family to have adapted himself to African life. Blakeworthy's behaviour arouses the child's curiosity, as he does not conform to the norms of the white society.

When the girl grows up, she first hears about Blakeworthy at a party where women gossip about men and marriage. The

second time she has information about this man is when she reads a story by Alan McGinnery - a new writer - in a newspaper. Thus, the "extradiegetic" narrator is now put into the position of the reader. On his way to Nairobi the "intradiegetic-homodiegetic" narrator of McGinnery's story meets three women who are all left by their husbands with a letter of appreciation. The husbands seem to be the same person, because they all drink a lot and do not care about their wives. This story in the newspaper reminds the "extradiegetic" narrator of Johnny Blakeworthy who had sent her family a letter as well, so she writes to McGinnery to learn more about the husbands. The writer sends the narrator a letter informing her of the real people who have inspired him. The second woman in the story is his real wife who had supposed that she married Blakeworthy before McGinnery discovered the truth that they were not married. The characters of the story are real but the writer has changed the setting of the story from a Boer farm into a modern one to attract the readers' attention.

After reading the writer's letter, the "extradiegetic" narrator takes up her role of telling Blakeworthy's story again and gives information about his last years in an African village. Though, as the narrator's African friend discloses, the villagers first object to a white man's stay, they allow him to live in the kraal on condition that he gets married. The narrator's

remembrance of a childhood friend - Alicia Blakeworthy - whose step-father is the hero of the story, elucidates Blakeworthy's assimilation to Africa. Being a misfit, Alicia claims that his philosophy of living is to spend little money so that there would be no need to earn and he would be free. This is why he eats once a day and only mealie meal, and has left Alicia's mother because of his loathing for his wife's greed of buying new things.

In "The Story of a Non-Marrying Man" the "extradiegetic" narrator uses various sources, such as Alan McGinnery's story in a newspaper and Alicia's information, to explore Johnny Blakeworthy's character without referring to his own feelings and thoughts. Therefore, the focalisation is "external" both in the "diegetic" and "intradiegetic" levels, because the narrator describes the main character from the outside. This type of focalisation is significant in this story to suggest Blakeworthy's alienation: as an outcast, he does not belong to the settler society and therefore needs to be observed from the outside.

It can, therefore, be asserted that, the African stories analyzed in this chapter dwell on themes similar to those included in the previous chapter, basically the oppression of the black by the white and the alienation of the European, especially that of the woman, with a marked difference in terms of the

characters' viewpoint. While in the former chapter the stories reveal the fresh vision of the child or the adolescent, in this chapter stories about adults who cannot break up the taboos are handled. The European women in Africa, for example, cannot change their long established role of submissive wives. Moreover, although George and Marina in "'Leopard' George" and "A Home for the Highland Cattle" appear to be more liberated than the first generation, they, too, are defeated by colonial ideology. The only instance, where a European totally adapts himself to African culture is the case of Johnny Blakeworthy in "The Story of a Non-Marrying Man".

The protagonists of the second type of stories, which are set in England, are all women, leading either a secluded life, such as the woman in "A Room" or trying to overcome male dominance, exemplified by the protagonists of "He" and "Between Men". In these narratives, the "other" is a woman or a man seen through the eyes of another woman or vice versa. Thus, the type of focalisation is significant for the meaning of these stories.

The first story to be dealt with in this group, "An Old Woman and Her Cat", exhibits some traits similar to "The Story of a Non-Marrying Man" in terms of its subject matter. The "extradiegetic-heterodiegetic" narrator of this story relays the

life of a half-gipsy outcast, Hetty Pennyfather, who is married to a building worker. As is suggested by her first name, her life is 'petty' and full of misery. The focalisation is "free" to designate the woman's alienation from the society.

Until her husband's death, Hetty has a happy life in a Council flat in London. She is, then, treated as the "other" by her children and neighbours because of her gipsy spirit - being fond of the crowd and the locomotives - which is different from the accepted standards of the Western society. Having lost her husband, she starts working first as a saleswoman, "a respectable job" (CS, V.II, 161) for the neighbours and later on as a rag-trader, begging and selling second-hand clothes. As a result, her children reject her, finding Hetty's behaviour and job indecent.

The kitten, Tibby, which this misfit woman finds in the street, becomes her only friend. Her song to the cat, "'You nasty old beast, filthy old cat, nobody wants you....'" (CS, V.II, 162) shows that her cat is rejected just like herself. The neighbours start thinking that Hetty has become savage because she cooks the pigeon Tibby brings and shares it with the cat. Hetty's "savage" character reminds one of Johnny Blakeworthy who has "gone native" in "The Story of a Non-Marrying Man". The words "savage" and "native" can be considered as

synonymous, for the natives of Africa are thought to be savages by the colonizers, and Hetty in "An Old Woman and Her Cat" is found to be "savage" by her society, due to her foreign origin.

When Hetty is disturbed by the neighbours' excluding attitudes towards her, her unceasing wandering from one room to another in London's slum area begins. Finally, she escapes from the government officials who try to take her to a Home, "an institution in which the old were treated like naughty and dim-witted children until they had the good fortune to die" (CS, V.II, 166), before settling down in a deserted house waiting to be rebuilt. Since she has to live unnoticed in this old house, she becomes ill, being unable to heat the room. In the end, Hetty dies in a very poor condition and Tibby is killed by the officials. It may be claimed that Hetty Pennefather's isolated miserable life observed mainly through "free focalisation", displays that the exploitation of the Africans by the Western man in the African stories is replaced with the ill-treatment of a half-gipsy, another outsider, in the stories which have England - in this case London - as their setting.

"To Room Nineteen", the story concerning a middle-aged woman's disappointed marriage, is told by an "extradiegetic-heterodiegetic" narrator. The external teller appears at the beginning of the story in the form of "I" to put forward his/her

judgement about a married couple, the Rawlingses: "This is a story, I suppose, about a failure in intelligence: the Rawlingses' marriage was grounded in intelligence." (CS, V.I, 305) The physical appearance of the narrator indicated with "I suppose" suggests the "heterodiegetic" narrator's pretense to be one of the characters, commenting on the marriage of the Rawlingses which is based on intelligence. Following the first sentence, the narrator tells how Susan and Matthew flirted and finally got married and gives information about these characters, their married life and children. The emphasis the narrator puts on the statement "they did fall in love" (CS, V.I, 305) shows how much s/he knows to decide that they were really in love.

The narrator first portrays this couple as balanced and sensible with an "infallible sense for *choosing* the right." (CS, V.I, 306) Although the Rawlingses' relationship seems perfect, the narrator pauses with "*And yet...*" (CS, V.I, 306) to imply that they had a sense of monotony from time to time. Moreover, Susan's becoming a housewife when she bears her first child is an unexpected sacrifice on the part of the woman, for when getting married the couple had refused to move to each other's flats because they considered it "a submission of personality." (CS, V.I, 306) In general, Lessing in "To Room Nineteen" "presents a critique of marriage and family as the enemy of free women." (Rowe 1994, 30)

The narrator's questioning of the words s/he has uttered and replacing them with better ones turns the narrator from an omniscient being who knows everything from the beginning into a human trying to formulate what s/he thinks. For instance, when Matthew comes one night and tells Susan that he slept with a girl, the narrator first uses the verb "confess" for Matthew's action and "forgive" for Susan's behaviour, but then finds these unsuitable, saying "forgiveness is hardly the word. Understanding, yes.... Nor had he *confessed* - what sort of word is that?" (CS, V.I, 308) The narrator's change of words may at first seem to show his/her incompetence. However, it is the desire to narrate the story with the best words that would explain the relationship between the husband and wife. The idea that "the whole thing was not important" (CS, V.I, 308) reflects the Rawlingses' opinion, not that of the narrator. The narrator voices the ideas of the couple by using "free direct discourse", as if it were told from their own mouth, as if these characters assumed the role of the narrator:

Of course I'm not going to be faithful to you, no one can be faithful to one other person for a whole lifetime. (And there was the word *faithful* - stupid, all these words, stupid, belonging to a savage old world.) (CS, V.I, 308)

The parenthetical view echoes Rawlingses' condemnation of loyalty, the man trying to justify his one night affair, while the woman striving to solve this problem.

