

Healing the Psychic Split

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Abstract

This paper is dealing with one of the greatest novels in the British literature, *The Golden Notebook* by Doris Lessing. The novel and its main character, Anna Wulf can be interpreted in myriad ways, but our analysis is a psychoanalytical one. The introductory part of the paper gives the definitions of the psychoanalytical words that will be later on used in the paper.

In *The Golden Notebook*, the life of Lessing's main character offers an understanding of issues such as political repression, sexual abuse, single parenthood, writer's block, and the women's movement.

Anna Wulf's fragmented personality is caught in the four notebooks that she writes, each one being concerned with one of Anna's selves. Anna is the most complicated heroine analysed and we will try to discover which of her various selves are confirmed and which are repressed. In Anna's process of healing, there are two moments of climactic confirmation: the first one when she admits that she is mad and the second one when she admits she has a writer's block.

Keywords: psychic split, selves, healing, personality, writer's block, madness.

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1. Introduction: psychoanalytical background

Before psychoanalyzing Doris Lessing's heroines, we should explain and define some psychoanalytical concepts which would be used in this paper: self, ego, identity and splitting of personality.

All these definitions were taken from Charles Rycroft's book *A Critical Dictionary of Psychoanalysis*. (Rycroft, 1968)

“SELF – 1. When used by itself: the subject regarded as an agent, as being aware of his own identity and of his role as subject and agent.

2. As part of a hyphenated word: the subject regarded as the object of his own activity.

The self differs from the ego of psychoanalytical theory in that:

a. the self refers to the subject as he experiences himself while the ego refers to his personality as a structure about which impersonal generalizations can be made; and that

b. the ego, as defined by Freud, contains repressed, unconscious parts which cannot be recognized by the self as parts of itself. One of the existential criticisms of classical analytical technique is that its theory, particularly its meta-psychology, leaves no room for itself.”

Even the specialists in psychoanalysis recognize that there is often a great confusion between the notion of “self” and that of “ego”. So, we shall give the definition and the explanation of the notion of “ego” in order to highlight the differences between the two terms.

“EGO – A structural and topographical concept referring to the organized parts of the psychic apparatus, in contrast to the unorganized id...” The ego is that part of the id which has been modified by the direct influence of the external world... The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions... in its relation to the id it is like a man on a horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces...” (Freud, 1923). For analysts who do not subscribe to the notion of an undifferentiated id out of which the ego develops, the ego is either: a. the whole psyche: “The pristine personality of the child consists of a unitary dynamic ego” (Fairbairn, 1952) b. that part of the personality which relates to objects and/or is formed by introjection of objects; or c. that part of the personality which is experienced as being oneself, which one recognizes as “I”.

Ego and self are often confused; they probably belong to different frames of reference, the ego belonging to an objective frame of reference which views personality as a structure and self belonging to a

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phenomenological frame of reference which views personality as experience.”

All Doris Lessing’s characters are in search of their identity and this is the reason why we shall explain this notion from a psychoanalytical point of view.

“IDENTITY – The sense of one continuous being as an entity distinguishable from all others. According to Erikson (1953), many aspects of ego development can be formulated in terms of the growth of the sense of identity, an identity-crisis of greater or lesser severity being characteristic of late adolescence and early adulthood. The sense of identity is lost in fugues and perverted in schizophrenic delusions of identity in which, typically, an underlying sense of nonentity is compensated for by delusions of grandeur. Many of the problems about identity centre round the part played by identifications in enhancing or diminishing identity. Failure to identify with parents, particularly the parent of one’s sex, during childhood is held to diminish the sense of identity, but failure to misidentify with them in adolescence has a similar effect. The sense of identity is probably synonymous with self-awareness and can be regarded as the subjective equivalent of the ego, which psychoanalytical theory tends to use only objectively. It is not clear whether the search for identity which preoccupies many American writers is a search for a role or for enhanced self-awareness.”

Another concept used in this chapter is the splitting of personality or of identity.

