

摘 要

多丽丝·莱辛（1919--- ）是当代英国文坛上颇负盛名的小说家。她在半个世纪的潜心写作中，以她不断变化的视角和不断创新的写作技巧对她所生活的时代进行了大胆地探索性地创作，并引起了全世界读者的激烈反响。莱辛迄今已有 20 多部长篇小说、11 部短篇小说集、10 部文集、5 个剧本、1 本诗集问世。她受到了二十世纪大的文化背景的影响，深入探究了许多的哲学流派，如马克思主义、心理分析和苏菲主义等，并把它们应用到写作中。

1962 年，莱辛的代表作《金色笔记》问世。这部最终获得诺贝尔文学奖的作品以其在结构上的创新和对五十年代英国整个社会的精神和人们的道德状况的精确描述而被誉为是一部经典之作。并巩固了莱辛在当代英国文坛的地位。在《金色笔记》的前言中，莱辛指出全书的主题是“分裂”和“整合”，而“整合”比“分裂”更重要（7）。因此本文将以前弗洛伊德的人格结构模式和防御机制理论为主要工具，分析主人公安娜从分裂到整合的心路历程，即在分裂的状态下认识自我、重新建构健康的新自我的曲折道路，揭示其在现代社会的精神世界中自我的迷失和自我的寻找的实质。

论文由以下 5 部分构成：

导论首先简要介绍多丽丝·莱辛，《金色笔记》的主要内容，评论界对其所进行的相关评论以及该论文主要运用的研究方法。

第一章主要从三个方面分别论述了导致安娜精神分裂的过程。安娜生活在二十世纪五十年代一个复杂多变的时代：妇女解放运动的兴起；战后人们精神世界的贫乏；政治信仰的矛盾等，为了给自己创造一个有序的生活方式，保持自己完整的人格，她分别用四本笔记记录自己的不同方面。但是随着各个方面生活的失败，随之出现的困惑与挫败感导致了她的自我分裂。

第二章主要从三个方面展示了主人公安娜的自我挣扎的阶段，正如弗洛伊德的观点，当一个人陷入自我分裂的状态后，只有通过激烈的挣扎才可能重回完整。安娜此时在不和谐的因素间苦苦挣扎。

第三章主要从三大方面探讨了安娜重归完整人格的历程：在情感上她成为新的自由女性；在写作上她作为“推大石的人”；在政治上她即将参加工党，继续自己的努力。总之，她全面接受了自己作为社会中普通人的角色。

结论部分总结全文，得出结论：《金色笔记》是一部自我实现的小说，一位职业女性面对男女性别的战争，世界的其他领域的纷乱复杂，究竟该如何独立面对生活的不完美，如何独立面对政治信仰的危机，如何独立面对职业上的矛盾等。安娜的心路历程在更高层面、更实际生活中、更富有启迪作用下为当代的女性指明了方向，因此具有深远的现实意义和社会意义。

关键词：本我，自我，超我，认同，梦

Abstract

Doris Lessing (1919---) is a British woman writer who is regarded as one of the most excellent novelists in the world. She has gained her fame for her dedicatedly half century's writing with her courageous exploration perspectives and changeable writing skills about her times. Up to now, there have been over 21 novels, 11 short story anthologies, 10 collected literary works, 5 dramas and 1 poetic anthology. She was influenced by her living background in 20th century. She also made deep research about many important philosophical schools of thoughts and applied some in her works, such as Marxism, psychoanalysis and Sufism.

Lessing's representative novel *The Golden Notebook* was published in 1962. This work, which makes Anna awarded the Nobel Prize in literature later, was regarded as a remarkable masterpiece for its intricate structure and exact description about the intellectual and moral climate of the British society of the 1950s. And it solidified Lessing's position in British literature. In the Preface of *The Golden Notebook*, Lessing points out clearly that the themes of the book are "'fragmentation' and 'unity', and the latter is more important than the first" (7). Therefore, this dissertation will analyze, with Freud's structural model and defense mechanism, Anna's spiritual process from fragmentation to unity, namely, her self-saving from the self-splitting state through pursuit of healthy self. It aims to explore the process and the significance of the self-discovery and reveal the loss of self in spiritual world and the essence of self-discovery.

The thesis is made up of five parts as follows:

The introduction contains the general information of the novelist Doris Lessing , the fiction *The Golden Notebook* , the methodology of the research and the critical responses to the novel.

Chapter one, the thesis analyses the elements which lead the protagonist Anna to self-splitting state from three aspects. Anna lives in the changeable times of 20th century: the Women's Movement; the empty of people's spiritual state after the wars; the conflict of their political beliefs and the like. In order to create an orderly life, and keep herself whole, she keeps four dairies with different aspects of her life. With the failures of her life in all the

aspects, her frustration and confusion lead Anna to self-splitting.

Chapter two, the thesis discusses the process of Anna's self-struggling. Just like Freud says, when a person falls into self-splitting, the unbalanced id, ego and superego will not become balancing without strong fight. Here Anna struggles between the incompatible factors.

Chapter three discusses Anna's unity from three parts: a free woman in emotion; a "boulder-pusher" in writing and going to be a laborite in politics. In a word, she comes to accept her role as a common people in the society.

Part five is the conclusion. It reaches the conclusion: *The Golden Notebook* is a novel of self-discovery, which typically unfolds a woman's process from self-splitting to self-saving when facing the men-women war, and other ambivalent aspects. It shows us how to deal with the imperfect life. Through the exploration of the self-discovery process of a typical woman, Lessing guides the direction in the self-quest and psychological maturity for modern women, thus it has profound social and realistic significance.

Key words: id, ego, superego, identification, dreams

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Introduction

Doris Lessing (1919---) is a British woman writer who is regarded as one of the most excellent post-war English novelists. She is described as the “most fearless woman novelist in the world, unabashed ex-communist [and] uncompromising feminist ” ¹. Lessing’s fiction is deeply autobiographical, “much of it emerging out of her experience in Africa.”² Focusing on the memories in her childhood and her serious engagements with politics and social concerns, Doris Lessing has profoundly reflected on the gross injustices of racial inequality, the clashes of different cultures, the struggling among opposing components in personality of women. Not only her lots of works but also her experiences are worthy to read.

Doris Lessing was born in Persia (now Iran) on October 22, 1919. Her family moved to the Southern Africa when she was only five years old. Then she grew up on an isolated farm where her father made a poor living. She went to a boarding school but ended her formal education at the age of 14, just like most of other famous women writers. From then on, she has educated herself by reading widely. Once she worked as a legal secretary, and a Handsard secretary in the Rhodesian parliament. She married two times and Lessing is the surname of her second husband. Throughout her life, Lessing challenged her belief that people cannot counter the currents of their time, as she fought vehemently against the biological and cultural imperatives that fated and demanded her to sink without any complaints into marriage and motherhood. But later she argues that she was freer than most other people because she became a writer.

After ending her second marriage, Doris Lessing moved to London with her son and the manuscript of her first novel, *The Grass is Singing*. It was this work that set Lessing as a gifted young novelist. From then on, she has created 20 novels and 11 short story anthologies, 10 collected literary works, 5 dramas and 1 poetic anthology. She firstly created her works mentioning women’s condition; later science and then Sufism and so on.

Due to the great contribution she got an Honorary Degree from Harvard University in June 1995, and she was on the list of Nominees for the Nobel Prize for Literature in 1996. As a matter of fact, she has won considerable prizes and awards. Her works are presently researched by numerable advanced students and many others who are interested in literature

all over the world. Her eminent novels include *The Glass Is Singing*, *The Golden Notebook* (1962), *The Summer before the Dark* (1973), *Memoirs of a Survivor* and the five-volume *Children of Violence* series (1951-1959): *Martha Quest*, *A Proper Marriage*, *A Ripple from the Storm*, *Landlocked*, and *The Four-gated City*. After the five-volume, Lessing turned to explore the evolutionary development of one's inner-world and published three "inner space" novels: *Briefing for a Descent into Hell* (1971); *The Summer before the Dark* (1973), *Memoirs of a Survivor*. Her short stories, including *To Room Nineteen* (1977) and *The Temptation of Jack Orkney* (1978), etc, have been collected in a number of volumes. Two largely autobiographical volumes which she wrote most recently include *Under My Skin*, and *Walking in the Shade*.

The thematic concerns in her works cover a wide range, from the social and political issues of Communism and Colonialism to psychological abyss and mystical zenith, which is like Ruth Whittaker remarks: "critics attempts to pin her down and label her as 'Marxist', 'Feminist', or, more recently, a 'mystic', have been superseded by the evolution of her ideas. It is almost as if by the time she comes to write a novel she has already moved on from the ideological force which motivated it."

As a female writer, she has made brave and shrewd insight into the subtle texture of women's inner world. *The Golden Notebook* absolutely is one of her such significant masterpieces. It is the publication of this book that marks a significant turning-point in Doris Lessing's literary career. It is one of the outstanding masterpieces and it states a whole generation of women, a rather complex text about the intellectual woman, especially its complicated and peculiar form and contents are intertwined in a highly structured book. It breaks the traditional way, as she later stressed, "my major aim was to shape a book which would make its own comment, a wordless statement: to talk through the way it was shaped."³

The Golden Notebook tells a woman's process of psychology. Anna Wulf, the protagonist of the book, is a divorced woman, brings her little daughter up alone. She was a man's mistress to whom she devoted, but was abandoned at last. Being sensitive and intelligent, Anna gradually falls into split with various roles: woman, writer, social activist and so on. She struggles in finding a way from self-splitting to self-saving. Besides the successful contents of the book, it is famous for its particular structure. In a sense, it was

Lessing's boldly experiment that makes *The Golden Notebook* famous, in which Anna uses a particular form and extremely exact and deep description to portray an intellectual woman's psychological journey.

The Golden Notebook consists of two main parts: a conventional novel which is entitled *Free Women*, divided into five segments by four fragmented notebooks and an integrated one (named the Golden Notebook) coming up immediately after those four (the Black Notebook, the Red Notebook, the Yellow Notebook, and the Blue Notebook): the black one covers Anna's early years in British colonial Africa; the red one is about her years as a communist; a yellow one is with the fictional story of her alter ego, Ella; a blue one is her daily life in detail. It is just like a fiction-in-fiction dealing with the process of Anna's psychology. The theme includes colonialism, politics, the roles of women in relation to men and to each other, dreams and prophecy, the nature of art and the natural response to everything. It is just like Doris Lessing's words "thoughts and themes I had been holding in my mind for years came together."⁴ It is the novel's variety in content and the experimentation in structure that attract lots of critics.