As a result of this distressing affair, the narrator resorts to Susan's focalisation in order to reflect the change in her attitude towards her marriage, her husband and children. Susan tries to question the prominence of Myra Jenkins, the girl with whom Matthew had a liaison:

But if she isn't important, presumably it wasn't important either when Matthew and I first went to bed with each other.... The whole thing is *absurd* - for him to have come home and told me was absurd. For him not to have told me was absurd. For me to care, or for that matter not to care, is absurd ... and who is Myra Jenkins? Why, no one at all. (CS, V.I, 309)

The narrator's use of "free direct discourse" in displaying Susan's dilemma allows the reader to enter into the character's consciousness and thus sympathize with her situation.

At this point the narrator's tone becomes sarcastic,

pretending to vindicate the whole event but in fact blaming Matthew for his unfaithful act:

... it was inevitable that the handsome, blond, attractive, manly man, Matthew Rawlings, should be at times tempted (oh, what a word!) by the attractive girls at parties she could not attend because of the four children; and that sometimes he would succumb (a word even more repulsive, if possible).... (CS, V.I, 309)

The narrator's use of the exclamation "oh, what a word!" for the "temptation" of Matthew and his/her finding the verb "succumb" repulsive show that s/he is on Susan's side.

Being emotionally disturbed, Susan starts missing her independent days when she was single and did not have to carry the burden of children. However, her sense of freedom when the children are at school does not last long, since she realizes that she has forgotten to be alone and is afraid of going out of the house, an enclosed place which would protect her from the outdoor confusion. Sitting in the garden causes a sense of abandonment in her, and makes her create an enemy, an "irritation, restlessness, emptiness" (CS, V.I, 313) which is "waiting to invade her." (CS, V.I, 313) In her lonely moments at

home she cannot think about herself but of Mrs Parkes, the maid, or the school clothes of the children just to occupy her mind with trivial matters in order to get rid of the sense of isolation. This indicates that she has lost her individuality, becoming sort of a prisoner trapped within the walls of the house; therefore, what she has to do is to learn to be herself again.

Matthew, unfortunately, can never understand Susan's problem of having lost her identity and independence, saying that he is not free either. He has to go to work and return home at a certain time. The question he asks "'Susan, what sort of freedom can you possibly want - short of being dead! Am I free?'" (CS, V.I, 316) is, in a way, foreshadowing Susan's end.

Susan, then, takes a walking tour in Wales, in order to get away from her problems. However, this tour does not help her. She becomes even more reluctant to pursue her role as housewife and mother. By that time, her husband has withdrawn himself from all household tasks, and she blames herself for the disintegration of their marriage. Soon Susan's conflict about being a married woman and her endeavour to be totally independent are accentuated with "internal focalisation". She observes herself as "a stranger", another entity, lying beside Matthew: "She felt as if Susan had been spirited away. She

disliked very much this woman who lay here, cold and indifferent beside a suffering man, but she could not change her." (CS, V.I, 324)

Though Susan prepares a room for herself in the house she still has to cope with the household duties which all take the form of a demon. She begins to see the hallucination of a middle-aged red-complexioned man both in the garden and at home, trying to possess her. To get away from this demon, she decides to have a room outside the house; therefore, she rents Room 19 in Fred's Hotel and starts passing her days in that room doing nothing, forgetting her wife and mother identity, no longer being Susan Rawlings but a Mrs Jones, the pseudo name she invents when hiring the room. The narrator claims that "she had no past and no future" (CS, V.I, 327), for she forgets her self and starts observing the people in the street and the sky as if she perceived them for the first time. Staying alone in the hotel room during the daytime makes Susan happier at home, but "Susan, or the being who answered so readily and improbably to the name of Susan, was not there: she was in Fred's Hotel ... waiting for the easing hours of solitude to begin." (CS, V.I, 328)

The moment Susan learns that her husband has found out the hotel she has been going to, she thinks that her experience in that room would no longer be the same owing to the pressure

of being watched; therefore, her husband's act leads her to see the same demon in the hotel room. Besides, this room which has so far served her solitude now becomes another limitation for her. Not being able to find peace in Room 19, she returns home and observes that everything at home is in order: the maid is cooking and Sophie, the babysitter, is dealing with one of the twins.

In the end, as Susan cannot solve the problem of finding a Michael Plant, her imaginative lover, she decides that the best she can do is to commit suicide and get totally free, because she has by then realized that there is no place for her to be totally independent. Unlike the fresh vision of the child, the adult once more discloses her reluctance to start a new life. When she turns on the gas to buy "her freedom" (CS, V.I, 335) from everyone who has restricted her, she feels that the demon in Room 19 has left. Finally, marriage based on intelligence brings about Susan's end. Thus, "To Room Nineteen", as Burkom claims, "is Lessing's portrayal of the total failure in right personal relationships. Instead of the intimacy engendered by emotion, there is isolation bred by intelligence without feeling." (1968, 61)

The following two stories "A Room" and "How I Finally Lost My Heart" both have "extradiegetic-homodiegetic" narrators - women writers telling their own stories. Through "internal

focalisation", these female characters perceive not only themselves but also the outside world with particular interest in 'another woman' in this external world. In addition, the observed women in both stories display characteristics which happen to be strikingly contrary to those of the protagonists.

"A Room" is about a woman narrator's loneliness in a newly-rented flat in London. Just like Susan Rawlings in "To Room Nineteen" who escapes from her house to a hotel room in order to find her identity, the protagonist of this story prefers to live in a room, because she thinks that it is the only place where she feels she lives (CS, V.I, 257), probably because it is safer than the outside. As Jean Pickering also points out, "Lessing often uses the houses to represent the interior life" (1990, 9) of characters. The lonely woman in "A Room" first focuses on the material world drawing a picture of her poorly decorated flat "of four small boxlike rooms." (CS, V.I, 257) Then she perceives her neighbour, the Swedish woman who can be considered as the "other", her opposite: while the narrator is a lonely woman, her neighbour has a husband and a happy marriage. Moreover, the neighbour's life is orderly whereas the narrator leads an unorganized life with no planned activity.

Having talked about the physical world, the narrator who is also the focal character turns to herself, her afternoon sleeps

and dreams which are the sources of her writing, for she considers the dream as "a long journey into the unknown." (CS, V.I, 259) In this story she prefers to write down one of her dreams which is different from the others, because it has not provided her with any inspiration to create a story. At this point a question comes to the mind of the reader: why then does she write about this dream? The answer to this query can be found at the end where the narrator implies that the red army blanket which appears in this dream reminds her of her childhood days during the war.

The last paragraph shows the woman's unsuccessful endeavour to have a meaningful explanation for this dream:

I have tried to dream myself back into that other room which is under this room, or beside it, or in it, or existing in someone's memory. Which war was it? ... And I would like to know more about the frightened little child. He (or she) must have been very small for the room to look so big. So far I have failed. Perhaps it was the quarrel outside in the street that ... that *what?* And why? (CS, V.I, 261)

The narrator's desire to live in someone's memory manifests her

act of writing about a dream which has no use for her work. Whether important or not she wants to write about anything in order to live, because the only way she can dispense with her loneliness in this room is through sharing her ideas and observations with a possible reader who is the implied narratee of this story. The abrupt ending with "wh" questions - "what" and "why" - shows the writer's failure to formulate the dream into a story.

"How I Finally Lost My Heart", an ironic story about a woman's effort to get rid of her broken heart due to her love affairs, is narrated and focalised by the main character. She addresses the "dear reader" (*CS*, V.I, 231) as the narratee when telling first about her own self and then about what she perceives.

At the beginning of the story the female narrator claims that she will talk about her "serious" (*CS*, V.I, 228) loves, listing them in terms of letters A, B, C. She does not mention their names so as to suggest that all her affairs have ended with frustration leaving her with a "bruised, sullen and suspicious" (*CS*, V.I, 229) heart at the end. Here, by saying she will name her first lover - who is neither her father nor her husband - as A, she asserts that she is reacting against the Freudians who think the father is the first lover of a woman, and criticizes the

conventional belief which considers only the husbands as serious.

After A and B the narrator wants to be with C in order to have her previous love wounds healed. Afraid of a possible frustration, the narrator extracts her heart from her body and carries it in her hand: "There was my heart, a large red pulsing bleeding repulsive object, stuck to my fingers." (CS, V.I, 232) As Sukenick argues, "when emotion has rooted in the self, Lessing's heroines try to expel the organ traditionally responsible for it." (1986, 109) Hence, by playing with the "heart as cliched site of the emotions" (Atack 1982, 157), the narrator turns the abstract heartbreak experience into a physical one and changes the whole romance into an absurdity.