“SPLITTING – Process by which a mental structure loses its integrity and becomes replaced by two or more part-structures. Splitting of both ego and object is described. After splitting of the ego, typically only one resulting part-ego is experienced as ‘SELF’, the other constituting a (usually) unconscious “split-off part of the ego”. After splitting of an object, the emotional attitude towards the two part-structures is typically antithetical, one object being experienced as ‘GOOD’ (accepting, benevolent, etc), the other as “BAD” (rejecting, malevolent, etc). Splitting of both ego and object tends to be linked with denial and projection, the trio constituting a schizoid defence by which parts of the self are disowned and attributed to objects in the environment. The phrase “splitting of the ego” is used in four confusingly different senses:

a. To describe gross splitting of the personality into two parts as in dual or multiple personality. In this sense it is synonymous with dissociation.

b. To describe the ego in the sexual perversions, particularly fetishism. According to Freud (1927, 1938), the ego of the fetishist is split inasmuch as his attitude towards his object enables him to disavow castration anxiety which another part of his ego admits.

c. To describe reflective self-awareness. According to Sterba (1934) psychoanalytical treatment requires the patient to split his ego, one part identifying with the analyst and observing and reflecting on the free

associations produced by the other. In this sense, splitting, so far from being a pathological phenomenon, is a manifestation of self-awareness.

d. To describe the developmental and defensive process described above.” (op. cit, p. 98)

There are psychological concepts on which the theorists have different opinions. S. Freud and C.G. Jung have walked the same way up to a point and then Jung develops his ideas in a new direction. C.G. Jung tells us in one of his lectures: “I started out entirely on Freud’s lines. I was even considered to be his best disciple. I was on excellent terms with him until I had the idea that certain things are symbolical. Freud would not agree to this, and he identified his method with the theory and the theory with the method. That is impossible, you cannot identify a method with science.” (Jung, 1995:140)

The term ‘unconscious’ is defined differently by Jung and Freud. Jung refuses to recognize the word ‘unconscious’ in the meaning Freud gives to it and uses ‘unconscious’ in a way that we have come to consider as what Freud calls the ‘Id’. C. G. Jung explains: “to Freud the unconscious is chiefly a receptacle for things repressed. He looks at it from the corner of the nursery. To me it is a vast historical storehouse.” (op. cit, p. 143)

Another point, on which the psychologists disagree, is the definition of schizophrenia and of the splitting of personality. Some of them sustain that the split of personality is an accessory symptom of schizophrenia while others state that it is an uncontested definition of schizophrenia. But the latest introductory reading to psychology, or schizophrenia, now solemnly asserts that schizophrenia is not “split personality”. The understanding of schizophrenia as split personality is troubling, since it has no actual correspondence in its psychopathology and nurtures a distorted image of the disease. (Schomerus, 2007:780)

The founder of psychoanalysis Sigmund Freud states: “I perceived everywhere tendencies and strivings analogous to those of everyday life, and conceived the **psychic splitting** as a result of a repelling process, which I at that time called “defence” and later “regression”. (Freud, 1938:936)

The personality of the schizophrenic is not ‘split’ into a finite number of sub-systems, it is ‘shattered’ into innumerable fragments. (McKellar, 1979: 137)

I present all these definitions in order to better understand the cases of Anna Wulf. Anna Wulf was analysed in different ways: schizophrenic, hysterical, split personality. I do not approve with those considering her a schizophrenic. Her illness is curable, her madness is defeated by her descent into it. Schizophrenia cannot be cured and it is admitted by C. G. Jung himself: “I cannot cure schizophrenia in principle. Occasionally by

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great good chance I can synthesize the fragments. But I do not like to do it because it is frightfully difficult work.” (Jung; 1995:113)

Most of the critics speak about Anna’s neurosis or hysteria. The two concepts are defined above in order to succeed in diagnosing the characters in discussion.

In hysteria the dissociated personalities are still in a sort of interrelation, so that you always get the impression of a total person. With a hysterical case you can establish a rapport, you get a feeling reaction from the whole person. There is only a superficial division between certain memory compartments, but the basic personality is always present. In the case of schizophrenia that is not so. (op. cit, p. 112)

A neurosis is a dissociation of personality due to the existence of complexes. To have complexes is in itself normal; but if the complexes are incompatible, that part of the personality which is too contrary to the conscious part becomes split off. If the split reaches the organic structure, the dissociation is a psychosis, a schizophrenic condition, as the term denotes. Each complex then lives an existence of its own, with no personality left to tie them together. The idea of psychic dissociation is the most general and cautious way I can define a neurosis. (op.cit, 188)

And now having all the psychoanalytical terms explained, we should take an inner journey deep down in Anna Wulf’s soul.