After *The Golden Notebook*'s publication in 1962, it was not at once acclaimed in England or in America. In fact, it was just opposite; it caught the attention of sharp negative critics and immediately became the focus of their criticism. All of the criticism fall into two points: one is the complicated structure, various themes and her holding artistic value; the other is the portrayal of the female model which was excluded from the circle of mainstream literature. Because of its accurate description of the historical events of the 1950s in the book, many critics of early time denied its artistic value as a novel and even excluded it from the circle of literature. Robert Taubman concludes subjectively that *The Golden Notebook* is a "document" and not a "creative experience."⁵ James Gordin similarly remarks its artistic values like this "Miss Lessing... produces an enormously lucid sociologically journalism, honest and committed"⁶ Anthony Burgess comments that "there has been too much diversion of aim, too little digestion of deeply held beliefs into something acceptable as a work of art."⁷ P.W. Frederick McDowell dismisses *The Golden Notebook* as "disorganized" and its orientation as "subjective"⁸. At meantime McDowell thinks that *The Golden Notebook* is just not manly enough, because it fails to show the masculine qualities of inevitability, strength,

single-mindedness, and good judgment. While being denied by male critics, Lessing was criticized by many women reviewers. Some women reviewers denounced *The Golden Notebook* for being “unfeminine” in Lessing’s description of “female emotions of aggression, hostility and resentment” even it “alienated from the authentic female perspective.”⁹ Ellen Mogan remarks: “Reading *The Golden Notebook* carefully forces one to realize how women writers can be, and have been, alienated from their own authentic, sensitive, and accurate perceptions of sexual politics...”¹⁰ Some women readers reproached Lessing for not establishing a perfect heroine, annoyed by Lessing’s unreserved depiction of female physical experience without thinking of Victorian tradition. As we know, Victorian women accepted to keep these experiences to themselves, to record them in their private diaries. They just shared them with their close women friends seldom. There were strong taboos against sharing them with men. So it was excluded from the circle of mainstream literature easily by almost all of the critics and readers.

However, with the developing of the Women’s Movement, much to Lessing’s surprise; *The Golden Notebook* was acclaimed as a key weapon in the “sex war” and as “the Bible of the Women’s Movement.”¹¹ Thus Lessing was labeled as a feminist; however, she does not permit herself as a feminist. She once said “for the last thing I have wanted to do was to refuse to support women” in the preface of *The Golden Notebook*. In fact, she is just a novelist who is concerned with the life of women, (including the women’ career, family and even their inner world,) and the survival and the development of the whole human beings. So “this novel was not a trumpet for Women’s Liberation” as Lessing said in the preface of *The Golden Notebook*. But there are still some critics insist their view. Sage considers that *The Golden Notebook* is “a potent of a new era of feminist consciousness”¹² while Huang Mei thinks *The Golden Notebook* gives great inspiration to the new generation of western women. Then influenced by their opinions, critical comments mainly center on the dilemmas of modern women, especially in China now, many criticisms still follow this feminist point of view. Such as Li Xiangfu who launches a discussion on the political and feminist themes and general features of the different stages of Lessing’s novels. Angry with the evaluation made by so many critics, Doris Lessing claims that the main themes of the book are “break down” and more importantly the “unity”; and when she talks about the fictional structure, she said,

“my major aim was to shape a book which would make its own comment, a wordless statement: to talk through the way it was shaped” in her preface of *The Golden Notebook*.

After Lessing’s preface of *The Golden Notebook*, people came to know her ingenious examination of an era, her far-reaching social implications. More and more critics admit that the novel is Lessing’s most ambitious and most profound novel. Irving Howe once comments that “[*The Golden Notebook*] is the most absorbing and exciting piece of new fiction I have read in decades; it moves with the beat of our time, and it is true.”¹³ Even Elizabeth Hardwick remarks, “[*The Golden Notebook*] is Doris Lessing’s most important work and has left its mark upon the ideas and feelings of a whole generation of women.”¹⁴ And Doris Lessing’s words about her book in the preface set the basic tune for mainstream critical discussions. There are about three categories from then on: centering on the feminism; centering on the formal study, including the fictional structure, genre, symbols, language and images; and centering on the protagonist’s breakdown and unity from psychological, socio-historical, ideological and mythic perspectives.

Category One: centering on the feminism: some critiques argue that although Lessing resists the idea of *The Golden Notebook* being called a feminist novel, a feminist way is accepted, because as we know it is a “woman writing about women”. XiaQiong: *On Feminism of The Golden Notebook*; Zhang Guizhen: *On Feminine Consciousness in Doris Lessing’s The Golden Notebook*. Joannou, Maroula: *Contemporary Women’s Writing*; Geoff Haselhurst, *History of Feminism*; Patricia Meyer Spacks, “Free Women,” *The Female Imagination*. They mainly think the book tells a woman’s story, from a traditional one to a “new” woman through fighting with men and the society.

Category Two: centering on the formal study: Critics think *The Golden Notebook* breaks the traditional chronological order, and it unites the protagonist’s splitting psychology and the disordered world. Fuoroli, Caryn. *Doris Lessing’s ‘Game’: Referential Language and Fictional Form*; JiangHong, *The Special Structure in Foreign Literature*; Franko, Carol. *Authority, Truth-telling and Parody: Papers on Language and Literature*; Cheng Qian, *A Wordless Statement: A Narrative Study of The Golden Notebook*; Zhang Ermin introduces the thematic tendency of Lessing.

Category Three: centering on the protagonist’s breakdown and unity: since Lessing

thinks the main themes of the book are “breakdown” and “unity”, many critiques put forward various critics about them. Some critics put Anna’s fragmentation into a broader social and historical context for examination. They ensure that “the novel’s major conflict is between the individual and historical progression; the breakdown of her political dreams is equivalent to the breakdown of her personality”¹⁵; Howe says Lessing “grasps the relation between Anna Wulf’s neurosis and the public disorders of the day”¹⁶. King analyzes Anna’s splitting from perspectives of language and more specifically the connection between subject and ideology. She holds that Anna’s splitting state is a social construct; Rubenstein and some others think that Anna is a “schizoid” person who is divided into “real self” and “false self” in the view of R. D. Liang’s psychology; Draine thinks Anna moves into chaos in her struggles for establishing “a new order that will grant new meanings”. As for Anna’s unity, there are some different voices: some critiques question the possibility of Anna’s unity at last. Sprague is such a critique; some critiques hesitate to support Anna’s unity: Rubenstein admits “Anna is still far from wholeness and sanity”; but most of critiques agree that Anna regain unity at last. Singleton argues that Anna’s re-unity dramatizes “Jung’s process of individuation”, which conform to the pattern of “psychic dissolution first into paired opposition and then into complete chaos, and finally integration into a new unity characteristic of a finer consciousness”¹⁷. Rubenstein supports that Jungian paradigm is useful to explain “the dynamic process of the conscious and unconscious aspects” of Anna’s psyche. At last, Anna gains the balanced and whole psyche. Anna’s golden notebook is apparent evidence.

The psychological approach with Freud’s view to the protagonist of *The Golden Notebook* is not entirely original. QianHong touches this perspective in her *The Psychological Analysis of Love in The Golden Notebook*. Some use Freud’s theory of dream analysis the book, but seldom mention Anna’s psychological journey with Freud’s Structural Theory (id, ego and superego) and Defense Mechanism (mainly identification and dreams).

Sigmund Freud is considered to be the founder of psychoanalysis. Freudian structural theory (id, ego and superego) was an absolutely effective tool to analyze Anna’s transportation from self-splitting phase to self-saving phase. According to Sigmund Freud, the id, ego and superego constrains each other to keep a balance so as to create a healthy psychology. Once the tripartite balance is broken, the human’s inner world and even human’s

behavior will out of control. In *The Golden Notebook*, Anna experiences different psychological states after the broken of their structure balance among id, ego, and superego. When the balancing of the three is broken, the defense mechanism works unconsciously or consciously, and one can find the new healthy self to finish one's unity with defense mechanism again.

Considering the close connection between Lessing and Freud's theory and the remarkable features of the text, it is practical to employ Freud's structural theory and defense mechanism to exploit the psychic development of the protagonist.

I choose this novel as my research object because of its significance: to elicit people to face the cruel reality, keep the structural balancing and balance their social roles. The time of the story is 1950s, and the main place is Britain, various aspects at that time are familiar with the situation in China now. That means this book can help Chinese readers to understand and learn its central point, and then hold our personal ability to deal with the realistic psychological problems.

This thesis aims to explore the process of Anna's self-saving from self-splitting in *The Golden Notebook*. The thesis uses Freud's Structural Theory (id, ego and superego) and defense mechanism (mainly identification and dreams) to understand Doris Lessing's *The Golden Notebook*. Chapter one analyzes three main causes, which are led the heroine to self-splitting. Chapter two shows Anna's struggling between the id, ego and superego. Chapter three deals with Anna's self-saving by establishing her new healthy self. Through the three chapters, there are many dreams, which play important roles to show Anna's psychological journey too.

Chapter One Anna's Self-Splitting Phase

Sigmund Freud's "structural theory" consists of three parts: id, ego and superego. He thought these terms offer a more compelling description of the dynamic relations between the conscious and the unconscious. The "id" contains the drives and those things repressed by consciousness, so it is fully unconscious; the "ego" deals with external reality, so it is mostly conscious; the "superego" is the conscience or the internal moral judgments, so it is partly conscious.

In the world, everyone may meet such things: the unbalancing of one's id, ego and superego, especially when the environment we live in is filled with chaos and conflicts. Anna Wulf lives in the mid-twentieth century. It was a time when things all began to fall apart, influencing the people's true psychological process. It is the transitional period for the society and the individual too. In *The Golden Notebook*, the failure of Anna's roles as a woman, as a writer and as a communist makes her mental state split. Just like Ella who is the protagonist in Anna's work, an alter ego of Anna, thinks that "probably they were all like this, all in fragments, not one of them whole, reflecting a whole life, a whole human being." (205) Now let me show how Anna involves in the splitting phase in detail.

A. Anna's Disappointment as a Woman

From Freudian perspective, the id is the primitive impulse of human beings. This primitive impulse is primarily embodied in one's sexual desire. The aim of the id is to find the comfortable life, to survive. The id acts in accordance with the life instinct. When facing with love, the primitive instinct is never satisfied. However the superego who is rigid and harsh never considers the pleasure of the id and the reality of the situation. It only goes after the ideal perfection. So when one's id meets one's superego without a proper ego, it is easy to get into the disappointed stage.

In *The Golden Notebook*, Anna is a typical woman who meets the contradiction of id and superego when she plays her roles as woman including as a lover and as a mother. In the novel, as a lover, Anna's id has been enjoying the sex pleasure, while her superego is pursuing her Mr. Right or her perfect lover. So she becomes involved in a series of self-destructive affairs with men in her seeking for a wonderful relationship with them who

are all self-centered ones such as real man---Richard; fanatical Communist---Willie; anti-women homosexuals---Ivor and Ronnie; A cynic---Michael. After Anna's enjoying the sexual pleasure, she involves the disappointed mental state for failing to find her perfect lover. As a mother, Anna tends her child carefully, at the same time, she is eager to free from the responsibility for her child.

1. Anna's Unbalanced Id and Superego with Michael

According to Freud, the id develops with the Pleasure Principle. It is the human's instinct, "a chaos, a cauldron of seething excitement with no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle"¹⁸. In a word, id reflects the human's biologic feature, and this point is suit for man-woman love in particular. To the contrary, superego acts according to the perfect ideal. It is not influenced by the reality or id's instinct. When the two opposite parts meet each other, but the ego as a conciliation officer does not play its role properly, then it is easy to make one get into the unbalanced mental state.

In *The Golden Notebook*, Anna experiences many affairs with men, after her failed marriage with Max Wulf, with whom she did not love. While Anna is bringing up her daughter, Janet, the fruit of the disastrous marriage by herself, she has been going after her completed love with great passion. Only because she believes that her perfect true love can prevent her from being threatened chaos. Of course it is essential to a balanced personality in Freud's view. In the novel, Anna is described as a passionate woman who extremely needs and longs for love. Her need to love and to be loved belongs to the primitive impulse of her inner heart. In other words, her instinctive nature is the need to love and to be loved. According to Freudian theory, the love between woman and man, even in the perfect form, remains the sexual love. It is one of the representative sexual instincts. As an intellectual woman, Anna's love to man exists the discrepancy between the instinct physical pleasure and spiritual empty.