The protagonist then wraps her heart with tinfoil to protect it from too much air after 40 years of life in her body. Furthermore, she no longer has a lover to care for her heart and she is ashamed of carrying it in her hand. She thinks:

The tin foil was effective, and indeed rather striking. It is quite pliable and now it seemed as if there were a stylized heart balanced on my palm, like a globe, in glittering, silvery substance. I almost felt I needed a sceptre in

the other hand to balance it.... (CS, V.I, 232)

Here, the exaggerated importance attached to the heart with its silvery and globe-like appearance is in fact used for ironic purposes to eradicate once more the cliché consideration of the heart as every creature's life source.

When the narrator is annoyed of recalling her memories "heartbeat by heartbeat" (CS, V.I, 233) she shifts her attention to the outside world, observing a woman and pigeons and hearing the sound of the woman's heels on the pavement. She understands that narrating what she perceives is not exactly what happens in reality, because the events she recounts take more time than the actual event. This perception which seems to contribute nothing to the meaning of the story reflects the fragmented vision of the narrator who cannot decide what to do next with her heart in one hand.

Finally, she goes out to face the chaos of the outside world. The woman she sees on the subway to the Round Pond can be considered as the "other" of the narrator. She is a mad woman, talking to someone who does not exist, unconscious of the people around. Like the narrator, she has had unhappy experiences in her relationships of love, being betrayed by her lover or husband. Margaret Atack has drawn attention to the

contrast between the two women; on the one hand, there is the narrator "whose concentration on her own feelings, whose self-observation, has brought her to this state" and on the other hand, there exists "the other quite 'unconscious' of herself and of her surroundings...." (1982, 157) Hence, the narrator likens her opposite's miserable state to an actress's role in a tragedy:

A passionless passion - we were seeing unhappiness embodied, we were looking at the essence of some private tragedy - rather, Tragedy. There was no emotion in it. She was like an actress doing Accusation, or Betrayed Love, or Infidelity, when she has only just learned her lines and is not bothering to do more than get them right. (CS, V.I, 237)

The paradoxical phrase "passionless passion" can be related to the narrator's conflicting attitude as well. Despite her frustrated love affairs, she still looks for a new one until she realizes that this experience would have no healing effect.

Ultimately, the ending is ironic. The narrator decides to give her extracted heart to the woman to make herself totally free of her stone heart, which can be contrasted with Susan's reluctance to change her situation in "To Room Nineteen". The

narrator's act, then, can be evaluated as unique among the female protagonists of Lessing's stories in the sense that she is strong enough to dispense with her frustration. However, one should also consider the fact that she passes on her source of disappointment to another woman. Even though everyone in the train approves of her act as they consider this heart would relieve the mad woman from her sorrow, they cannot estimate the true meaning underlying the nature of this organ. As a source of frustration, the narrator's heart will not be able to soothe the mad woman.

The stories "He" and "Between Men", where dialogue between two characters dominates the narration, are about women's observation of their "other" again. In these narratives, however, the opposites of women are men, not other women, which is the case in the previous two stories, namely "A Room" and "How I Finally Lost My Heart". Narrated by "extradiegetic-heterodiegetic" narrators, the focalisation of these stories is primarily "external"; in other words, the narrator does not say more than what the character knows, s/he interferes in the dialogue merely to indicate who is speaking and to give some brief information about the characters and events. Hence, through the use of "external focalisation", the narrator allows the characters to disclose their own ideas about marriage and man's oppression.

"He" starts with a mystery. The reader is not introduced to the characters as in the traditional narrative form where the narrator comments extensively on the characters, events and the setting. The abrupt beginning with "'Goodness! You gave me a start, Mary ...'" (CS, V.I, 80), is rather strange in terms of the discourse, as who utters that sentence and what it really means are vague. Mary, in the following paragraph, turns out to be Mary Brooke talking to her friend Annie Blake about a "he" and his lover, how he reprimands her for being dirty. Annie, contrary to the man's lover, is obsessed with cleanliness and order. When she enters the kitchen and sees "an unwashed dish in the sink [and] a cloth over a chair" (CS, V.I, 80), she thinks the place is in a mess. Again, the place chosen for the conversation is a confined place, this time a kitchen where the woman is supposed to pass most of her time.

Since the narrator leaves the ground to the characters to unveil every detail about themselves, the reader has to trace the hints in order to understand their relationship. The conversation between Annie and Mary on men's egotism and subordination of the female reveals the fact that they have been treated as slaves by their husbands who have now abandoned them. Annie's list of what she did when she was the ex-wife of "he", who is later told to be Rob Blake, displays her suppression at home:

"I'd be up summer and winter at four, cleaning those offices till ten, then cleaning for Mrs Lynd till dinnertime. Then if he got home and found his dinner not ready, he'd start to shout and carry on - well, I'd say, if you can't wait five minutes, get home and cook it yourself, I'd say. I bring in as much money as you do, don't I? But he never lifted a finger. Bone lazy. Men are all the same.'" (CS, V.I, 80-1)

Mary supports Annie's generalization of every man being lazy with her complaint about her husband: "I'd have the kids and the cleaning and the cooking, and working all day - sometimes when he was unemployed I'd bring in all the money ... and he wouldn't even put the kettle on for me. Women's work, he said.'" (CS, V.I, 81)

Very much like the women in "De Wets Come to Kloof Grange", these female characters are aware of their ill-treatment by their husbands, but they are not courageous enough to break free and live on their own. When Rob, for instance, comes to give Annie her alimony, she wants to be with him again, admitting the fact that she is "nothing to him but a convenience...." (CS, V.I, 85) She remembers "her long hard life, the endless work, work work" (CS, V.I, 85), but she still

feels an affection towards him because she knows "without him there would be no meaning in her life at all." (CS, V.I, 86) Similar to Susan's dilemma in "To Room Nineteen", Annie can be happy neither on her own nor with her husband. Nevertheless, Annie's conflict does not lead her to Susan's end, which is committing suicide.

In "Between Men", Maureen Jeffries, a painter and the ex-mistress of Professor Bayley, sends a message to the professor's ex-wife, Peggy Bayley saying "Come and meet the new me!" (CS, V.I, 293) Maureen's purpose is just to have a chat with Peggy and ask for a job, since she has lost her fame as a painter after an affair with Jack Boles, a film director.

Like Annie and Mary in "He", Maureen and Peggy have been dominated by their male partners. Peggy thinks "one loses one's sex when one's settled with a man." (CS, V.I, 298) Maureen, in addition, complains about Jack, because "she had expressed opinions not her own to please him: he was a man who disliked women disagreeing with him." (CS, V.I, 294-5) As she tells Peggy, he patronized her by making her cook and do the housework, while he would talk about his own work and would not allow her to deal with her paintings.

While conversing Maureen and Peggy drink brandy and

become drunk. Both being abandoned by their partners and having lost their job, they decide to stay together and open a dress shop but this time they agree not to give up working once they find a new lover. This may at first mean that these women with their rejection of the role of wife and mother - both had abortions and miscarriages - are unlike Annie and Mary in "He". However, when one remembers that the decision is taken by drunk women, one doubts whether these seemingly liberated women will be able to accomplish their aims.

"A Woman on a Roof" reverses the consideration of men from women's eyes in "He" and "Between Men"; in this story a group of men working on the roof of a building focalise a woman sunbathing on another roof. Seeing the woman with the red bikini, the male observers treat her as a sex object whose attention needs to be aroused through whistling:

Next morning, as soon as they came up, they went to look. She was already there, face down, arms spread out, naked except for the little red pants. She had turned brown in the night.... Stanley let out a whistle. She lifted her head, startled, as if she'd been asleep, and looked straight over at them. The sun was in her eyes, she blinked and stared, then she

dropped her head again. At this gesture of indifference, they all three, Stanley, Tom and old Harry, let out whistles and yells. (CS, V.I, 220)

Thus, although the woman remains indifferent to the whistling of the men, she becomes a plaything, a source of entertainment for them. Disregarding the extremely hot weather, they continue working on the roof just to watch her from time to time, as it has by then become "a routine trip to see the woman." (CS, V.I, 222)

The "extradiegetic-heterodiegetic" narrator resorts to multiple "internal focalisation" - various characters observing the same event and characters - to demonstrate the different viewpoints between the male workers. Regarding the narration and focalisation as the same would discard the narrator's objectivity when referring to various viewpoints. The oldest man, Harry, for instance, disapproves Stanley's treatment of the observed woman as a prostitute. When he reminds Stanley that he is married and should think of his wife, what he would do if others treated his wife in the same manner, Stanley directly says that he would never allow his wife to sunbath in this way. As Margaret Atack argues, Stanley's reaction shows the conflict between "the two codes of woman as private possession of the

man, and woman as object of display for any man...." (1982, 144) The youngest worker, Tom, on the other hand, falls in love with the observed woman and feels that "she was more his when the other men couldn't see her." (CS, V.I, 224) His possessive behaviour leads him to lie to the other two workmen, just because he wants to keep what he has seen only to himself.