2. Anna Wulf’s process of healing

In the novel *The Golden Notebook* the human issues are clear because the life of Lessing’s main character offers an understanding of issues such as political repression, sexual abuse, single parenthood, writer’s block, and the women’s movement.

Lessing thinks history (the 20th century) is getting worse – a chaos of violence, war, and death – instead of better, as Marxism promised. Given such a world, *The Golden Notebook* asks whether a thinking woman now can possibly have an integrated identity and answers that she cannot. This question stands prologue to the more powerful question of how one can write honestly when one is such a divided creature, especially how one can write honestly about female experience. The book answers that the self must recognize the splits and alienations through which it is constituted and also that it must create such splits through which the truth may emerge. (Gardiner Kegan, 1989: 144)

Anna Wulf, the protagonist in the story, is a writer and a single mother. She uncovers and examines the pages of notebooks that sit side-by-side on a simple desk. She lives alone with her young daughter, occasionally renting out

a room; this is the way to fill some of the empty space around her and to keep the empty walls of her home from closing in on her.

Anna and her friend, Molly, live “free women’s lives”. They are independent, single women. Anna realizes that she is in danger to become an old maiden who always criticises men. She is decided to avoid it and she has to accept the life she has chosen to live and she should not complain about it:

“She thought: ‘I want to be done with it all, finished with the men vs. women business, all the complaints and the reproaches and the betrayals. Besides, it’s dishonest. We’ve chosen to live a certain way, knowing the penalties, or if we didn’t we know now, so why whine and complain... and besides, if I’m not careful, Molly and I will descend into a kind of twin old-maidhood, where we sit around saying to each other, Do you remember how that man, what –was-his-name said that insensitive thing, it must have been in 1947...’”
(*The Golden Notebook*, p. 62)

At a certain moment, Anna acknowledges that she has two personalities: the ironical political woman and the Party fanatic who sometimes can be “quite maniacal”:

“It occurred to me today, that when I talk to Molly about politics, I never know what person is going to reply – the dry, wise, ironical political woman, or the Party fanatic who sounds, literally quite maniacal. And I have these two personalities myself.” (*The Golden Notebook*, p. 156)

“In *The Golden Notebook*, Lessing conveys the painful confusion of breaking with Communism, a break encouraged by its failure to make Anna, the protagonist, feel whole. (Klein, 2000:167) As Anna puts it to her comrade Jack: ‘*Alienation. Being split. It’s the moral side, so to speak, of the communist message. And suddenly you shrug your shoulders and say because the mechanical basis of our lives is getting complicated, we must be content to not even try to understand things as a whole?*’ (*The Golden Notebook*, p. 360) Anna had hoped that by becoming a member of the Party, her sense of being split would heal. Instead, over time, it seemed to deepen.

The same idea of Anna’s double personality is stressed when she presents herself as Janet’s mother and Michael’s mistress and she realizes that these two personalities of hers are “happier separated”. She seems to live two different lives: one in which she lives a wonderful love story with Michael and the other one where she has only one aim in life: to be a good mother to her daughter, Janet:

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"The two personalities – Janet's mother, Michael's mistress, are happier separated. It is a strain having to be both at once." (The Golden Notebook, p. 301)

Anna keeps four diaries which contain the moments of Anna's life. Each of the coloured books presents a facet of her existence. A part of her self is contained within their pages. The black notebook contains her experiences in Africa; the red one her thoughts on the current politics in England. The yellow notebook is for her fictionalized version of herself and a blue notebook is her diary:

"I keep four notebooks, a black notebook, which is to do with Anna Wulf the writer; a red notebook, concerned with politics; a yellow notebook, in which I make stories out of my experience; and a blue notebook which tries to be a diary." (The Golden Notebook, p. 418)

The paradox of arithmetic division is crucial to an understanding of Lessing's network of double and multiple characters. A cell that splits in two has both divided and multiplied. This paradox governs Lessing's exploration of the problem of fragmentation in our time. (Sprague, 1987: 59)