Anna's Blue Notebook is a record of her emotional track. It provides an insightful analysis of Anna's relationships with her lovers. It shows up not only male hypocrisy, cruelty and aggression but also women's self-deception, naiveté and illusion. For Anna, it is an essential part to complete a perfect love. She never really admits herself as a traditional

woman but never thinks to change her passive role in the relationship with her lovers. At first, she lives with Willie---a fanatical Communist, at that time, Anna thought Willie is her ideal lover; he is her instructor in politics. He can meet all of her needs but physical love. So she was satisfied in spiritual only. In Freud's view, Willie is Anna's superego in the relation of men-women, but they never made love. It was this point that makes Anna leaves for Paul Blackenhurst, a Royal Air Force officer, for enjoying physical love. It is a pity he died later.

Michael is the only man that Anna loves after Paul Blackenhurst, She thinks that Michael is her completed love because she not only gets physical pleasure from him but also loves him deeply. Anna lives with Michael for five years; this love affair affects her life to a large extent. She arranges her life all around his needs and loves him heart and soul. It is her id that directs her to do so. Because Anna naively thinks if she can live with a man that she really loves, and then she could form a whole personality. Even when Janet interrupts her being together with Michael, Anna, as a mother, cannot prevent her upset feeling to Janet and show her scorn towards Janet. Anna's dependence on Michael is just like the traditional women, which was her role that she wants to get away now. In fact, it is her id in love that leads her to the dependent roles while her superego is to be an independent one. But she never realizes that it is her over-emphasis on the essence of true love and her wholeheartedly clinging to it that make her lose her self and the balance of her judgment step by step.

While Anna depends on Michael utterly and she calls her life "a fulfilled life", Michael, who was an enthusiastic Party member and now is an empty soul without hope for life, is not willing to love her. When Anna does her work of writing letters to the women who need to comfort, he always remarks ironically, "How is your welfare work going, Anna? Saved any more souls recently?"(328) Attacked often by his sarcastic comments, Anna reaches a conclusion that women are driven to need security, support and protection from men, but men are not willing to play the role of provider. Instead of thinking it more, she soon gives up the thought by describing the emotion as self-pity. In Freud's theory, Anna now knows that there is something wrong with her "fulfilled love" to Michael unconsciously, but her superego in love stops her from realizing it more clearly.

In Anna's strong clinging to her "love" to Michael, she tries to ignore the negative things in Michael's attitudes to her and never dares to accept the reality. Her imaginary superego for

love overwhelms the true reality. Sometimes she feels that Michael will desert her to have another woman from his words, however, when she sees the warm smiles on his face, she denies herself at once, "I felt 'nonsense', of course, and he won't leave me. He can't smile at me like that, and mean to leave me." (311) In order to neglect the feeling that Michael is about to leave her, she resorts to practice of story-making and starts to imagine his past and future:

I could see him as a child, fearless, cocky, with a clear candid, alert smile. And I could see him old he will be an irascible, intelligent, energetic old man, locked in a bitter, intelligent loneliness. (311)

According to Freud's theory, superego acts with ideal. It severs to inhibit the biological instincts of the id, because id is unconscious while superego is conscious. Here Anna's id to Michael is inhibited by her superego for love. Even when she knows Michael may leave her for other women unconsciously, she imagines something about Michael unconsciously to cheat herself.

Anna's superego for love blinds her to face the reality that Michael does not cherish her love to him. He even is jealous of the focus that Anna looks after her daughter and he cannot understand her motherly responsibilities, nor can he approve her two roles, namely as his mistress and as Janet's wonderful mother. Whenever Anna leaves him a while to tend her daughter, Michael always says with biting sarcasm, "the cares of motherhood must ever come before lovers." (218) Although Anna feels indignant, she suppresses her feelings and even tries to excuse for him: "Although the resentment is suddenly so strong I clench my teeth against it. I control it, as always, by thinking: if I were a man, I'd be the same." (313) Even though Anna loves Michael deeply and tries to meet all of his needs, he is to desert her. When Michael leaves her for ever obviously, she feels so disappointed that it seems hard for her to love other man purely. The id for man and the superego for love are opposite, the ego cannot coordinate them. At last, her superego of seeking for a fulfilled love without considering the reality makes her lose her rational judgment which further causes her in a self-splitting state.

2. The Id and Superego of Ella--- A fictionalized Anna

The Yellow Notebook is a fictionalized account of Anna's relationship with Michael.

Ella is a projection of Anna's self, her alter ego. Her marriage with George is a mistake. Ella knows that she should not marry him and yet she did. But ironically, she did not want to break with him even when the marriage becomes a failure. It seems that Ella is trapped in a 'psychological deadlock.' (172) In order to avoid her, George sleeps with another woman and tells it to her. At last, she leaves the house, but she thinks that she maybe 'doomed, by some flaw in herself, to some unavoidable repetition of the experience with another man.' (173) Ella represents Anna's romantic and idealizing self, it is Anna's superego as a woman, who wishes to "put her intelligence to sleep." (198). With the belief of finding her perfect love, Ella meets Paul Tanner, who shows his love to her at the first time they meet each other.

During the period when Ella and Paul Tanner live together, their relationship is fraught with tension caused by his jealousy. Just like Anna loves Michael, Ella loves Paul deeply but resents his will of dominance over her, in other word; she depends on him totally while she hates his shortcoming. In Freud's part, it is Ella's superego of finding her perfect love that represses other things. Being with Paul becomes 'the deepest experience' (186) in Ella's life. She even starts to think that he will marry her soon. But Paul's selfishness and hypocrisy are revealed to her gradually. She feels 'frightened and cynical.' (193) In order to neglect the feeling, she does not think about it. For five years she simply floats on her love for Paul and lives with him without any care for having marriage or not. It is her over-emphasis superego that leads her to lose self-control. After Paul deserts her, it is hard for Ella to live without his shadow. More than a year after Paul's leaving for other women; Ella is still unable to overcome the mood of depression. Aware of the harmful effect of the attachment to Paul, Ella decides to liberate herself, so she follows Patricia's (Ella's workmate) proposal to buy the rights of a story for Women at Home to Paris. But when she takes her room in a hotel in Paris, she finds that it is the identical hotel where she and Paul spent some days a couple of years ago. She unconsciously fits herself in the room, keeping the extra space for Paul in the wild hope that he will join her. She thinks that when she was with Paul, she kept careful not to look at any man because it could make him jealous. This "outward conformity" (277) has changed her personality so much that it is difficult for her to behave normally. In order to escape from the desperate state, she goes after men one by one in hope of satisfying her superego in love. But after a series of unsuccessful love affairs, Ella, at last, comes a step near

the reality and says, "For the hundredth time that in their emotional life all these intelligent men use a level so much lower than anything they use for their work that they might be different creature." (428) However, it is pity that she does not think it more, of course, it is reasonable to Ella at that time, because she has not got away from Paul's hurt.

Comparing Ella's words and behaviors, it reflects Anna's unwillingness to face reality. She cannot balance her id and superego in love. But through writing herself into the novel eventually makes Anna know how deep the experience of being deserted by her lover it is. Through Ella, Anna fully understands her self-deluded tendencies in her love affair with Michael.

Playing a role as Anna's alter ego, Ella's consciousness is also, of course, Anna's. Ella realizes that she has to end the state of cracking-up. She should be independent on men, and only in this situation can she shed her self-splitting. But instead of developing an independent Ella, after a series of failures, she gives up her effort to extricate herself from the dominance of Paul's will, and at last loses self-control.

3. Troubles with Motherhood-role

Janet is Anna's only child; she loves her child so much. She thinks Janet is her whole sometimes. But when Janet disturbs her private life, she feels upset and indignant firstly. It shows her id as a mother. Namely as a mother she cares her child heartedly when she is not busy. However, when she stands before her child who needs her care, she always fights down her upset feelings and to meet her needs. It shows her superego as a mother. Because Anna thinks she should satisfy all of her child's needs all the time as a mother. Therefore, Anna's over-emphasis on the superego image as a mother only makes her suppress her feelings as a woman in the activities associated other roles. As Hinz and Teunissen say "it prevents herself from facing the nature of her role as a woman."¹⁹

Anna treats Tommy, Anna's close friend Molly's son just like her son. When Molly leaves Tommy for travelling, Anna should have visited him, but she didn't because she was busy for her lovers. Once Tommy said before his failure of suicide, "it is you who influenced me deeply not my father." Obsessed in the loss of belief, Tommy turns to Anna in the hope of finding something to believe in. But he occasional reads Ann's separate notebooks which shows her division. Feeling Anna's splitting; Tommy attempts to commit suicide hopelessly.

So Anna feels she is responsible for it in some sense. After this accident, Anna has a dream. In it, Anna has two children: Janet and Tommy. But her breasts are empty, Tommy is starved to death. The sense of guilt of starving Tommy roots in Anna's superego as a mother. Anna's superego for a good mother and her id for not being disturbed are opposite, and what is worse, she cannot balance them.

In order to find a fulfilled lover, and to satisfy her superego, Anna wholeheartedly loves Michael in their love affair; she comes to lose her sensible judgment. Her id and superego in love are getting unbalanced. The contradiction as a lover and a mother furthers the unbalancing. In fact she becomes ambivalent gradually. She always tries to make Michael feel happy through domestic competence. When she cooks for him, she feels very happy. But the sense of please is transient only because of her image of herself as an all-giving and all-loving mother to her daughter. But all of these are her single-minded devotion to do as a good mother and as a perfect mistress. When she is torn with the two roles, she just splits herself naturally, but not finds a way out: "the two personalities—Janet's mother and Michael's mistress are happily separated. It is a strain having to be both at once." (315) She says to Mother's Sugar, "I have had experiences that should have touched me and they haven't..." (217) "I looked at her (Anna's daughter), and thought: that's my child, my flesh and my blood. But I couldn't feel it" (219) Though Anna has been searching for her fulfilled love untiringly, for her, it is a key part of her wholeness life, she finally gets into emotional poverty. Undoubtedly, Anna falls into self-splitting phase as a woman.

B. Anna's Disillusionment as a Writer

According to Freud's theory, the ego operates according to the reality principle. It is the rational governing agent of the psyche and is regulated by the superego in some sense. Just as Freud said, "we may see that the ego stands for reason and circumspection, while the superego stands for the ideals." In other words, superego deals with the higher things in human life. It acts to perfect and civilize our behavior. But when one's superego meets the reality and the ego works improperly, it is easy to fall into the unbalancing mental state.

In Anna's opinion, as a writer, she or he has the responsibility for the society and the readers. For example, for the society, a writer should show the reality of the society, and the

problems of some people, and then promote the development of the society and find a way for the people. In Freud's view, it is Anna's superego in writing. But when Anna's such superego meet the reality, she finds it is too difficult to reach her aim, even she loses her confidence with her own value in writing. There are two specific examples in this point.

1. The Failure of *Frontiers of War*

The Black Notebook is apparently about Anna's only novel, *Frontiers of War*. It is a story about the color problem in Africa, set in a colonial station in the Rhodesian veld during the World War II according to Anna's true experiences. It describes the tragic love affair between a young, educated and idealistic Englishman and a black woman. The book is highly successful and makes Anna a celebrity. The benefit from it is fully to support herself and Janet. But Anna is dissatisfied with it. As a matter of fact, from then on, she has never been able to write anything, but only the notebooks.