The treatment of the woman as a sex object is implied in "An Unposted Love Letter" as well. The "extradiegetic-homodiegetic" narrator of this story is an actress, Victoria Carrington, who is writing a letter to her married lover after meeting him and his wife at a party one night. Hence, the narratee is the actress's lover about whom she says only a few things. Like all of the women protagonists of the stories whose setting is England, the actress feels lonely and she writes this letter just to share her loneliness.

In her unposted letter she discloses the reason for every actress's loneliness; as a famous and distinguished person, she is observed by the public all the time and therefore she has to be very cautious about her appearance and behaviours in social gatherings. She claims, for instance, that when she has to appear as a "person" in public occasions, she has to "disguise the essential plainness and anonymity of my features by holding together the 'beauty' I am known for, creating it out of my own

and other people's memories." (CS, V.II, 102) As befitting to her career, she has to hide under the mask of beauty so that the opposite sex would appreciate her.

Victoria focuses on the expressionless face of an actress when she visits Irma Painter, another actress, in her dressing room after a play. An actress's face, as she writes to her lover, "is so worn down to its essentials because of its permanent readiness to take other guises, become other people, it is almost like something hung up on the wall of a dressing-room ready to take down and use." (CS, V.II, 101) Their faces are used so much that their personality and individuality cannot be understood from their faces. People, however, being unaware of this fact, are attracted to actors and actresses. Hence, Victoria has had many lovers who have liked her beautiful face, "(not knowing it was not me, it was only what was given to me to consume slowly for the scrubbed face I must use for work)." (CS, V.II, 102)

The actress at the beginning of her letter has claimed that she has had many husbands, for, as she later explains, she needs a man to set in her "the forces in motion" (CS, V.II, 106) so that she will perform well on stage and share her loneliness. In a way this letter is written to "translate" (CS, V.II, 107) Victoria's feelings to her lover, and to do this she uses an

extremely romantic discourse, such as "Oh my dear one ... I am a tent under which you lie, I am the sky across which you fly like a bird" (*CS*, V.II, 108), which conflicts with the woman's making fun of romance in "How I Finally Lost My Heart". However, she decides to leave the man to his wife, which is probably the reason why she does not send this love letter to the addressee.

"Dialogue" is the only story to be analyzed in this chapter whose "extradiegetic-heterodiegetic" narrator seems to recount the isolation of an invalid, Bill. Nonetheless, like the previous stories, the female character of this story is in pain fighting with her friend's obstinate behaviour; it is a struggle between a man and a woman, the former representing the mind and the latter the emotions. The "internal focalisation" through the woman who comes to visit her "other", Bill, uncovers the difference between the focal character's pleasant life and Bill's sterile and segregated life in a flat.

Before entering the building in which Bill lives, the focal character observes the street: she sees a woman talking to the greengrocer about rheumatism; she hears the music coming from the music shop; and notices people getting off the bus. The busy atmosphere of the street gives pleasure to the woman, and its sensual characteristics conflict with Bill's sterile and inactive

life. Also, while looking at the books outside a bookshop she sees the word "love" and feels delighted touching this word, as she is aware that she will not be able to find love in her relationship with this man.

When she enters the building, she knows that she has to hold "the colours of growth firm in her heart" (CS, V.II, 52), since emotions have to be suppressed in Bill's flat. The building with its "four identical black doors, in the same positions exactly as the four doors on the nine other floors" (CS, V.II, 50) reflects an impersonal atmosphere which is suited to Bill's character. His flat, a stifling place as opposed to the spacious outside, is furnished in the same monotonous way: the small dark room has a bed, "permanently drawn midnight blue curtains," (CS, V.II, 52) some books and a bed lamp; and the other lighted and airy room has a black carpet and a red settee. One wall of the second room with a view of London delights the observer, because she feels relieved of the heavy atmosphere of the flat which involves no feelings. However, Bill, unlike her, prefers sitting cold and inert in the dark room, since he, an inactive person tied to a wheelchair, cannot stand watching the busy street.

The title of the story is ironic, there being just a short dialogue between the friends on Bill's isolation: the woman suggests that he should marry, but Bill replies that he does not

"'want to become a little animal living in the fur of other people's warmth.'" (CS, V.II, 54) She witnesses the expression of torment on Bill's face and starts questioning her existence in that room: "why had she come here, why did she always come? Why had she deliberately left behind the happiness ... she felt in the streets?" (CS, V.II, 53-4) In fact, the woman

is partially split; she has not totally reconciled all of the contrarities within her. While the tale sets up an opposition between his assertion and her submission of self, affirms the latter and denies the former, the woman is attracted to the posture of heroic integrity. (Burkom 1968, 66)

Her attraction to him is the only cause for her stay in that claustrophobic atmosphere, trying to share his loneliness.

Finally, failing to give warmth to Bill, she gets out and cannot at first recognize the street, which she has enjoyed previously. The sky seems "savage" and "bitter" (CS, V.II, 61), the woman and man she had seen before give a sense of disgust to her. As a result of Bill's influence on her, she feels "dead and empty, a cardboard figure in a flat painted set of streets." (CS, V.II, 61) However, feeling the warmth of a leaf in her palm gives her the delight of life again saving her "from deadness". (CS,

V.II, 62)

Hence, "Dialogue", like the other stories which are set in England, reveals the struggle of a female character with her male friend and how she has to suppress her emotions in order to cope with his inactive and isolated lifestyle personality. The story is also a dialogue between the inside and the outside: the atmosphere at home, among the walls, is smothering and sterile, like Bill, whereas the external world is exhilarating, like the woman.

The contrastive elements in terms of the setting in the stories analyzed in this chapter form a binary opposition: Africa with its vastness and wildness can be opposed to the claustrophobic characteristic of a house, a room or even a city, where buildings with their "heavy and tall and ponderous" appearance create, what Lessing calls in "Going Home", "an urban shell". (1988, 594) The wilderness is attractive not only for the white man, such as "Leopard" George, but also for the female like Mrs Gale in "De Wets Come to Kloof Grange", while the smothering and limiting aspect of a house can be deadly as in the case of Susan in "To Room Nineteen".

Secondly, oppositions can be found in terms of themes: the conflict is either between the two races or the sexes. Claire

Sprague, in her introduction to *Rereading Doris Lessing* sums up the question of "otherness" in Doris Lessing's work by drawing a parallel between the author's life and her fiction:

English, white, female, Lessing grew up at least thrice alienated in colonial Africa. The English ruled a country and its overwhelmingly black population by conquest and in the process duplicated the power patterns that placed women in limited, subordinate roles. (1987, 1-2)

The kind of suppression in the form of exploiting the natives or dominating a woman, which is experienced by the author herself during her stay in Africa, is handled in her works to reveal the adult's unwillingness to transform the racial prejudices and male oppression. The frustration of the woman is seen as the inevitable result of loneliness in a foreign country or an individualistic society; or of male dominance; and the consideration of the female as an object to be watched. While Lucy Grange and the narrator of "A Room" represent the lonely women - the former in Africa, the latter in London - the protagonists of "He" are examples of submissive women, and "The Woman on a Roof" illustrates how male onlookers treat the female as an object of display.