In *The Golden Notebook* Anna and her multiple texts suffer from despair as everything turns into fragmenting self reflections, but the possible achievement is autonomy, the text that can stand on its own. (Gardiner Kegan, 1989:153)

Anna, the writer, the single woman, the political activist, struggles to find a way to integrate her multiple selves, a way to make her life seem less painful. She's motivated to keep these four notebooks out of "*fear of chaos, formlessness—of breakdown.*"

Anna says that the notebooks represent a way of splitting the self to save it from chaos. She is right. The splitting works. Seeing the self in or as others is a necessity. We are multiple. The inner Golden Notebook is not golden in any fairy-tale sense; it does not represent great or glorious synthesis. It does not contain a single Anna. All the selves of all the notebooks are in it." (Sprague, 1987: 81)

The first step towards her healing is when she admits she has problems and she decides to go to a psychiatrist to treat her indifference for people. This is the moment when her lover, Michael left her after a five-year love story:

"Very well: Anna Wulf is sitting in a chair in front of a soul-doctor. She is there because she cannot deeply feel about anything. She is frozen. She has a great many friends and acquaintances. People are pleased to see her. But she only cares about one person in the world, her daughter, Janet." (The Golden Notebook, p. 216)

The novel's representative of psychoanalysis is a female Jungian analyst, Mrs. Marks or "Mother Sugar". Her therapy involves her successful remothering and empathic support, and Anna's fundamental conflicts are those

associated specifically with female psychology, even when she works these out in the wild analysis of breakdown rather than in her official sessions. Anna criticizes her analyst for thinking herself too important in Anna's life and for taking too much credit for Anna's progress when Anna wants to think that psychoanalysis lies and is regressive, whereas the neurotic is in tune with the historical period. (Gardiner Kegan, 1989:146)

Mrs. Marks blames Anna for writing only for herself. Anna's answer gives us a good clue about her fear of exposure to a potential reader/critic. She says that writers are afraid of what they are thinking. This same duality between this fear of disapproval and inadequacy and the desire to be appreciated occurs in her womanhood as well. Anna submits to Tommy's cruel invasion of her notebooks just like the women in her novel accept cold and cruel treatment of Richard, Michael, Paul, Willy, Tommy, the fictional, Nelson, Saul with passive female acceptance. (Saraçoğlu, 2006: 144)

Anna angrily resists being "ordered to dream" and thinks her analyst always wins against her (238). She feels the analyst robs her of her diary just by mentioning it, yet she dreams of her as a "large maternal witch" to whom she will be able to turn for help after the analysis is over (253).

The writer's block has taken her over and destroyed the love for writing and searching, she once had. Her first novel, an autobiographical story about a group of Communists in colonial Africa, was immensely successful. Her psychiatrist treats her for this writer's block.

Anna tells her friend Molly, "The point is [. . .] that as far as I can see, everything's cracking up" (25). By "everything" Anna means "both society and the individual, though the emphasis shifts from the disintegration of social institutions to the fragmentation of Anna's own consciousness as the novel progresses." (Henstra, p.11)

Another important moment in the novel is when Anna admits she is on the point of „cracking up”. This means that she is aware that her loneliness and her love problems will lead her to a breakdown. She knows that her intelligence is the only one which prevents her from „cracking up”:

"She could even feel that intelligence there, at work, defensive and efficient – a machine. And she thought: this intelligence, it's the only barrier between me and – but this time she did finish it, she knew how to end the sentence. Between me and cracking up. Yes."
(*The Golden Notebook*, p. 349)

Anna discovers that her role as a mother helps her to surpass many difficult stages of her life. As a mother she has to be calm and responsible, even if deep down inside she is nervous or depressed:

"I have been very depressed. I have depended a great deal on that personality – Janet's mother. I continually ask myself – how

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extraordinary, that when inside I am flat, nervous, dead, I can still, for Janet, be calm, responsible, alive?" (The Golden Notebook, p. 435)

After Janet leaves for boarding school, Anna admits that she has become a different person, once her self as a mother has disappeared. She seems to become again the Anna who existed before Janet was born:

"Having a child means being conscious of the clock, never being free of something that has to be done at a certain moment ahead. An Anna is coming to life that died when Janet was born." (The Golden Notebook, p. 480)

Sometimes, she speaks about herself as if speaking about another person. She is aware that there are many different Annas inside herself and some of them seem to be untouchable:

"It belonged to the Anna who was normal, who was walking away somewhere on a horizon of white sand, who I could see but could not touch." (The Golden Notebook, p. 439)

The idea of many different Annas appears again in the following paragraph where she presents herself as two different persons: a woman in love and a "curious detached sardonic Anna":

"I went to sleep, in obedience to this third friendly man, conscious of two other Annas, separate from the obedient child – Anna, the snubbed woman in love, cold and miserable in some corner of myself, and a curious detached sardonic Anna, looking on and saying: 'Well, well!'" (The Golden Notebook, p. 492)

After Janet's departure, Anna is alone and she does not know what to do all day, so she starts collecting newspapers and cuts out articles and puts them on walls. This is the moment when she acknowledges she is mad, but sometimes she thinks that all the other people are mad and she is sane:

"It occurred to her that she was going mad. This was 'the breakdown' she had foreseen; the 'cracking up'. Yet it did not seem to her that she was even slightly mad; but rather that people who were not as obsessed as she was with the inchoate world mirrored in the newspaper were all out of touch with an awful necessity. Yet she knew she was mad. And while she could not prevent herself from the careful obsessed business of reading masses of print, and cutting out pieces, and pinning them all over her walls, she knew that on the day Janet came home from school, she would become Anna, Anna the responsible, and the obsession would go away." (The Golden Notebook, p. 564)

This problem of defining whether one is mad or sane is very well expressed by R. D. Laing in his book *The Divided Self*:

"In the context of our present pervasive madness that we call normality, sanity, freedom, all our frames of reference are ambiguous and equivocal." (Laing, 1990)

This means that the line between madness and sanity is very thin. The descent into madness, far from being the result of inadequate socialization, is in fact an attempt to escape the crushing demands of over-socialization. (Scott, 2006:338) In fact all Lessing's heroines suffer because of the social pressure put on them.

Another step in her way towards healing is the moment when Anna admits that she could not write because of her split self and suddenly she understands that what she has written in the notebooks is false and the untruthfulness of her writing is due to her sterility as a writer:

"Matching what I had written with what I remembered it all seemed false. And this - the untruthfulness of what I had written was because of something I had not thought of before - my sterility. The deepening note of criticism, of defensiveness, of dislike." (The Golden Notebook, p. 418)

The most important stage in her healing is her relationship with Saul Green. This period of her life represents another moment of confirming one of her selves: Anna admits that both she and Saul Green are mad.

Anna and Saul (an American writer and disillusioned leftist currently having a breakdown) here embody both the collective madness of their time-bent on war and annihilation-and the utopic potential of transformed personal/political relations (Franko, 1995:20); specifically, Anna seems to "catch" Saul's sickness.

Saul seems to be Anna's animus, he is mad as well and by his madness he helps her to recover. The weeks spent by the two of them in Anna's flat represent the last part of her madness:

"The walls of this flat close in on us. Day after day we're alone here. I'm conscious that we are both mad. He says with a yell of laughter: 'Yeah, I'm crazy, it's taken me all my short life to recognize it, and now what? Suppose I prefer being crazy, what then?' (The Golden Notebook, p. 502)

Anna quickly perceives Saul's "split personality" - the jarring, wary, hostile physical side of his character countered by the intelligent, sensitive, and frank aspect:

"In any conversation he can be five or six different people" (The Golden Notebook, 573)

"Shock. Literally, I saw him come out of the personality he had been." (The Golden Notebook, p. 582)

"I don't know who will come down the stairs." (The Golden Notebook, p. 590)

They can detach themselves from their mad selves and become normal people who listen to music and make love:

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"We played the new records, and made love, and the two people, Saul and Anna, who were mad, were somewhere else, in another room somewhere." (The Golden Notebook, p. 509)

Anna is aware that her many different selves who cannot live together induce her madness. She sees herself as betrayed, unloved and her happiness is denied:

"It is a solemn, self-pitying organ note. It is in me, Anna betrayed, Anna unloved, Anna whose happiness is denied, and who says: Why do you deny me, but why do you deny life?" (The Golden Notebook, p. 519)