In the first place, Anna hoped to reflect the racial problem in colonial Africa, and then to depict the cruel facts of "color-bar hatred and cruelties". (57) It conforms to her superego in writing. Anna is dissatisfied with it, although the book has made her a celebrity because after its public, the book is acclaimed as a love story by all the readers and the film-makers. In order to find the reasons that make all other people "misread" the novel, Anna is involved in thinking.

At the beginning, she thinks that all the readers, of course, including the film-makers misunderstand the essence of her purpose about the novel. But after her time and time again interviewing with the film-makers and her own re-reading the novel, Anna feels ashamed of the book and is afraid of the emotion behind it: "I said nothing in it that wasn't true. But the emotion it came out of was something frightening, the unhealthy, feverish, illicit excitement of wartime, a lying nostalgia, a longing for license, for freedom, for the jungle, for formlessness... I can't read that novel now without feeling ashamed." (77) It signals a resistance to write for the first time. In order to find out the causes which lead to the discrepancy between what Anna intends to do and what she indeed does, to solve the problem between her experiences and the way of writing, and then further to correct her failure in the writing of *Frontier of War*, she begins to record exactly the material which her book was

based on—her experience in fighting against racial problem and private life in colonized Africa. Anna's recalling the together life with her friends: during the week, they protest against the injustice meted out to the blacks, however, at the weekend they go to hibernate in wine, delicious food and bright moonlight in a luxurious hotel outside the town. She finds with much surprise that all of them were entrapped in a sense of cynicism, in other word; it is an expression of their "frustrated idealism." (87) In Freud's view, it is Anna's superego is suppressed by the reality. She also finds that there is a strong feeling of uncertainty and disillusion behind their crazy party in Mashopi Hotel. In fact, she never realized it when she was indulged in the party. It is her first time that Anna feels the hopeless attitude: "Nothing is more powerful than this nihilism, an angry readiness to throw everything overboard, willingness a longing to become part of dissolution." At the meantime, she knows that precisely she is deeply caught up by the feeling of cynicism, what is a pity; she cannot get rid of it:

I am a gain falling into the wrong tone-and yet I hate that tone, and yet we all lived inside it for months and years, and it did us all, I am sure, a great deal of damage, it was self-punishing, a locking of feeling, an inability or a refusal to fit conflicting things together to make a whole. (62)

Anna thinks she would represent the reality by recalling her early experiences and finds out the reasons which are underlying the unhealthy feeling. But, the truth is that it makes her oscillate between her idealism and the fragmented reality. What's worse, her repeated drawing to the feeling makes her perception lose balance and even become isolated. What pains her most is that when she reads her novel, every word is "full of nostalgia," (145), and even the material of the novel "have nothing at all in common." (143) In Freud's view, the superego is the moral part of human being and the production of the social civilization. The main function of the superego is to keep a goal of perfection, Anna wants to attain her superego in writing, but she cannot do that now.

Secondly, another factor that leads Anna to her loss of confidence in writing is that the commercial transaction about her only novel *Frontiers of War*. The big success of the book

brings about many film companies and television agents, negotiating how to adapt the novel. But most of them think *Frontiers of War* is fundamentally a story only about love, without any mentioning of the political issue of racialism, which is the core of the novel in Anna's view. It shows Anna's concern about human's fate, and her duty as an artist to appeal people's moral commitment in accordance with her superego as a writer. In a word, all those film-makers who come here for discussing the adaption of the novel only want to meet their needs of the film industry without thinking a little of its artistic value or the author's opinion. This makes Anna, an artist with her own principle for novels, collapse and says disappointedly "I must not respond to any more of these invitations for TV or films. What for? All I am doing is to say to myself: you are right not to write again. It's all so humiliating and ugly you should just keep out of it." (270) The misunderstanding of film-makers makes Anna disappointed. Here the film-makers stand for the reality. She loses her confidence in holding her value in writing. Especially the film-maker's adaption with her novel makes her get into the disillusionment in writing.

The disgust feeling with the businessman makes Anna feel frustrated, even this feeling comes into her dream: a casket filled with precious things is to be handed to a crowd of people who are eager to get. But when the people get it from Anna's hands, she finds they are all brokers and businessmen. They hand her much money in return, even without seeing her "precious things". But when she unfolds the box and asks them to look into it, she finds that all of the "precious things" in it just now turn to be "a mass of fragment and pieces." (238) The dream shows that her literary block unconsciously takes up her thought. In Freud's view, "the precious thing" here stands for Anna's superego in writing which is reflected in her book. But other people just think the "precious things" are nothing in the reality. Anna's superego is hurt by the cruel reality. At this time Anna's ego cannot balance them.

2. The Unfinished Attempt---The Shadow of the Third

The Shadow of the Third in the Yellow Notebook shows the further discrepancy between Anna's superego as a writer and the reality. She projects her relationship with Michael onto her protagonistS—Ella and Paul Tanner. By writing such a love story, Anna wants to analyze her relationship with Michael objectively, and then finds out a way to help her out of the emotional predicament she is facing. But when she reads the novel, she finds with deep regret

that it is not written according to her love process with Michael, but it is “in terms of analysis of the laws of dissolution of the relationship between Paul and Ella.”(213) Once more time, Anna fails to show the truth with words. She realizes disappointedly that “in giving her life shape and meaning, whether as fact or as fiction, she is...falsifying it.”²⁰ It is a big blow for Anna because she even cannot tell her readers the truth about her own feeling, let alone her superego in writing.

Anna, as an artist, attempts to understand and express exactly the era that she lives in by writing, and to offer a feasible method to deal with the problems of life. This is her superego in writing. She thinks that a novel should be made with a statement of hope and moral commitment, and the author should give the readers confidence and faith in life. However, her works make readers fill with an emotion of terribly nostalgia feeling for a distorted life. She cannot find a way to balance the reality and her superego.

Anna fails to express her perception in her writing, which makes her so disappointed, what is worse; she startlingly finds the function of the novel in her time seems to be changing. She seldom reads an author like Thomas Mann, ‘who used the novel for philosophical statements about life.’(75) Very few books of her time have the ‘quality of philosophy’ without which the novels are not novels according to her. Her understanding is that the novel in the mid-twentieth century has become ‘an outpost of journalism’ (75) And it seems that the people in her time read novels only for information about other areas of lives. The novel has turned out to be a reflection as well as a ‘function of the fragmented society’ (75) and it’s splitting consciousness:

Human beings are so divided, are becoming more and more divided... It is a blind grasping out for their own wholeness, and the novel-report is a means towards it. (75)

Anna, who is a creative artist, is oppressed by a sense of strong dissatisfaction because of her inability to complete her superego as a writer. Her superego cannot match the reality. Gradually, she loses self-confidence in art. Therefore, when Mother Sugar asks her why she does not want to write another book, she only answers that she “no longer believes in art.”

(217) In fact, there is a psychological problem in Anna's belief, when her superego meets the reality, and she cannot balance them. In Freud's view, she loses the balance of superego and reality, which makes her disappointed in fact.

Behind her despair for art lays her inability to balance her superego and reality, namely, Anna's ego cannot work effectively. When she unsuccessfully finds out the reasons causing the terrible emotion in her book, she starts to question her judgment, "How do you know that what I remember was chosen by Anna, of twenty years ago? I don't know what this Anna of now would choose." (128) When she recounts that a television film about her book is to be made in Africa, she finds that it is not what she remembered. She starts to disbelieve her own memory, "what I 'remembered' was probably untrue." (492) When she wakes up from her terrible dream, she feels that she cannot write the facts and name the dream as "total sterility." (492) According to Freud's theory, when one's balancing of ego and superego is broken, one is easy to question one self, Anna is such an example undoubtedly.

Anna at last realizes that she is unable to write, because of her disillusionment as a writer. The only kind of fiction she appreciates is "a book powered with an intellectual or moral passion strong enough to create order, to create a new way of looking at life." (76) But Anna's incapability to create such a masterwork makes her not to write again, she keeps her gift pure and cannot accept to compromise her integrity as an artist. It mirrors that Anna's superego is the number one thing when she faces reality. It comes up to Freud's theory. Anyway Anna's disillusionment as a writer causes her self-splitting further.

C. Anna's Frustration as a Communist Party Member

In the world, women are usually described as "the angel of the house", only because it is in the patriarchal society. Due to being confined to the house, many women have no chances to take part in social roles, such as the political activities. That is why most women are naïve when they are dealing with politics. Anna's ignorance in politics makes her hold her superego strongly with Communist Party. From Freud's theory, the superego stands for the ideals of people. Anna's superego in politics is the belief that only the British Communist Party can save the English people from the poor life, and only Communist Party can build a better world without injustice or poverty. Because superego acts to perfect and civilize our

behavior, so when Anna's superego in politics meets the reality, while the ego as a coordinator's function cannot work well, she falls into the unbalancing mental state.

The Red Notebook deals with Anna's experiences as an intellectual member of the British Communist Party in the 1950s recording her experience as an active member of the British Communist Party and her rapid disillusionment with the ideology and the political culture it represented.

1. Anna's Dissatisfactory with British Communist Party

In The Red Notebook, Anna shows her interest in British Communist Party through Molly. When Anna sees Molly "rushing off to organize something, full of life and enthusiasm..." (164) and when she feels again "the atmosphere of friendliness, of people working for a common end", (164) Anna is attracted by them deeply. Although it is not straightly described in the book, it indirectly mentions her passion to the Party at the beginning. When Molly rings Anna and tells her Tommy is involved with the new group of young socialists. From Molly's description of Tommy's being mad about British Communist Party, it is easy for us to feel Anna's passion to it initially:

It was extraordinary! It was really so odd. Here they are, with no time for the C.P., and quite right too, and no time for the Labor Party, and I wouldn't be surprised if they weren't right about that, there are a few hundred of them, scattered up and down Britain, yet they all talk as if Britain will be socialist in about ten years at the latest, and through their efforts of course. You know, as if they will be running the new beautiful socialist Britain that will be born on Tuesday week... but the points is, Anna, it is just like us, isn't it? (429)

Tommy's behavior is just like Anna's when she starts to devote herself to British Communist Party. In Anna's mind, to be a communist means fighting against all the prejudice and oppression for human. It could become a new world without snobbishness or contempt for others with the communists' effort. And it is a specific step to prevent her nature division from penetrating herself, just as she says, "somewhere at the back of my mind when I joined

the party was a need for wholeness, for an end to the split, divided, unsatisfactory way we all live.” (151) To her surprise, after joining the Party, she can not breathe with the feeling of increasing loneliness. Her wonderful illusion to the Party, namely her superego—“the atmosphere of friendliness, of people working for a common end” (145) is hurt by the reality.

After she does the work for the Party, she realizes that the British Communist Party is full of lies and falsity. And the theories and objectives of the Party are far away from the real condition. What is worse, as a member of the Party, Anna can hardly make a real conversation with any other members of the Party. She only has one frank discussion about the politics with those ex-members who are totally astonished by her joining the Party. All of the members in the circle, to Anna’s understanding, are personally dissatisfied with the Party, which makes her feel confused. She says with deep regret, “The trouble is, what you don’t realize when you join the Party, soon you meet no one but communists or people who have been communists who can talk without that awful dilettantish spite, one becomes isolated.” (151) This is Anna’s disappointment to the Party firstly.