The themes of these stories can be better appreciated in the light of the narrative strategies employed in them. Stories told by "heterodiegetic" narrators dwell either on the perception of an outsider, whether "free" or "external", or on that of a character known as "internal". In the case of "free focalisation", since the narrator does not have to limit the scope of the text with a single character's point of view, s/he can direct the readers through narratorial commentary. For instance, the "heterodiegetic" narrator's use of "free focalisation" in "A Woman and Her Cat" foregrounds the alienation of the protagonist. In stories with "external focalisation", on the other hand, the narrator has to say less than what the characters know, hence leaving the ground to their conversation, to disclose their concern, as in "Between Men". In this case, the reader has to evaluate the characters without receiving much information from the narrator. Finally, though the narrator limits his/her narrating act through "internal focalisation", the reader has the chance to sympathize with the focal characters (all being women in this chapter), such as Susan in "To Room Nineteen".

Stories, like "A Room" and "How I Finally Lost My Heart", which are told by "homodiegetic" narrators (all being women again), have "internal focalisation". These narratives appear as a confession with the narrator's effort to create her own story so that she might share her disappointment in life with the reader.

CHAPTER THREE

NARRATIVES THROUGH THE "OTHER EYE"

... the reaction of someone from outside is valuable simply because it is fresh and not biased by allegiance to a particular education. (Lessing 1973, 18)

We're *living* in catastrophe.... There are thirty wars going on at this very moment. Because they're not the big wars, we seem to pretend that they're not important. We're poisoning our seas, and our water supply ... our trees are dying in various parts of the world. This is a state of catastrophe. We're not very bright as animals yet, are we? (Aldiss 1994, 171)

The stories analyzed in this chapter differ from those discussed in the previous two chapters in terms of their plot structure, characterization and narration. Except the story "Report on the Threatened City" it may be appropriate to categorize these narratives as "sketches" rather than "stories", despite Lessing's dislike of "compartmentalisation", which she expresses in the "Preface" to *The Golden Notebook* (1973, 10).

C.J. Driver also remarks that Lessing avoids making a distinction between "short story" and "sketch", hating all kinds of "classification, genre-hunting and compartmentalisation." (1974, 18) Yet, there is justifiable reason for differentiating between "story" and "sketch" in this study, since unlike the stories discussed in the first two chapters and one story in this chapter, the sketches lack an organized plot and well-developed characters. These sketches with abrupt beginnings, in fact, consist of references to some seemingly trivial events in various settings. For a better understanding of these sketches, it might be useful to summarize Roland Barthes's classification of "functions", the smallest units of narrative, and Jonathan Culler's ideas on "referential functions".

Barthes states in his "Introduction to the Structural Analysis of Narratives" that the content of a narrative is composed of two "functions": "cardinal functions" which comprise the nucleus of the narrative, determining the main line of action, and "catalyser functions" which have a lesser importance in the course of the narrative and are used to "'fill in' the narrative space". (1977, 93) "Catalysers" are named as "realistic" or "referential functions" by Jonathan Culler in *Structuralist Poetics*. Culler claims that the description of trivial details have the aim of creating the illusion of reality and producing the sense of "thematic emptiness" (1975, 194) in the

reader. One other aspect of these "referential functions" is, Culler adds, to establish the link between the narrator and the addressee or the reader. Culler thinks that the realistic description of a setting or character is to place the narrator on the same level with the reader, "as if the narrator enjoyed no special knowledge but were an observer like the reader." (1975, 194) Since the events in the sketches to be analyzed in this part are "catalysers" perceived by an alien, the theories of Barthes and Culler will provide a basis for the discussion of these sketches.

One common characteristic of these seven sketches and one story which will be scrutinized in this chapter is that they have "extradiegetic-homodiegetic" narrators who also act as "external focalisers", observing and describing either a landscape or garden or city life; in other words, the narrator, who is an outsider, is attributed the role of perceiving the external world. Since the "narrator" and the "focaliser" happen to be the same agent, these terms will be used in combined form as "narrator-focaliser" in this chapter.

The role of the narrator as an observer can be related to Doris Lessing's evident concern and curiosity about what future civilizations will think of ours. Such a concern, Lessing observes in *Prisons We Choose to Live Inside*, a collection of five lectures,

"is not an idle interest, but a deliberate attempt to strengthen the power of that 'other eye', which we can use to judge ourselves." (1987, 15) She adds that it is the novelist's task "to enable us to see ourselves as others see us." (1987, 17) Accordingly, as Jocelyn Harris expresses, Lessing performs this duty by drawing attention to some of the vital concerns of the modern world, such as "the shadow of war and the Bomb, urban disaster and environmental ruin" (1991, 32), through an external being's perception in these narratives. As Lessing explains in her article "A Small Personal Voice", she is worried about the present terrorism all over the world, that "at any moment, a madman may throw a switch, and flesh and soil and leaves may begin to dance together in a flame of destruction." (1975, 18) Therefore, in her later works she discusses present violence by making use of the "other eye".

The first sketch to be considered in this chapter, "The Sun Between Their Feet", which appears as the "title story" (1979, 9) to volume two of *Collected African Stories* is, as Lessing writes in the "Preface" to this book, among her favorite "stories". The narrator-focaliser of the sketch describes the beetles' obstinate and incessant activity of rolling dung-balls, in which they lay their eggs, from a hill; in other words, it involves "catalysers", trivial actions which are supposed to back up the "cardinal functions", main line of action, which this sketch

lacks. Though the whole sketch dwells on this particular aspect of natural phenomena, the setting with its contrastive elements of African and European characteristics - the first being wild while the latter "civilized" from the Western point of view - adds a deeper meaning to the narrative.

"The Sun Between their Feet" opens suddenly with the external narrator's objective description of the setting, "the station" and "the Mission" as s/he seems to be neither an African nor a European. Avoiding expository information s/he describes: "The road from the back of the station went to the Roman Catholic Mission, which was a dead-end, being in the middle of a Native Reserve." (CAS, V.II, 160) However, as Anthony Chennells argues, Mission "can be read within the nature/civilisation oppositions: as the civilisation of Christianity setting out to quell the heathen nature of Africa." (1990, 30) Thus, the Mission and the busy atmosphere of the train station in this sketch is opposed to the unused wild nature behind. At this point, the wilderness of the African landscape reminds the narrator of a raiding incident in history, the Mashona tribe ransacking the cattle and women of the Matebele. However, the narrator backs this information with a footnote saying: "Since writing this I have understood that this version of history is not necessarily the true one. Some Mashona authorities dispute it." (CAS, V.II, 160) This note poses the question about fictional

truth: that is to say, why does a narrator feel the urge of recounting the facts in fiction? Is this sketch a true observation rather than fiction? The narrator's footnote is, therefore, intended to create in the reader the sense of reading facts in order to make the sketch more realistic.

Before describing the beetles' activity, the narrator-focaliser presents a view of the hot, silent and stiff looking atmosphere of the reserve which is surrounded by dark grey rocks, boulders and lightning-struck trees that remind the observer of "black skeletons". (CAS, V.II, 161) The sun coming down "hard between heat-conserving rocks" (CAS, V.II, 161) and the rain, very important elements of African landscape perceived by the "other eye", soon turn out to be the characters in this sketch that determine the life of the beetles, because these insects need the sun to dry their dung-balls and when rain pours they have to start again. As Nicole Ward Jouve suggests, this obstinate act of the beetles - that of rolling the ball down the hill and then coming up and doing the same activity - can be interpreted as "the very image of ongoing life." (1982, 101)

The narrator's reference to a source book which describes the activity of the beetles is still another effort to back up his/her perception with facts, because as a foreigner, s/he is watching the act of the beetles for the first time and does not

know how to interpret it. These insects, considered as sacred by the Egyptians, hold "the symbol of the sun", the dung-ball in which they lay their eggs, "between their busy stupid feet." (CAS, V.II, 164) Not everything that is said in the source book, however, suits the actual movement of these sacred insects. The book, for instance, claims that the beetles roll down the balls from gentle slopes, but the focaliser perceives their incessant movement of rolling down the dung-balls from steep hills. "Again I lifted them, dung and beetles", says the narrator, "away from the precipice, to a clear place where they had the choice of a dozen suitable gentle slopes, but they rolled their ball patiently back to the mountain's foot." (CAS, V.II, 164) The narrator's momentary interference with the course of the beetle's movement underlines not only the futility of human being's attempt to regulate natural phenomena, but also his/her failure to understand their causes.

The sketch is made up of "catalysers"; therefore, it involves no plot but is merely a description of natural phenomena. As characters, it has the elements of nature, such as the sun, rain and beetles that play a role in pointing out the continuity of life through the incessant activity of the "sacred" insects. In fact, although this sketch set in Africa lacks a plot structure and central characters, it still gives the message that there exists a conflict between nature and civilization and

between nature and man.