After some weeks of madness, jealousy, marathon of sex and loneliness, suddenly, Anna is cured. She knows she is sane:

"Then, suddenly, I was sane, and I understood what it meant when I said, 'I am Anna Wulf and this is Saul Green and I have a child named Janet.'" (The Golden Notebook, p. 518)

The moment she is cured, she realizes that she has to unify all her selves into a single one and this moment represents the healing of her psychic split:

"He said: 'Why do you have four notebooks?' I said: 'Obviously, because it's been necessary to split myself up, but from now on I shall be using one only. 'I was interested to hear myself say this, because until then I hadn't known it.'" (The Golden Notebook, p. 521)

There is a very important moment in the novel and in Anna's process of healing when she admits her writer's block:

"I said: 'I could give you a dozen reasons why not, I could speak on the subject for several hours, but the real reason is that I have a writer's block. That's all. And it's the first time I've admitted it.'" (The Golden Notebook, p. 526)

She decides to get rid of her four notebooks and to start a new one, the Golden Notebook which contains all her selves:

"I'll pack away the blue notebook with the others. I'll pack away the four notebooks. I'll start a new notebook, all of myself in one book." (The Golden Notebook, p. 528)

The last part of the novel presents the facts written in the Golden Notebook and the way Anna is trying to make order out of the chaos her life has been up to now:

"And now it was terrible because I was faced with the burden of recreating order out of the chaos that my life had become. Time had gone, and my memory did not exist, and I was unable to distinguish between what I had invented and what I had known, and I knew that what I had invented was all false." (The Golden Notebook, p. 538)

Anna's different selves are presented again, but this time there is someone new, it seems to be "a person concerned to prevent the disintegration of Anna":

"And so all the time I was conscious of lying on the bed, and conscious of sleeping, and thinking extraordinarily clearly. Yet I was not the same as when I stood, in a dream, to one side and saw Anna sleeping, watching other personalities bend over to invade her. I was myself, yet knowing what I thought and dreamed, so there was a personality apart from the Anna who lay asleep; yet who that person is I do not know. It was a person concerned to prevent the disintegration of Anna." (The Golden Notebook, p. 534)

Anna has a new and powerful self: the controlling one. This seems to force her to gather all her selves into a single unitary one:

"But now, asleep, it was not making past events harmless, but naming them, but making sure they were still there. Yet I know that having made sure they were still there, I would have to 'name' them in a different way, and that was why the controlling personality was forcing me back." (The Golden Notebook, p. 535)

Anna presents her period of madness as an illumination which helps her to find the correct way in her life. Now, she is illuminated and she knows what she wants and the direction she should follow for the rest of her life:

"I also knew what I was going to be told. Knowing was an 'illumination'. During the last weeks of craziness and timelessness I've had these moments of 'knowing' one after the other, yet there is no way of putting this sort of knowledge into words. Yet these moments have been so powerful, like the rapid illuminations of a dream that remain with one waking, that what I learned will be part of how I experience life until I die." (The Golden Notebook, p. 549)

At the end of the novel, Saul Green highlights again Anna's split personality. He gives her the first sentence for her novel, which is the first sentence of "Free Women" and he explains: "there are the two women you are, Anna." Thus, the readers find out that Molly was one of Anna's selves:

"I'm going to give you the first sentence then. There are the two women you are, Anna. Write down: The two women were alone in the London flat. '" (The Golden Notebook, p. 554)

3. The shadow of the Third

In *The Golden Notebook*, Anna Wulf is analysing her different selves in four different notebooks. She feels the need to fragment her life into compartments: love, politics, fiction and daily life. In all her notebooks, we can notice a pleasure for the detailed analysis, she studies all the parts of her life and she even presents her deepest emotions and her innermost experiences.