One of Anna’s jobs after entering the Party is to elect for the British Communist Party. At first, Anna is full of enthusiasm for it. She innocently thinks that all of British Communists are working together for a common cause, so there is no doubt that the Party must be supported by most people. However, every person she meets is the frustrated woman limited in the housework every day. All of them do not have the purpose for their own lives, not to mention the interest in the Communist Party. When Anna tells them her purpose, most of them just say they just do as their husband told them. That means they do not have their own views about politics, and it is a pity that most of their husbands do not support British Communist Party. She cannot persuade them to vote for the Party, or solve their problems of dependence on men which make Anna frustrated more.

Later, Anna works in Communist publishing house. Her job is to make comments on the manuscripts submitted. When she meets John Butt again, she finds that the brilliant young man who were full of vitality and vigor before, now, turns to be a “fossilized hardened” Party official. Until then, Anna has to admit that there is stagnation, fossilization and rottenness in the core of the British Communist Party. This realization leads her to make nightmare.

The dream is about a firing squad and the prisoners who exchange their places

dramatically. During the process of the death penalty, a criminal stands in front of the wall whose eyes are covered with cloth; six men stand on the opposite with guns in hands, and they are waiting for the command of their instructor that kill the criminal. But suddenly a voice “we succeed!” comes in. Then the instructor moves to the criminal and exchanges his position with him strangely, they even smiles to each other just like brothers. Then the “criminal” orders to kill the “instructor”. This dream seems to be absurd; in fact, it shows that there is no absolute right or wrong. Everything by accident can turn to the opposite thing. “Good” can be turned to “bad”; “right” can be turned to “wrong”. According to Freud, a dream is a continuation of thinking in sleep and a dream should be nothing but a wish-fulfillment. Anna’s dream shows that she starts to be more reasonable as a Communist; she begins to know there is no perfect world as Communists’ claim; further she feels that there is no Party which is as perfect as British Communist Party’s publicity. Of course, they are her unconscious ideas. In other words the dream shows that Anna is disappointed further. Anna’s superego in politics is destabilized by the reality. In the dream, the smile of the officer and the prisoners indicates the absurdity of the Party, which Anna is convinced of after short-term experience in it. She, now, has to admit that the Party has a false fame: “The real crime of the British Communist Party shows the number of marvelous people it has either broken, or turned into dry-as-dust-hair-splitting office men, living in a closed group with other communists, and cut off from everything that goes on in their own country.” (322)

Although Anna notices her enthusiasm for the Party gradually abates, Anna tries to find ways to keep her hope for it. This is her first response when she faces the unbalance of her superego and the reality. She tells herself that everyone in the Party now must have lived on their “private myth” in the longer time. Even after seeing the true situation of Berlin, she cannot leave. Anna now regards the psychic reality as the true reality. According to Freud’s theory, psychic reality responses one’s failure when faces the real reality. In other words, Anna uses her psychic reality to satisfy her superego in politics in order to keep her ideal.

2. Anna’s Discontent with Communist Party

While realizes the British Communist Party’s real state, Anna feels frustrated. But it is difficult for her to give up her superego in politics, because Anna is eager to change the ugly

world and makes a harmonious one with the Communist Party's theory—Marxism, which she thought naively that it, only this one in the world, can save the unfair world with its political philosophy and lead the poor people up to a better world. Even Doris Lessing herself says in the preface of the book, "Marxism was the first attempt, for our time, outside the formal religions, at a world-mind, a world ethic."⁽¹⁴⁾ So at that time Anna thinks maybe the Communist Party in other countries is really great as she imagined. However, after feeling the real condition of Berlin and Russia in person and reading the news about other countries, she is frustrated totally. It is this frustration that increases her self-splitting.

Anna and her lover, Michael, visit Berlin; the real political experience clarifies her, as to what is really happening in a communist country. The ambience of East Berlin, symptomatic of the communist country startled her: "East Berlin terrifying place, bleak, grey, ruinous, but above all the atmosphere, the lack of freedom like an invisible poison continually spreading everywhere." (157) Michael meets some people he knew before, but when he greets with them, all of them show him deep hostility only because Michael has an acquaintance who hanged in Prague. When Anna sees and feels all of these, she is shocked by the people's behavior. That is the first brutal, strong and unsurprised conflict time that the idealism of her politics and the cruel reality. For Freud, the rigid, harsh superego never considers the reality of the social. It only pursues the absolute belief and the ideal perfection. For Anna, her superego in politics is always the highest thing, but now she feels more frustrated by the cruel reality.

In the Red Notebook, Anna's record about Harry Matthews's story shows her further frustration to Communist Party. Invited to a travel to the Soviet Union, Harry thinks that this is the chance that most communists have waited all their life. He is so excited that he stays in the inn to wait for Stalin's invitation from morning till midnight. And he prepares to state his views on the wrong practices of the Russian Communist Party. But it turns out to be a disappointed result: Harry is not invited by Stalin. He is so frustrated that he lectures to the exhausted tour guide to listen to him. Harry's experience "reveals in parodic form the strength of the hope that has maintained Anna's illusions and the cynicism with which she now regards them."²¹ At the mean time, it also implies Anna's frustration with Communism Party.

The Red Notebook is taken over by newspaper cuttings, for the years 1956 and 1957. All of the news referred to events in Europe, the Soviet Union, China, and the United States. They are about, for the most parts, violence. Anna underlines the word “freedom” whenever it occurred, in red pencil. Where the cuttings ceased, she adds up the red lines, making a total of 679 references to the word freedom.

From the news, Anna finds that the Communist ideal is being pursued in many countries too, by means of lies, torture and murder. At meantime, she learns as well that all the devoted Party numbers, including herself whom are thought to be intellectual women, share a beautiful illusion: they dream of “a special recognition from Stalin” and worship him strongly. They all forgive him whatever he does or says, even they do not care that it is right or wrong. One time, they discuss on Stalin’s view about linguistics in a meeting of leftist writers, she suddenly feels that words lost their meaning: “I find myself listening to a sentence, a phrase, a group of words, as if they are in a foreign language—the gap between what they are supposed to mean, and what in fact they say seems unbridgeable.” (272)

Anna’s response to her inability to understand the words shows her unbalancing structure. Here she is eager to believe that Stalin is clinically mad and a murderer, however, she would like to accept people speaking of him in a friendly, respectful, kind tone. Till now, Anna cannot accept the reality totally. Because she thinks , “if that tone were to be thrown aside, something very important would go with it, a dream would be dead---for out time, at least.” (273) Even when Stalin dies, all of them cannot believe it, since they think strongly he is a great man, he should live longer and longer and what he undertakes implies the possibility of achieving the world’s justice and democracy. Just as Molly, Anna’s close friend says to her: “I don’t know, Anna, perhaps he never knew about all the terrible things that were happening.”(153) All of them are still in the atmosphere which the Communist Party makes for them. It seems that she herself must be involved in the lying atmosphere and make a total changing in order to pursuit of her ideal goal of politics and then stay in the Party.

As a Communist, her passion to the Communist Party and the frustrating condition of the Communist Party in the world she observes lead to the sense of frustration and unbalancing personality. So her pursuit of Communism, as on arts, causes her self-splitting state inevitably.

Chapter Two Anna's Self-Struggling Phase

According to Freud's "structural theory", the id, ego and superego are the divisions of the psyche. And the terms are described the division between the conscious and unconscious. When the id and superego gets trouble, ego would struggle between the two unconsciously. "The ego operates according to the reality principle," Freud says, "in popular language; we may see that the ego stands for reason and circumspection." The ego strives to satisfy the id's desires in a manner acceptable to the real world, and at the meantime, it meets the superego's needs. So it is just like a "fighting" between id and superego, and the ego is just like a mediator. During the "fighting" course, the person struggles in the two opposite sides painfully. Anna, who experienced disappointment as a woman, disillusion as a writer and frustration as a Communist Party member, now comes into the self-struggling phase.

A. Between Emotional Dependence and Independence as a Woman

"Traditional gender-roles cast men as rational, protective, decisive and strong; they cast women as submissive, nurturing, weak and emotional."²² Anna is deeply influenced and governed by the gender-role stereotypes of patriarchal ideology. But at meantime, she is eager to be independent like a free woman (it will be explained in detail later), it yet is unconscious. Of course, Anna's eager to being an independent woman is unconscious clearly. As Freud says, the unbalancing id and superego cannot become balancing without fierily fighting.

1. Anna's Fight with her Dependent Role

With Anna's disappointment as a lover, she gradually feels that it is her dependence on man which causes her failure. In heart, she starts to pursuit of being an independent lover. In Freud's view, it is Anna's id and superego as a woman is fighting and her ego works gradually.

After Michael's leaving, Anna tells herself to be strong, and to forget him as soon as possible, in fact she finds herself being gradually involved in "an awful black whirling chaos" (326) and fails to pull herself together: "Tomorrow, I think---tomorrow---I'll be responsible, face my future, and refuse to be miserable. Then I sleep---crying, this time all pain, no enjoyment in it at all." (326) It shows us that Anna, then, is eager to be independent, but in vain. In the view of Freud, it is Anna's id and superego is quarrelling with each other. And her

ego works unconsciously and consciously sometimes. It seems that she is ready to move forward and face the reality bravely, although the horror, violence and pain do not disappear. She believes that there are some “kind of experience women haven’t had before” in her life. She pays much attention to the novelty of her experience and tries to tell it from the experience of women in the past. Although Mrs. Mark, Anna’s psychoanalyst, insists that there are more similar perceptions and values with the independent women of the past, Anna states that she is a totally new type woman and she can lead a new kind of life which is completely different from others before: “They didn’t look at themselves as I do. They didn’t feel as I do. How could they? I don’t want to be told when I wake up, terrified by a dream of total annihilation, because of the H-bomb exploding, that people felt that way about the cross-bow. It isn’t true. There is something new in the world.” (415) Anna wants to separate herself from the old and build the new. But her experience---represented by four separate notebooks prevents her from leading the new life, which she thinks it can save her from the chaos.

Due to the realization about her dependence on men, Anna learns to answer “no” to Nelson’s proposal after seeing the “bitterly close” relationship between Nelson and his wife. Nelson is Anna’s lover after Michael’ leaving. It is the first time that Anna says “no” to men, though it is not as complete, decisive and smooth as she should be. It shows that Anna is more mature. She is no more naïve as a lover. It also shows that she is fighting with her traditional dependence on men. She obeys her lover no longer.

Nightmare hurts her again when she is ‘tired, under stress or in conflict’ (419) or feels that she is in danger. She calls the nightmare ‘joy in spite’. At first, the thing in her dream looks like the shape of wooden vase with a personality which threatens her. But later it takes the form of an old, dwarfish, more powerful figure. The figure stands for the natural force which laughs Anna, hurts her seriously. This malicious force comes to be embodied in a person. This person, Anna knows well, has the power to move her, namely the men who seek only sexual pleasure from her, and cause her painful life at last. Anna’s id, only seeking for sexual pleasure wants to take up her. And then there is no space for her superego. It is a vivid description about Anna’s fight with her traditional dependent role as a lover.

Besides Nelson, De Silva and Anna experience another affair. After a short time, Anna

leaves him, because the dream about “more powerful figure” appears time and time. Anna knows clearly that De Silva is “incarnate, the principle of joy-in-giving-pain”. It means she further understands her fight with the dependent role clearly.