Like "The Sun Between Their Feet", "The Other Garden" starts with a sudden reference to "another garden" (CS, V.II, 241) without any reference to the first one. This sketch is also composed of "catalysers" which do not lead to a well-organised plot. After speculating why this garden is hidden, the narrator-focaliser starts describing the first one, mainly the park which is full of different kinds of animals and plants from all over the world.

This park reminds the focaliser of the relationship between nature and human beings, and how they try to manipulate nature by making their own small garden. The narrator, for instance, remembers a girl's unsuccessful attempt to create her own garden in a place where the remains of a bombed building stay on the ground. Whatever she plants dies, thus forcing the child to make her garden out of "shells, bits of glass and china, pebbles, beads" which "would not die or dry out and vanish away." (CS, V.II, 242) The narrator of the sketch, implicitly, draws the reader's attention to the sterility of modern age.

The narrator-focaliser of "The Other Garden", simply an outsider getting pleasure from wandering in the peaceful place, realizes the hidden garden in a January night and dreams how

the same place will appear in spring when the variety of flowers "will be scented, butterfly-filled, bee-visited, and people will stand hanging their noses over them, as drunk as the insects." (CS, V.II, 243) The use of future tense in this quotation is a means to display the fresh perception of the focaliser.

The pleasure the narrator gets through watching the birds and plants in the garden finalizes with his/her realization of how the park changes as soon as human beings leave nature on its own: "the place draws itself in behind you, is gathered into itself like water settling after a stone has disturbed it." (CS, V.II, 245) The park, in other words, turns to its original silent condition, after its creators go back to the crowded streets which, the narrator thinks, contradict with the park's tranquil atmosphere. "Turn your back," says the narrator, "turn a corner - it is all gone." (CS, V.II, 246)

Like the previous two sketches, "Lions, Leaves, Roses..." has a sudden beginning with the narrator encountering a mad woman on St Mark's Bridge. The teller envies this woman who thinks that "the sun always follows" (CS, V.II, 177) her, because s/he tries hard "to catch a fragment of late summer in this clouded year." (CS, V.II, 177) S/he also knows that one needs to empty the mind from all troubles and walk with all senses awake in order to get pleasure from the man-made nature in the

city. Hence, the narrator-focaliser's aim in this sketch is to find nature's own wisdom while walking alone in the park, trying to get lost in tranquillity away from the crowded streets.

For instance, the focaliser finds wisdom in the lion's green eyes: "eyes unblinking, with no need to swat away thoughts, words, feelings, for he was everything he saw." (CS, V.II, 178) The observation of the plants and animals compels him/her to contemplate on the difference between human beings and other living beings. S/he, for instance, thinks of explaining the cyclic movement in nature to a creature from Mars, which is an attempt on the part of the narrator-focaliser to perceive the place through the "other eye". Thus, the narrator explains the nature of trees as "sap runs, limbs branch ... *they* are fastened to earth, they can't move ... and besides, in every spring they suck in leaves from the soil and then every autumn spit them out again." (CS, V.II, 179) The trees' shedding of their leaves every autumn, and becoming green again every spring might seem "preposterous" to an alien, as the narrator is unable to explain the laws of nature. What s/he can point out as the main difference between human beings and trees is merely the former's thinking capacity.

The narrator of "Lions, Leaves, Roses..." admits "the pain of not knowing, not being bird, leaf, rose" (CS, V.II, 178)

because s/he knows the difference between "the slow breath in the avenue" (CS, V.II, 180) and the stimulating atmosphere of the park, despite its man-made aspect with its "tamed" roses. At this moment, the perception of natural beauty in a silent mood exalts the focaliser, thus making him/her realize "a hint of what the lion knows always, by nature...." (CS, V.II, 180) Now that s/he has felt "a whirling white or tinted, brownish or rainbow, cloud of thought" (CS, V.II, 181) s/he knows that nothing will be able to destroy this feeling.

After the narrator-focaliser's realization that man is a part of nature - "Leaves, words, people, shadows, whirled together towards autumn and the solstice." (CS, V.II, 182) - the sketch ends with a glimpse of the same mad woman gleefully looking at a policeman. Thus, the sketch starting and ending with the same image of the woman reinforces the cyclical aspect of nature.

Another sketch set in a garden is "A Year in Regent's Park", whose narrator-focaliser briefly mentions his/her endeavour to create his/her own garden and then recounts the observation of the park at various times of the year. This sketch which is "a leisurely, detailed study of nature in the middle of a city" (Driver 1974, 18) discusses environmental pollution as well. The narrator's and garden boy's attempts to dig the garden, for example, result in finding trash, such as cans,

bottles and broken glass on the top layer of the "potential garden". (CS, V.II, 110)

Later, while walking in the park, the focaliser notices that human beings disturb the animals in the park. The geese and the ducks, for instance, could only come to the land when there are very few people around: "While people still slept, or were crawling out of bed, there was the liveliest of intimate occasions in the park, which the birds and animals had more or less to themselves." (CS, V.II, 116) With the arrival of people to the park, however, the animals leave the ground to the visitors, which reminds the narrator of the activity in a theatre: the stage manager, director, and assistants leave off the stage as soon as the public start to come in to watch the performance.

The narrator's excitement about what s/he watches in the park leads him/her to challenge the response of the animals to human intervention into nature. "Perhaps," s/he thinks "some birds are coming to terms with us, our noise, and our mess, in ways we don't yet see?" (CS, V.II, 121) The narrator also speculates that these animals might even like human beings if they were not aware of the fact that people are littering their place of existence.

The whole sketch is not only a detailed observation of the

animals and flowers in the park in different seasons but also a keen perception of people coming to the place for various purposes: the old people just sit and watch the environment, while the kids play. None of these visitors can be observed as "characters", for the sketch is composed of "catalysers" which themselves form the body of the narrative without leading into any kind of action in which characters might take parts. Although the narrator-focaliser seems to pass his/her whole life in Regent's Park, in the middle of London, trying to discard the problems of surviving in a crowded metropolis, s/he still retains an objective point of view simply by indexing what s/he sees without including himself/herself into the narrative.

The following three sketches, "Pleasures of the Park", "Principles" and "In Defence of the Underground" have appeared in Lessing's last collection of stories and sketches entitled *London Observed*. As Michael Upchurch remarks in his interview with Lessing, the title of the collection indicates that these sketches "use a straightforward, I-am-a-camera approach to give a lucid depiction of time and place." (1994, 221)

"Pleasures of the Park", whose major characters are the deer and the goats, recounts the narrator-focaliser's perception of a zoo. At the beginning of the sketch there is a chain of observations: a senile man watching the birds in the park is then

observed by other people. The narrator-focaliser, whose task is to list what s/he watches, veers the camera to some children looking at the cage of goats and deer, while they are learning about their parents' prejudices against these animals. The goat, for instance, happens to be damned because of its historical connotations as Lucifer, and witches' friend. However, everyone is fond of the deer.

The plot of this narrative is also made up of "catalysers", trivial events that would normally fill in gaps in a narrative, but due to lack of a well-developed plot these functions determine the meaning of the sketch. The cage of deer and goats becomes the setting for the rest of the sketch, with these animals as the characters. Officials of the zoo, who determine the fate of the animals, are the unnoticed players of the action. The narrator, for example, watches the deer population increase and decrease from time to time, with Fate coming "in the shape of a van" and taking "special friends" (*LO*, 45) away.

The mating of the deer and their parent-offspring relationship remind one of a similarity between these animals and human beings. When a buck tries to approach a female, for example, he is hustled away for being inferior, and the narrator thus comments: "Sometimes animals emanate depression as humans do." (*LO*, 45) Likewise, the older fawn becomes jealous

as a result of its mother's bearing a new baby.

The sketch ends with the narrator-focaliser's final anecdote concerning the difference between wild animals, and humans and dogs: while the former are caged, the latter are wandering freely outside. However, the dogs cannot lead the life their ancestors had led, for they are leashed. Their instinct seems to tell them that they are not "a human appendage" (*LO*, 49), but still they obey their owners when called while playing with their friends. The abrupt ending with the observation of two dogs playing in the pond despite their owners' summoning denotes a kind of a wishful thinking on the part of the narrator that human beings will not in the end control nature.