The title of Anna's novel about Ella and Paul is *The Shadow of the Third*. The significance of the title is very important: Anna explains that initially the third is Paul's wife, Ella's rival. Ella feels both pleasure that she has taken Paul away from his wife and guilt about her despicable attitude toward a woman she has wronged. Later Ella's feelings turn into envy; the image of the wronged wife becomes that of a "serene, calm, unjealous, unenvious, undemanding woman, full of resources of happiness inside herself, self-sufficient, yet always ready to give happiness when asked for it" (207). This image does not match to what Ella knows about the real woman, she acknowledges that it could only have come from within herself: "this is what she would like to be herself, this imagined woman is her own shadow, everything she is not" (207)

In the yellow notebook, Anna interrupts her narrative about Ella and Paul with these reflections: "*It is as if this novel were already written and I were reading it. And now I see it whole I see another theme, of which I was not conscious when I began it. The theme is, naivety. From the moment Ella meets Paul and loves him, from the moment she uses the word love, there is the birth of naivety. And so now, looking back at my relationship with Michael ... I could see above all my naivety. Any intelligent person could have foreseen the end of this affair from the beginning. And yet, I, Anna, like Ella and Paul, refused to see it. ... He destroyed in her the sophisticated Ella and again and again he put her intelligence to sleep, and with her willing connivance, so that she floated darkly on her love for him, on her naivety, which is another word for a spontaneous creative faith. And when his own distrust of himself destroyed this woman-in-love, so that she began thinking, she would fight to return to naivety.*" (270)

These reflections on the naïveté of the "woman-in-love," are recurrent in the novel. For example, in the red notebook we notice the theme of political naïveté in Anna's reflections about whether she should join the Party: "*One reason not to, that I hate joining anything, which seems to me contemptible. The second reason, that my attitudes towards communism are such that I won't be able to say anything I believe to be true to any comrade I know, is surely decisive?*" (154). The next day, in spite of these compelling reasons not to do so, Anna decides to join the C. P.

This theme is echoed in the penultimate entry in the red notebook, dated 20 September 1956, three years after Stalin's death. Anna writes of the efforts to reform the C. P. from within by democratic means: *"Stupid. Yet I was wrapped up in it for months, like hundreds of other normally intelligent people who have been involved in politics for years"* (447).

The other parts of the novel contain similar references to the motif of naïveté, and in all instances naïveté is distinguished from innocence. Anna falls in love with Michael (and Ella with Paul) after a disastrous marriage; she joins the C. P. with full understanding of the corruption at its centre; she recreates *Frontiers of War* in the black notebook even though she is convinced that her first novel had its source in a perverse emotion. "Naïveté is not innocence but nostalgia for lost innocence. " (op. cit, p. 271)

Although, Ella is Anna's fictitious self, she sometimes succeeds in separating herself from Anna. This is about her different selves who sometimes seem to take control and do whatever they want and she, Anna has no power over them:

"I see Ella, walking slowly about a big empty room, thinking, waiting, I, Anna, see Ella. Who is of course, Anna. But that is the point, for she is not. The moment I, Anna, write: Ella rings up Julia to announce, etc., then Ella floats away from me and becomes someone else. I don't understand what happens at the moment Ella separates herself from me and becomes Ella. No one does. It's enough to call her Ella, instead of Anna." (The Golden Notebook, p. 405)

Ella is having the same problems as Anna: the same split personality. She is a rational being (she knows that Paul would not come back to her) and she knows that she is mad (because she waits for him every night) and she can define her madness:

"She stood there, night after night. She could see herself standing there, and said to herself: This is madness. This is being mad. Being mad is not being able to stop yourself doing something that you know to be irrational. Because you know Paul will not come." (The Golden Notebook, p. 209)

4. Conclusions

At the end of the yellow notebook Ella gives a kind of prescription for healing the madness and the psychic split. This prescription will be used by Anna and Saul later in the novel:

Healing the psychic split

“A man and a woman – yes. Both at the end of their tether. Both cracking up because of a deliberate attempt to transcend their own limits. And out of chaos, a new kind of strength.” (The Golden Notebook, p. 411)

Anna succeeds to unify her existence and identity into one. By going over her experiences, her responses to life, she eventually comes to terms with her growing disillusionment, her self-induced sexual betrayal, and her feelings of social and emotional rejection. Wholeness no less than fragmentation may be a cover for self-deception. We must not compartmentalize, but at the same time, we must remain "split" so that, through the gap, the future (Schweickart, 1985:267) "might pour in a different shape terrible perhaps, or marvellous, but something new" (473).

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