From the series of the love affairs of Anna, it is clear that Anna is fighting to be independent or not. Even Marion, Molly’s pre-husband’s wife is like all the women who still depend on their husbands, desires Anna strongly: “how lucky you are, Anna, I do think you are so lucky to live, to live as you like. It is such a pretty room. And you are free. Do as you like. ” (277) And she goes on to express her disappointed life: “What would you feel if you knew you’d never have a man loving you again?” But at the same time, Anna desires Marion sometimes. Marion is a “very young, warm, pleasant, quiet girl,” before she marries her husband with a born “moderately distinguished family.”(10) Undoubtedly, Marion is the representative of traditional woman image. Molly says, she is “a thousand times cleverer” than her husband --- Richard. However, after marrying Richard about one year, she becomes “a heavy woman --- tall, with abundant tired flesh. ... Her face is blurred-looking, and her brown gaze is both blurred and suspicious.” (277) Marion regards her husband as her whole life. But she cannot get her husband’s love after her first child’s born. All these things influence Anna, and make her struggle between to be independent and to be dependent. From this, we can see clearly that Anna’s superego as a new woman and her id as a traditional woman are interweaving.

For Anna, Janet is the last wall which can be depended, and this keeps Anna’s life ordered. Even Anna says, “For twelve years, every minute of every day has been organized around Janet; my timetable has been her needs.” (536) It is necessary here to quote her own words.

A pretty little girl, Janet ... Everyone asleep save me and Janet. It is a feeling of intimacy and exclusiveness---a feeling that began when she was born, when she and I were awake together at times when the city slept around us. (332)

But she finds gradually that her daughter is creating her own life which is opposite with

Anna's. That means, for Anna, Janet cannot be depended forever. So in her heart, she has prepared well for the daughter's leaving later.

2 . Ella's Struggle for Independent Woman

Ella, as another Anna, experiences the same struggling phase. In order to be independent, she and a sub-editor live together one night. But he is not attracted by Ella physically. It is just an attempt to be independent while she lives with a man. But to her surprise, she finds that she cannot live with a man whom she does not love. So she decides to remain chaste until she falls in love with a man again. From her experiences, it is easy to see Ella's id and superego are fighting with each other. And the two aspects are interweaving. Her decision to keep pure makes her abnormal with sexual urge: "she begins to suffer torments of sexual desire...she cannot sleep, she masturbates, to accompaniment of fantasies of hatred about men." (401) It makes Ella feel a little afraid because she has never felt any desire for sex "as a thing in itself, without reference to a specific man" (401) but now she experiences sexual desire in a vacuum. It makes her realize the disturbing fact that she is dependent on men for "having sex" for "being served" for "being satisfied". (401) Ella knows that her irrepressible physical hunger is not for sex; it arises out of her emotional hunger. It means that Ella cannot be independent on men through this way. Ella's attempt fails totally.

Ella continues her attempt: she has it a shot at giving up sex totally. After Ella becomes disappointed with her role as a traditional woman, she starts to fight between her id and superego as a lover. Gradually Ella discovers an altogether new mood in herself. She feels that she is becoming sexless: "Not only can she not remember what it was like, being afflicted with sexual desire, but she cannot believe she will ever feel desire again." (404) She knows that this sexlessness is the obverse of the raging sexual hunger that tormented her earlier. In Freud's theory, it is Anna's unconscious attempt to be independent. But every time she passes through a period of aridity or deadness, she holds to a knowledge of this kind contained in a set of apparently "dead and meaning less" words in the hope that "life will come back and make them live too." (402) It explores the complementary relationship between men and women, and the inescapable need for the opposite sex. It shows that being a free woman does not mean to live without men.

Ella's third attempt to being an independent lover is to live a simple life with making

stories. She spends a greater part of her time alone and searches for a story “which is already written inside her, and waiting to be written down.”(404) So Ella visits her father who keeps isolated and only communistic with God. And he makes a lot of stories. At first, the old man is reluctant to talk as usual. But Ella’s persistent questions persuade him to speak to her about his wife. Her father talks about the life between him and his wife. At last Ella finds she seems to experience her mother’s old lifestyle before. Comparing her mother’s life and her, she can understand her unconsciousness of being a free woman better. She also perceives that she has cracked up because of her conscious attempt to become something other than herself, to break her own form and go beyond her limits. With realizing it, Ella finds a new strength to cope with the fragmentation of her life and look beyond its chaos. She begins her story with “A man and a woman...Both at the end of their tether, both cracking up because of a deliberate attempt to transcend their own limits.”(411) It shows that in Ella’s unconscious feeling, she is not only fighting for her independent role as a lover but also finding out a way for it.

But Anna, as Ella’s author, discontinues the narrative because it does not come up to her ideals of love and literature. According to Freud, disorientation from reality proves to be a healing process which helps Ella in the struggling phase. The mental states, through which she passes, become instrumental in providing her with some fresh insight into herself unconsciously. And it leads to reconciliation with reality and an acceptance of life. It is not possible for earlier. In Freud’s view, the ego develops from the id and ensures that the impulses of the id can be expressed in a manner acceptable to the real world. In Anna/Ella’s cases, it is clear that their id’s impulse is satisfied through the process of delayed gratification while their superego gets satisfied too; of course the ego allows the behavior. In the process, it must be filled with strong conflicts. Ella and Anna are in the phase of self-struggling obviously.

B. Between Fact and Fiction in Writing

Anna thinks that being a writer should reflect the real things of the society and the people’s states. This is Anna’s superego in writing, but when she meets the reality, which is filled with fictional things, she finds it is too difficult to reach her aim. Especially it seems all

the readers are attracted by the fictional things. So how to deal with the relationship between her superego and the reality is a big problem. To fact or fiction in writing is a problem. According to Freud, when id and superego, or the reality and superego involve in conflicts, ego will balance them until they get balance. But in the process, it is full of warfare.

1. Anna's Defense her Value from the Social Reality

Anna feels disappointed with her inability to express the facts as mentioned in the first chapter, but she never stops finding the way out. In the process, she still tries her best to defend her value as a writer. The ego gradually works unconsciously.

The Frontiers of War is an attempt to record the real life of Anna in Africa. However, it fails to express Anna's aim at last. Ironically, it succeeds marvelously in readers' view. In Anna's heart, she hates those film-makers who want to change her novel, but on the one hand, she never refuses to meet them, it implicates that she would like to make a double-win with them. That is why she meets so many movie-makers; she feels they are so hypocritical, they never respect her own thoughts, but only to pursue of their benefit. She is struggling between her superego and the reality, her ego is finding the methods to balance them unconsciously.

At the mean time, she reads the book again, with the purpose to find what make her readers to misunderstand her works. To her surprise, although her novel is telling the truth, the negative emotion does harm her readers. She suddenly feels that is her inability to express the real personal feelings. She summarizes her writing states like this "so this is the paradox: I, Anna, reject my own 'unhealthy' art; but reject 'healthy' art..." (344). Due to her confusion, her notebooks in this phase, she usually uses plain, short, unemotional words to write down what happened in her life; Sometimes, she just records her free flow of the thoughts and feelings that come to her mind, even some symbols or marks, only because Anna is struggling to defend her value as a writer. Although Anna's superego as a writer is still placed firstly in her heart, she starts to try her best to find a way out unconsciously. In other word, she is facing the reality under the influence of her ego.

In Anna's another manuscript *The Shadow of The Third*, written down in the Yellow Notebook, she creates Ella and Paul, and would like to analyze her relationship with Michael and re-examine the quality of her life objectively, and then finds a way to solve her emotional predicament with which she is faced. But in fact, when she reads it, she is surprised to find

that the novel is not written with the natural process of her relationship with Michael, but “in terms of analysis of the laws of dissolution of the relationship between Paul and Ella.” (213) Anna, undoubtedly, once again fails to present the truth, not to mention her responsibility as a writer. It signifies that Anna fails to find her way to balance her superego and the reality. However, Anna does not give it up; she still struggles strongly to find an appropriate way to express the fact objectively through writing. In the second segment of the Blue Notebook, she writes down minute details of the facts of a single day in order to stop the falsification. But in fact it is just as Michael says: “Anna, you make up stories about life and tell them to yourself, and you don’t know what is true and what it isn’t” (310) and the unsuccessful result after her careful and painstaking record, her struggling once again leads to the subjective and groundless conclusion. Her failure is caused by her unbalanced superego and the reality. She realizes that when she starts to write, the balance between the fact and the implications of the words is changed. All the things appear before her are things that fill with “emotionalism” and “assumption.” (438) Anna realizes that “[it is] in giving her life shape and meaning, whether as fact or as fiction, she is... all falsifying it.” That means her superego as a writer with her own values is the number one when she writes something, but the reality cannot admit her does this without considering the reality. The struggling between the two aspects causes the unbalanced phenomenon.

After suffering from the inability to express the facts, Anna finally gives up writing down partly and immerses herself in pasting news cutting; all of these conceal her preference to the pure facts. But because of her African life, she is made to choose the news items about the violence, death, hatred and rioting which happened in Africa. It means that she lives in a negative frame of mind. Due to her real condition, she struggles in a state of confusion and contradiction, which prevents her from completing the responsibility of her principles as a writer.

Anna’s novel *The Shadow of the Third* is about Ella while Ella’s novel is about herself. It is easy to see their different representations about the same subject. Anna shows us her inner world by creating her protagonist, Ella, in the work. With Anna’s analysis of the motifs of her work, she comes to know that chaos, which appears in Ella’s novel, tangles with the motif of death in *The Shadow of the Third*. It vividly expresses her inner struggling:

“Death again... Death comes out of her novel and into her life. And yet death in the form of energy, for his man works like a madman, out of a furious angry compassion, this man who says he wished he were dead never rests from work for the helpless.” (196)

From Ella's attitude to death, it shows Anna's tendency when she cannot balance her superego and the reality. It also indicates that Anna is fighting for her superego firmly. If she cannot finish her value as a writer, she could die. According to Freud's theory, when one's ego cannot balance the reality and one's superego, in the process of one's struggling, one may choose kill herself in order to keep her ideal. Anna is in such state now. But at the mean time Anna comes to feel something new in her life:

“I see Ella, walking slowly about a big empty room, thinking, and waiting. I, Anna, see Ella, who is of course, Anna. But that is the point, for she is not.” (404)

Anna admits Ella is her alter ego, but at same time, she could see the difference with them, that shows Anna's defense her from becoming another one, further it shows that Anna keeps her superego strongly.

2. Anna's Defense her Value inside Communist Party

Although Anna feels hard to defend her value as a writer from the social reality, she still finds the way to express her value. So she works in a Communist publishing firm as usual. It is her unconscious attempt. She reads many publications from the Communist countries during that time, in her unconsciousness she wants to find another way to fulfill her responsibility as a writer. But the fact is that none of the works demonstrates her value as a writer. What is worse, all the writers create the works with the same tone of “self-deceptive myths of the Communist Party.” (324) just as she remarks:

Most of this writing is flat, tame, optimistic, and on a curiously jolly

note... it all comes out of the myth. But this bad, dead, banal writing is the other side of my coins. I am ashamed of the psychological impulse that created *Frontiers of War*. I have decided never to write again, if this is the emotion which must feed my writing. (327)

Although John Butt, who runs the publishing house as “an honest novel of Party life” (325), praises the stories written by the workers in the British Communist Party, but for Anna, all of the works are bad lifeless stories, which lack authenticity, genuine personal feelings and the clear characteristics. All of them are fictions not facts; all of them are just the Party’s tool to publicize its political philosophy. She once is given a novel by a faithful party member to consider for publication, which she evaluates as follows:

This novel touches reality at no point at all. It is a very accurate recreation of the self-deceptive myths of the Communist Party at this particular party time... the *Daily Worker* will praise it. (347)

It shows that Anna is not like other writers in the Communist Party, she holds her ideal deeply. It is clear that she must be struggling firmly under lots of pressures. She even tells her critics to John Butt. Of course it is impossible to gain her leader’s support. She realizes step by step that “the intellectual editors of the little magazines and the reviewers in Marxist journals are just as biased as the makers of films and television movies.”²³ But it is a pity that Anna can only protest but not change the situation by herself. Anna, who was striving to fulfill the responsibility in her writing, but the standard for writing of the Communist countries seems to be opposite with hers. This struggling makes her finally become cynical. In her eyes the Party “has been saddled with a group of dead bureaucrats who run it, and that the real work gets done in spite of the centre.” And most of the writers in the Party are only responsible for the Party, not the fact, or the social or the people.