The cautiously optimistic note referred to above may have been the basis of the interpretation of these sketches, which are set in a garden at the city center, as allusive of the Christian myth. The garden, which is like a paradise created in the midst of a city center, may stand for the Garden of Eden and once the narrator is outside this paradise, s/he can see the fallen state of human beings living in turmoil.

"Principles", unlike the previous sketches where the setting is a park or landscape, is set in a traffic jam in Hampstead, London. Though the narrator-focaliser takes part in this sketch

as one of the actual people in a crowded street, s/he nevertheless remains an outsider by simply observing what happens between the old overweight male driver of a red van and the female driver of a blue Escort coming nose to nose with each other.

Hence, in this sketch the conflict between the two sexes appears in the form of both drivers' obstinacy not to give way to the other. The driver of the van does not reverse to give way to the woman driver just because she is inferior in terms of gender roles. The woman, on the other hand, as observed by the focaliser, has a strong character, resisting "to the death for commonsense and her rights" (*LO*, 63), because she is "faced with an unreasonable bully of a man." (*LO*, 60) The word "unreasonable" suggests the narrator's support of the woman. As soon as the narrator decides to reverse, s/he sees the road blocked by a Toyota whose female driver is in trouble with the male lorry driver, the second instance of the opposition between the sexes. The state of people shouting and hooting at each other because of these two incidents, can also be interpreted as a reflection of the chaotic life in the metropolis.

Living in a crowded city is depicted in more or less a similar way in "In Defence of the Underground" as well. In this sketch, the narrator-focaliser is not in traffic jam but travelling

by metro and contrasting the chaotic present state of London to its past simplicity. Though the narrator-focaliser claims that s/he has lived in this city for forty years, s/he would still be treated as a foreigner by the elderly people, which points out the external characteristic of the focaliser. What the focaliser, in fact, knows about the past is what elders tell or what s/he learns from postcards.

The sketch starts with an anecdote concerning the turmoil in the cosmopolitan center: the observer overhears an Indian conversing with a young man about the crimes in England before getting on the train. Also, waiting for the train on a high platform above depressing buildings invigorates the focaliser, for "you feel thrust up into the sky. The sun, the wind, the rain, arrive unmediated by buildings. Exhilarating." (*LO*, 82) The narrator, then, starts his/her journey from a poor district where there had only been fields, streams and birds before the First World War. There used to be small buildings and shops "of a kind long since extinct, where each customer was served individually" (*LO*, 81), unlike today's large supermarkets. The contrast of the past and present appears in the form of human beings' destruction of nature and old buildings, such as the mill on Mill Lane, for the construction of stereotypical modern buildings. As the narrator claims, it is the middle class people, not the lower class, who look back to their past with nostalgia; they consider

the good old days as a paradise, while "'now it is just horrid, full of horrid people.'" (*LO*, 83)

Besides noticing the difference between the two faces of London, the narrator also contemplates on young people's destructive attitudes. Even those who are well-educated in decent universities feel the "need for systematic destruction" (*LO*, 82), and show disrespect towards other people. For instance, the narrator-focaliser observes such attitudes in the train; young people take up too much room at the door of the train, standing on the way of other passengers. They finally get off "in dangerous kangaroo leaps, shouting abuse." (*LO*, 88)

Despite the unpleasant scenes of the metropolis, the narrator admits that s/he likes London, probably because of "its variety, its populations from everywhere in the world, its transitoriness." (*LO*, 89) The focaliser, for example, notices on the same train a Japanese girl, a black man, an Indian and several Americans. It is a chance for the focaliser to perceive the dynamism of modern life by watching the people getting on and off the train and by travelling through different districts.

Thus, all sketches so far analyzed in this chapter consist of "catalysers" which do not complement the main line of action, because there are no cardinal events apart from the seemingly

trivial ones observed by the external narrators. The final narrative to be discussed is, unlike the sketches, a story titled "Report on the Threatened City". Although this story has an organised plot involving both "cardinal" and "catalyser" functions, the reason why it is here is that it is similar to the sketches in two ways. Firstly, a group of aliens coming from another planet observe this world, just like the external focalisers watching the animals and plants in a park or the chaotic city life in the previous sketches. As Margaret Moan Rowe points out, use of "galactic administrators as central narrators" (1994, 80) is a way of distancing the narrative from the individual so that s/he would evaluate his/her situation more objectively. Lessing herself stresses the need "to see ourselves as, perhaps, a visitor from another planet might see us" (1987, 57), because, as she explains in an interview with Josephine Hendin, this would make "the readers look at a human situation more sharply." (1994, 44) Secondly, like the sketches, there are no central, well-developed characters in this story: the text about "them", the human beings, is told by collective "we" to imply the loss of individuality in modern societies.

The aim of the creatures' journey to earth is to warn the species on this planet against a possible destruction. However, soon they understand that the inhabitants of this planet are actually aware of a future danger and that they had experienced

a similar one sixty-five years ago but the main problem with this species, human beings, is that they "lack the will to live." (CS, V.II, 185) In other words, they are indifferent to any kind of fear or death. The young female's song heard by the aliens unveils their numbness towards danger:

We know the earth we live upon
 Is due to fall.
 We know the ground we walk upon
 Must shake.
 We know, and so...
 We eat and drink and love,
 Keep high,
 Keep love,
 For we must die. (CS, V.II, 192)

This song with the collective pronoun "we" represents the individuals' "carpe diem" mentality, disregarding all prospects of catastrophe.

The whole story is, in fact, an ironic criticism of modern societies and their governments which try to deceive their citizens. The aliens perceive on their landing to earth that each group of this species has a war-making function which pretends to be a defender of peace. The weapons developed by these

functions are kept secret from the inhabitants of each geographical area and also from the enemy.

The aliens' purpose of warning these people ends in failure, because besides their unwillingness to alter their situation, they kill themselves by driving dangerously and using drugs. The creatures from another planet also notice disastrous news about people being killed in various places, such as a baseball game. Furthermore, the aliens mark that both the young and the old inhabitants reject all kinds of new ideas whose source is unknown, since people who think contrary to the current point of view are considered as opinionated by the public. Therefore, they note that in their future contact with this species, "infinite care must be taken to prepare plenipotentiaries who resemble in every respect the most orthodox and harmless members of the society." (CS, V.II, 199)

Thus, finding it impossible to warn these people against danger, these "galactic administrators" leave humans on their own and return to their planet. As a result, the bitter criticism of our customs and governmental relations from the aliens' focus makes the reader evaluate the problems of the modern world in a more objective way. The story acts as an omen for the future catastrophe that awaits human beings. The form of the story written as a report from the mouth of extraterrestrial beings

gives a sense of objectivity to the reader. Thus, the headings inserted into the narrative, such as "Summary of Objective this Mission", "The Nature of the Problem", "The Landing", "First Attempt at a Warning" and "Departure from the Planet" make the reader reconsider his/her own state through the perusal of fiction which appears as a factual report.

In conclusion, the sketches with their catalogue of either natural beauties (such as the description of a park in "The Other Garden") or claustrophobic city life (as in the case of "In Defence of the Underground") and the final story with its depiction of human beings' indifference to any kind of danger, differ from the narratives of the previous two chapters in form. While all share the same characteristic of having an external focaliser who is also the narrator, the sketches lack main characters and well-developed plot structures with any "cardinal functions". However, as Rowe asserts, the absence of central characters do not "preclude a central view from emerging." (1994, 81) The central view of the African sketch, "The Sun Between their Feet", and those that are set in a park is the dichotomy between man and nature. The main idea of "Principles", on the other hand, is the conflict between man and woman, while some sketches, like "In Defence of the Underground", discuss the problems of living in a city together with a nostalgia for the past peaceful life. Hence, the role of the

narrator-focaliser in these narratives is to evaluate some concerns of the modern world, such as environmental pollution and urban violence through the "other eye" so as to represent these problems through an objective perspective.



CONCLUSION

Christopher Bigsby, in an interview with the writer, quite justifiably remarks that the main theme in Lessing's work is "the need to escape the definition that has been offered to [her] as a member of a particular group, a race or a country, in some sense as a sex...." (1994, 78) Doris Lessing's stories and sketches collected in four volumes as *Collected African Stories* and *Collected Stories* together with her latest book *London Observed* do, in fact, reflect the writer's concern with oppression - whether this be in the form of exploitation of the blacks or male dominance on the female - environmental pollution and terrorism.