Of course, there is another reason for Anna’s cynicism temporarily. It is her growing understanding of the formlessness of her notebooks which make her decide to record a form life. Anna, who is intelligent and thoughtful, sees what she did and felt by her notebooks; she

re-names it and saves it from chaos: "it was as if I, Anna, were nailing Anna to the page. Everyday I shaped Anna." But the result is that she does not find any shape of her life by it. She is influenced by a sense of confusion and dizziness, just as she says: "words mean nothing.... They have become....not the form into which experience is shaped, but a series of meaningless sounds" (418) From the words, we could feel Anna's strong fight with the reality, and she suffers her inability to write as she wishes. To Anna, the "loss of language" leads to the loss of her "ego"---the conscious, critical and intelligent self. Here "the loss of language" is the result of her emphasizing superego strongly. She cannot write after a long time struggling, because the gap between the superego and the reality is not narrowed but widen. So her ego cannot work properly now. After realizing this point, she starts to face her inner world and the out world objectively. How to balance the two opposite sides turns out to be the last task of Anna on her psychological journey.

C. Between Ideality and Reality in Political Belief

Although Anna feels disappointed with the Communist Party, she does not leave it; although she begins to feel that the Marxists' dreaming of a perfect world would turn into a nightmare, Anna stays in the Party due to an "incommunicable private myth": "that while most of the criticisms of the Soviet Union are true, there must be a body of people biding their time there, waiting to reverse the present process back to real socialism." (156) The myth is that only the Communist Party can improve the world; can save the poor people from the terrible world; can build a perfect world without injustice. It is Anna's superego in politics, and she holds it strong. But in reality she hesitates to trust such things after experiencing a series of striving for it. She feels so dissatisfied, confused and exhausted. Even sometimes she thinks she should leave the Party like Molly, "I would leave the Party. I wonder when, and on what issue?" (156) According to Freud's theory, when one's superego meets the reality, ego would try its best to balance them in order to stop the fight between them. Anna's hesitation to leave the Party or not is the evidence of her struggling.

1. Anna's Disturbed Belief

Molly decides to leave the Party when she experiences the Communists' dishonesty, falsehood and betrayal in person especially the disappearing of her friends. Some of Molly's

best friends suddenly 'disappear', who were sent to Czechoslovakia to work for the Community, but when she goes to the Headquarters for an answer, the key members of the Party just tell her that her friends are doing some important work for the Party secretly and there is no need to worry them totally. Molly believes the explanation deeply. But three years later, the press reveals that the men have been in Czechoslovakia prison and until now are just released. And it is evident that the British Communist key members have known it all along, they lied to Molly at the very start. So Molly feels so surprised and goes to meet the Party chief for an explanation: "All the 'villains' are dead, aren't they? Stalin and Beria...? So why are you still going on as usual?" (269) But the chief just tells Molly that all the news that suspect the Soviet Union, or those of anti-Semitism and murder of innocent people are capitalist propaganda. It is a political problem. Molly rages and says: "look, you people have got to understand something pretty soon or you'll have no one left in your Party---you've got to learn to tell the truth and stop all this hole-and-corner-conspiracy and telling lies about things." (269) But when Molly decides to quit the organization which filled with dishonesty and betray, Anna, who is still hard to leave it, because she still believes it could build a better world for all the people, says: "Why not see if things don't get better. After all, they are still cleaning up after Stalin." (268) Although Molly's leaving the Communist Party, it seems that Anna still holds her ideal strongly. However, she knows the things; she just hopes the Communist Party can finish her ideal. Anna's ego cannot balance the superego and the reality absolutely. But the thing is enough to make Anna feel terrified, because Molly is her best friend; they share most of values together. It is Molly who helps Anna take part in the Party. There is no doubt that she absolutely feels the huge pressure which makes her avoid speaking too much of the Party. So in her the Red Notebook, she just keeps the shortest words comparing to the other three notebooks.

Michael, Anna's lover once, remarks after experiencing her struggling in politics: "when you and Molly talk about leaving the Party, the suggestion always is that leaving it will lead you straight into some morass of moral turpitude. Yet the fact is that millions of human beings have left the Party (if they weren't murdered first) and they left it because they were leaving behind murderers, cynicism, horror, and betrayal. " (269) He, like Molly, leaves the Party at once after knowing the truth of the organization, and admits his loss of faith in

the Party and the unsuccessful attempt to change the world: “we tried, we did try. It didn’t come off.” (269) Michael’s words reflect Anna’s struggling vividly. Yes, Anna cannot live the Party only because she is difficult to say farewell to her ideal. In Freud’s view, Anna’s superego in politics takes up all of her heart. Her ego’s function cannot work properly.

After the leaving Party of Molly and Michael, Anna comes to feel more and more confused when facing her ideal and the reality. But till now, she can not put her earlier faith in the bright future of mankind and the world with cruel reality, which is filled with torture, murder, betrayal...in the Communist countries like the Soviet Union, China, and Poland..., together. She is confused by her psychic reality and the true reality.

When sometimes Anna’s thought of leaving the Party comes into her, a fantastic dream occurs that night. The dream is about a huge web of fabric, it looks undoubtedly nice. Pictures of the myths of mankind cover it. There are many “subtle and fantastic colors” (270) in the material. A variegated and glowing redness gradually spreads all the web of fabric, like the map of the Soviet Union, starts to spread out to such countries like China, Hungary and Poland. Anna just finds herself stand in the space and watch the fabric turning, “wearing shades of red for the communist countries, and a patchwork of colors for the rest of the world.” (270) It seems like a scene of unspeakable beauty, it makes Anna feel a boundless joy.

The fabric, which stands for the unity and the wholeness, disappears. In Anna’s heart she is eager to find a way to change the world, to balance her superego and the reality, she is struggling painfully. Although she would like to leave the Party, we can see her hope for the Party now, she still hopes that the Party can save the world one country by one country. She wishes all countries of the world, represented by different colors, can melt and flow into each other so that “the world becomes whole, with a color she never sees in her life”. (299) According to Freud, dream can reflect people’s psyche; it is the people’s thoughts in sleep. So in some part, her superego still governs herself, even facing the cruel society. That is why her struggling goes on.

2. Anna’s Hesitation state to Communist Party

During the period of Anna as an editor in the Communist Party, she finds that all the meetings are formalities, for example, when Anna and all the other people think one book is

no need to publish while the leader, Butte, thinks it should be published and shouts: “publish and be damned!” The leader’s violently reaction shocks Anna, and her superego for the Party is shattered partly. And at the meantime, Anna feels ashamed of the declining values of the Communist Party. She reaches the conclusion that there is only centralism but no democracy in it. She wants to leave the Party again.

At meantime Anna realizes that she does not reach the purpose for joining the Party: “Not for the first time in my life I realize I have spent weeks and months in frenzied political activity and have achieved absolutely nothing. More that I might have foreseen it would achieve nothing.” (394) From this point, it is easy to see Anna feels ashamed because she was so naïve that she believed in the Party without any doubt before. Only because she does not want to give up her faith in Communist Party, which is why she is easily inspired by the belief to the Party, when facing all the evidences Anna’s superego comes to face the reality objectively unconsciously.

In the third segment of the Red Notebook, Anna records a short-lived renewal of her hope for the Communist Party. Between 1953, after Stalin’s death, and before the twentieth congress of the Russian Communist Party, a lot of people, who believes or once believed in Communist meet together in London, they want to take stock of the true situation and to re-think the worldwide socialism position in Britain, and even in the Russia. They discuss it freely and admit the true problems which were impossible before then. They even make a plan about how to stop the bad things happening. Anna feels that she is again among the people who are filled with excitement and purpose; she is so confident that this time the Party will make the world better and save all the poor people. In a word, it will complete its task as it promises. It shows that Anna’s hope for the Party and her superego governs the reality again. However, not long before she is overwhelmed by dissatisfied and disappointed feeling. Because almost all the people just conclude their faulty but never put the true experiment into practice. It is an empty again. It proves that it is a naive political action, and it again proves Anna is struggling for her superego.

Look at the Red Notebook, all of the words filled with hesitant words; it is clear that there are some signs of Anna’s struggling. It seems that the idea of hesitant attitude to the Party always haunts her mind. Just as one day she says:

About the C.P. --- I swing from fear and hatred of it to a desperate
cling to it. (226)

From these words, we know Anna hates the Party sometimes because the Party is not nice as its publication, and in fact "It went wrong, could not prevent itself from dividing and sub-dividing, like all the other religions, into smaller and smaller chapels, sects and creeds." (14) Anna's superego in politics cannot come true. But at same time, she clings to it, because she protects her ideal strongly. She wishes some day her ideal can be achieved with Communist philosophy.

In this stage, Anna finds that it is hard to separate the notebooks to record her life, and keep them separately: her thoughts on art should have been recorded in the Black Notebook but in fact they were recorded in the Yellow Notebook later; her political life and some meetings about her political are recorded in the Blue Notebook, but not the Red Notebook. All of these implicates that Anna is struggling between her superego and the reality, and she becomes to face the reality party unconsciously. For Anna now, it is a critical phase, the self-saving phase is coming which could solve all her mental problems.

Chapter Three Anna's Self-Saving Phase

When people's id, ego and superego are unbalanced, it can be controlled with defense mechanism. It is just like Freud's interesting metaphor: the id is a horse; the ego is the coachman and the ego can decide the direction towards which the house goes. The coachman takes charge of driving the horse; but the horse may not obey the order, so the two may fight with each other until one of them gives in the other. Defense mechanism is a series of efforts in order to recover the balanced state.

During a long time of struggling, Anna is in a state of chaos. She is controlled by the irrational forces of her psyche. She cannot overcome her painful, chaotic spirit state totally, just as we mentioned above, she is just swaying between her unbalanced superego and the reality. But she, of course, will not give in such state. She comes to the phase of self-saving with Saul's impact, support, help and her self's efforts mainly. In Freud's view, when people's psyche is on the edge of totally breaking down, the defense mechanism works. Firstly it is the anxiety unconsciously, and then it could build one's new healthy self unconsciously and then consciously.

A. Being a "Free Woman" in Emotion

"Free woman", is the theme of Doris Lessing's book. At first, Anna and most women think that to be a free woman means one could emancipate from her marriage freely, choose her life freely, and take part in the many social activities freely. But after experiencing all these, Anna does not feel free, but falls into self-splitting and self-struggling painfully. According to Freud's view, it shows one's self is unhealthy one, namely the id, ego and superego are unbalanced. Anna starts to think about what is wrong with her identity as a "free woman".

After a long time of struggling, Anna gradually finds her healthy self in emotion again: a true free woman: as a lover, she rebuilds a harmonious relationship with men; as a mother, she becomes a friend. According to Freud, the healthy "self" can deal with the pressure and satisfy the request of reality and the social properly. From this point, we know Anna's self-saving is successful. Of course Anna couldn't succeed without Tom Matholong's lead and Saul's impact. In the process, the identification is a key method, according to Freud, in

the process of defense mechanism, identification, namely one makes use of imitating others to balance the unbalanced id, ego and superego, works totally in Anna.