Chapter I, which includes African stories concerning a child's development, has focused on the question of "otherness" in terms of the conflict between the colonizer and the colonized, the former being white while the latter is black. In these stories, namely, "The Old Chief Mshlanga", "A Sunrise on the Veld", "Old John's Place", "The New Man", "Getting off the Altitude", "The Story of Two Dogs" and "The Anthep", the child's fresh vision towards what s/he sees is foregrounded to indicate that the child sees no difference between the two races. Moreover, the two other stories analyzed in this chapter, "Hunger" and

"Little Tembi", which recount the black adolescents' experiences, reveal the ill-treatment of the natives by the white settlers.

Chapter II, which deals with stories concerning an adult's experience in Africa or London, has underlined the adult's reluctance to accept change as opposed to the child's willingness to break up the norms of society as discussed in the first chapter. In the African stories like "'Leopard' George" and "A Home for the Highland Cattle", it is observed that the apparent conflict between 'the white' and 'the black', which the adolescent tries to resolve, becomes an accepted fact by the adults. Stories dwelling on the suppression of the female by the male, such as "To Room Nineteen", "Between Men" and "He", on the other hand, show that the female protagonist does not have the urge to alter her state despite her abhorrence of male dominance. The only narrative whose female protagonist gets relieved of her frustrated love affairs by extracting her heart from her body is "How I Finally Lost My Heart".

The third chapter, finally, has covered seven sketches and one story, "Report on the Threatened City", which focus on concerns like environmental ruin, the conflict between nature and civilization and issues on urban violence and terrorism through an alien's perspective in order to present these concerns from an

objective stance. The gardens or parks described by the narrators in the sketches, including "The Other Garden", "A Year In Regent's Park", "Lions, Leaves, Roses..." and "Pleasures of the Park", form a contrast with the claustrophobic city life. In the story, human beings' indifference towards all kinds of danger is presented through the objective perspective of creatures from another planet to accentuate the pathetic situation of the human beings.

Lessing's search for new themes can also be observed in her experimentation with different styles. In her essay "A Small Personal Voice" she has written that she prefers the novels of the nineteenth-century, that is the works of the realists. (1975, 14) Her earlier stories discussed in the first two chapters are referential, reflecting the realistic concerns of the time with an emphasis on the inequality of the two races or sexes. These narratives have well-organized plot structures and developed characters. In her later narratives, such as the sketches analyzed in Chapter III, however, one notices that Lessing has changed her style: the sketches which are simply about the observations of an outsider, have no story line and characters. Such a change may be considered to be reflective of Lessing's belief that referential style no longer suits the confusion of modern societies which are characterised by the uncertainty of values. Thus, she writes: "Words no longer have certain meanings. They

have become so inadequate to express the uncertainty and insecurity of twentieth-century." (1975, 14)

Critics who have written about Lessing's stories have not underlined the relationship between content and form in her works. In this thesis, Lessing's stories and sketches are analyzed with reference to the narrative strategies developed by the French Structuralists, Roland Barthes and Gerard Genette, to display how narrative techniques help reveal the theme of these texts. The distinction brought forward by these theorists between "narrator" and "focalisation", that is between "who tells" and "who sees", and their rejection of the classical grouping of the narrator as "first-person" and "third-person" because of its inadequacy, have had an outstanding influence on fiction analysis. The three chapters of this thesis - the first dealing with a child's experience, the second with that of an adult and the third with the perception of an outsider - thus attempt to emphasize the role of the narrator and the importance of focalisation in reaching a better understanding of the themes of Doris Lessing's narratives.

Genette's categorization of the narrator into two distinct groups, (one related to the degree of narrating act as "extradiegetic" and "intradiegetic", the other to the involvement of the narrator in the story as "homodiegetic" and

"heterodiegetic"), helps to define the problematic narrators. For example, some narrators do not participate in the action but refer to themselves as "I" in certain parts of the narrative, such as the narrators of "To Room Nineteen" and "A Home for the Highland Cattle". In these stories the classical distinction of the narrative stance as "third-person" and "first-person" happens to be inadequate in defining the role of the narrator. Genette's term, "heterodiegetic" narrator, clarifies this complication, as this coinage suggests the externality of the narrator, at the same time allowing his/her personal appearance when the narrator prefers to comment in the form of "I".

The "homodiegetic" narrators, unlike the "heterodiegetic" ones, on the other hand, disclose their own experiences from a subjective position, because of their involvement in the story. For example, in "A Room" and "An Unposted Love Letter" we read about the lives of two lonely women as narrated by themselves. All the sketches in Chapter III also have "homodiegetic" narrators to describe their subjective observations of a garden or city atmosphere. Moreover, Genette's distinction between "who tells" and "who sees" in "homodiegetic" retrospective narratives, such as "The Old Chief Mshlanga" and "The Story of Two Dogs", helps to clarify the confusion as to whether it is the child who narrates the story or not. In these texts, the adult as the narrator comments and

evaluates his/her childhood experiences by using "internal focalisation" through the child. Therefore, referring to the child as the narrator in some of Lessing's stories would mean discarding the adult's role in highlighting the innocence of the child.

The only story which has both an "extradiegetic" and an "intradiegetic" narrator is "The Story of a Non-Marrying Man" scrutinized in Chapter II, as it has a second story embedded into the main text. This story-within-story technique is an effort on the part of the "extradiegetic" narrator to give more information about the mysterious main character, Johnny Blakeworthy, by quoting a writer's story in a newspaper.

The type of focalisation used in Lessing's stories are important in determining the theme as well. Only four of the stories discussed in this research, "Little Tembi", "'Leopard' George", "Lucy Grange" and "A Woman and her Cat", mainly employ "free focalisation" either to view the heroes and heroines of these narratives more objectively or to suggest the alienation of the main character.

In most of her stories Lessing uses "internal focalisation" so as to give recourse to the ideas of her characters. For instance, except "Little Tembi", the stories in Chapter I, which

deal with a black or white child's or adolescent's initiation in Africa, are internally focalised through the child. This allows the reader to follow the child's development from ignorance to realization. Those narratives which are also internally focalised in Chapter II display the woman's loneliness and her frustration in Africa or England through her own eyes to make the protagonist's situation more emphatic. In "How I Finally Lost My Heart" and "To Room Nineteen", for example, the disappointment of both women seen through their own perspectives underlines the male/female conflict.

Three stories in Chapter II, however, "The Story of a Non-Marrying Man", "Between Men" and "He" are told through "external focalisation". This type of focalisation suggests the protagonist's alienation from his own society in the first story. In the latter stories the women's suppression by the male partners is expressed dramatically, because the narrator leaves the ground to the characters to explain their own situation with little commentary about the setting or the characters' appearance. In other words, narratorial interruption is very little in these texts, unlike those which are told through "free focalisation". Therefore, the reader has to gather all the clues about the characters and events in order to appreciate the meaning.

Lessing uses "external focalisation" in her sketches and in "Report on the Threatened City" dealt with in the final chapter to support her idea that we need to see ourselves as other people or beings would see us so that we might consider our situation more objectively.

In conclusion, it may, once more, be stated that narrative strategies, mainly the distinction between narration and focalisation - "telling" and "seeing" - do foreground the themes of Lessing's stories and sketches.



NOTES

1. The type of point of view Booth discusses is also known as "limited omniscient point of view", as used in Kate Chopin's "The Story of an Hour" where the narrator enters into Mrs Mallard's consciousness.

2. An example for "first-person retrospective" narrative is James Joyce's "Araby" where the narrator's comments about his immature experiences, finding them foolish, show the difference between the adult as the narrator and the child as the focal character.

3. This type of focalisation is exemplified by D.H. Lawrence's "The Rocking-Horse Winner".

4. Ernest Hemingway's "Hills Like White Elephants" has "external focalisation".

5. Kate Chopin's "The Story of an Hour" is internally focalised through Mrs Mallard.

6. This is the case in Ernest Hemingway's "A Clear Well-Lighted Place".

7. The narrator of James Joyce's "Araby" is "extradiegetic-homodiegetic".

8. Scheherazade's stories in *A Thousand and One Nights* is an example of this type of narration.

9. Emily Bronte's *Wuthering Heights* has this type of narrator.

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