1. Tom Mathlong's lead and Saul's Impact

In Anna's journey to find her new healthy self as a woman, it is easy to see that men are the key part for Anna, especially Saul. According to Freud's view, Tom Mathlong's function is "as if identification", which one takes the advantage of Symbiosis to share an ideal person's thing. But it is momentary, or called "pseudo identification". Saul's function is "identification with aggressor", which one copy the aggressor in order to overcome one's fear to the aggressor.

In order to step out the self-struggling state Anna is in and then finds a healthy self unconsciously as a woman, Anna fights by all the possible means to "conjure and claim for herself the spirit of Tom Mathlong."²⁴ Tom Mathlong is an African American nationalist in white-occupied territory. He fights for the African revolutionary cause all the time, and so he is an image that Anna would like to be.

Because this figure, unlike all the others, had a quality of detachment. He was the man who performed actions, played roles, which he believed to be necessary for the good of others, even while he preserved an ironic doubt about the results of his actions. (558)

Anna would like to set off her enthusiasm as a woman by looking back the sober-headed character and then find the spirit of inflexible will which is showed by Mathlong. His attitude stands for a point of balance that she tries to gain. It is a pity that no matter how Anna imagines all the scenes related with Mathlong, she still fails to balance her id and her superego in emotion. On the contrary, the image of Charlie Themba comes up in her mind that holds an opposite kind of character to Mathlong's. Charlie Themba is full of fantasy, irascibility and aggression. He pays close attention to be promoted and spends much time on getting the political power when he is a nationalist, who should fight against the racial oppression. At first he is unable to get an ideological level of detachment or stick to his cause in difficult situations, and then he absolutely gives in the external pressure and even becomes a "mad and paranoid" person. His life is full of hatred and cynicism. He is the very

right-minded person who cannot stand the social and mental pressures and then loses his idealism and psychic balance. Anna cannot feel the spirit of Mathlong for a longer time, she says desperately:

I was not Mr. Mathlong at all, but the mad Charlie Themba. I became him. It was very easy to be Charlie Themba. It was as if he stood there slightly to one side of me, but part of me, his small spiky dark figure, and his small, intelligent, hotly indignant face looking at me. Then he melted into me. (554)

From these words, it is clear that Anna would like to become Tom Mathlong through imagining his characters and copy his behavior. According to Freud, there are three levels of identification: the first is to identify with whom you want to be; it is to “mould a person own ego after the fashion of the one that has been taken as a model”²⁵ the second is to identify with whom you want to have: in this state, “the object-choice is turned back into identification---the ego assumes the characteristics of the object”²⁶; the third is to identify with those people who share common qualities with you. People have the habit of “putting oneself into the same situation” and of course it is a kind of “mental infection”. Although Anna’s desire to becoming Tom Mathlong is temporary, it is a necessary step for her self-saving according to Freud’s view. After experiencing Tom Mathlong’s “as if identification”, the balancing Anna as a woman is coming with Saul’s impact function.

Saul Green is an American leftist, who was expelled from the Communist Party for “being pre-maturely anti-Stalinist.” (490) and what is worse, he was put into the blacklist in Hollywood due to being a Communist. Because he is short in money, while Anna lives alone in a big house, after Molly’s request, Anna agrees to keep him in her house for a time unwilling. So Anna treats him as an aggressor sometimes. When Anna sees Saul, it looks that he is very sick physically and mentally. But from his broad shoulders, Anna learns that he was a strong man, only because of his illness, he loses a lot of his weight now, that’s why his clothes look all too big for him. When he is sleeping, his body would become as cold as dead. Even he is often awaked up by nightmares just as Anna undoubtedly. He is suffering serious

mental problems. When Anna sees his behavior, it makes her see herself totally. Both Saul and Anna are struggling painfully. They share the same qualities. Saul is just like Anna's mirror. Firstly, he is too forgetful to remember anything, and does not have sense of time. He often takes a week as two days, or several minutes as hours. For example, he can forget what he was just talking about with Anna, when Anna tells him his ideas, he looks too surprised to believe, because it seems Anna could read his ideas, in fact all the things are told by him. Secondly, when he talks with Anna, it seems he can show different people, in another word, he is composed of several different people in a few minutes. When he speaks of women, it seems some intelligent thoughts come into him. Even he can tell Anna's characters correctly, which makes her astonished, at the mean time, Anna dislikes him because she thinks he is an aggressor. But sometimes it seems that he hates Anna, even would like to hit her. So the two people are just like mirrors to each other in some points. According to Freud's theory, Anna is experiencing her last level for identification as a true free woman.

Therefore, Anna feels that she is made up by several people too. It is just like Freud's view, Anna undoubtedly looks Saul as an object while an aggressor, and so it is easy for her to copy her behaviors. In fact, it is Saul's show which makes Anna find her problems. According to Freud's theory, such case is identification with aggressor. But of course, Anna, herself, does not realize it, she just thinks she develops some personalities in response with Saul's multiple personalities.

“What strange was, that the man who had said no, defending his freedom, and the man who said, pleading, it does not mean anything, were two men.... Then a third man said, brotherly and affectionate: ‘Go to sleep now’... I went to sleep, in obedience to this thirdly 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!’” (562)

This shows that there are three different personalities in Saul: defending his freedom from women; pleading and brother-like. In order to match with the three different

personalities, Anna develops three corresponding personalities: a snubbed woman in love; a detached sardonic woman and an obedient child. Through this way, Anna for the first time finds other Annas exist: Anna is not a jealous woman, but when she meets Saul, she acts just like a jealous woman unconsciously. She speaks like a crazy woman to Saul, even quarrels with him violently. At last she even reads his diaries and private letters without his agreement. All of these strange behaviors make her astonished too: "I am mad, obsessed with a cold jealousy which I have never experienced before." (576) Clearly, now Anna is near mad, which is the pre-condition for her balance, according to Freud's view.

Saul is just like an aggressor to Anna while she is attracted by him. Anna sometimes feels that Saul is hostile to her. Anna criticizes Saul's attitude to sex, because in Anna's opinion, if a person talks about getting laid, or say abroad, a lay, or even butts, boobs, one cannot have a healthy attitude to sex, Anna further says: "no wonder the bloody Americans are all in trouble about their bloody sex lives." (490) The opposite attitudes to sex provoke an antagonism between the man and the woman: "His eyes gleamed with hostility. And I was full of hostility. Something I've been feeling for days boiled up." (490) But on the other hand, it is their sexual involvement that leads to an obvious change in them. It makes them release from the tensional and anxious struggling. When Saul accuses Anna of jealousy and spying, and blames her, because he believes that Anna is using of him to create a delusion of happiness while Anna blames him for his infidelity. Then they quarrel and fight with each other violently. They even indulge in hard, cold sex-war with deep hatred with each other. Their room becomes the battleground, and they play every imaginable woman-man roles without any disguise. When they become tired of all of these, they stop fighting and begin to talk something peacefully and intelligently. Through a 'marathon' of anger, hostility, jealousy, Anna slowly recognizes her new healthy self as a free woman. The unconscious becomes the conscious.

2. Anna's Harmonious Relationship with Men and her Child

Free woman means one should be independent, should respect others and should harmony one's roles. With the help of Tom Matholong and the impact of Saul, Anna starts to build her harmonious relationship with men and her child. That means now Anna's ego can solve all the problems between her id and her superego as a woman.

Now Anna gets to balance in her heart as a woman, so it is time for her to start to face the reality of the world and the people. And then she starts to look back her two roles as mother and lover. She finds that no matter her dedicated role as a mother or her whole heart role as a lover, her purpose is to love them and then to be loved by them, but the result turned to be totally wrong. That's why she holds the two roles strongly. The stronger she holds the worse it becomes. "Love" seems become a difficult thing for Anna, because she cannot find the way to express it properly before. But now she knows.

Anna can live with her lover harmoniously. As we know, Anna once oppressed herself in order to keep Michael, or enjoyed her physical pleasure only but was dominated spiritually and emotionally by men. She also realizes that the physical pleasure is short; her whole-heart devotion to Michael is an example. Now she knows that she will build a harmonious relation with men. She will not limit men to marry her or not; she will not depend on men totally; she will not live with attention to far from men. As a free woman, Anna admits herself as a woman firstly, then she should accept her id for enjoying the physical pleasure, however, at the mean time, she also should have emotional communication with her lover. Secondly it is evidently wrong to separate one's physical pleasure and mental needs. Anna knows she will not find a lover only for physical pleasure or a perfect man as her imaginary one. At last she works for a counselor about marriage. It shows that she can tell something about her understanding for the women who are still struggling. This new understanding makes Anna more mature and takes her into a new stage. It reflects on her different attitudes when facing the coming parting with her two lovers. Michael's leaving led her to the verge of breaking down, while presenting Saul's leaving, although she feels a little sad, but she soon finds that it is common and then decides to unite herself into one notebook to seek her meaningful life continually.

Janet, Anna's only daughter and her last emotional dependence, once Janet's wanting to leave Anna made her confused, but now when she looks back this matter, Anna for the first time knows that it is a right decision for Janet. And she also understands much better why Janet would like to leave, because Janet was eager to find her own life just like Anna herself. The complaining about Janet's leaving now becomes fully understanding and supporting. Anna, herself, once knows that as an independent woman, one should not depend on anyone

else. One should depend on herself. One should find her own way to make a wonderful life but not an independent, confused life. Anna is Tom's spiritual mother, after his unsuccessful suicide, he takes part in the Communist Party activities, Molly does not prevent him from doing it as she did before, because Anna tells Molly, as a mother, we should respect them to choose their life. It shows that as a mother, Anna can know how to be a friendly and helpful one.

B. Being a "Boulder-Pusher" in Writing

Anna is struggling to identify her self as a writer with her own value, in the midst of the four notebooks; she gives up her attempt at segmentation and decides to put the whole of herself in a single, golden colored notebook. The fifth notebook holds the key to her recovery and renascence in writing. Out of the fragments of the four notebooks is born something new: the single golden notebook which is written by both Anna and Saul. It shows as a writer, Anna gets somewhere and begins to fulfill her responsibility as a "boulder-pusher". According to Freud's defensive mechanism, the sources of dreams are "wish in current life", which mean ideas or emotion that hide in the corner of somebody or can be regarded as the source of dream. There are symbolisms in dreams and all the symbolisms reflect the dreamer's inner world. It shows the person's true thought. In the journey of gaining her identification as a "boulder-pusher" in writing, Anna experiences many dreams with Saul's guidance. All of the dreams make Anna realize her healthy self in writing.

1. Anna's Dreams with Mrs. Marx's Help and Saul's Guidance

Mrs. Marx is Anna's psychoanalyst. With her help Anna can realize the source of her fears and the lack of feeling and even learns that how to get enlightenment from all of her dreams. After knowing Anna's fear for writing, Mrs. Marx deems that her problems lie in her "writer block." Therefore if Anna continues to write, her problem could be solved. But Anna is suffered with the inability to express life through words on papers. So she loses the confidence in writing. In Mrs. Marx's opinion, creative elements exist in the destructive forces. She tells Anna to "name" the things which appear in her dreams to find their positive indications. With this implicit function Anna reaches somewhere when she realizes "what is happening is something new in her [Anna herself] life" (465) And then she reinvigorates

herself and says to herself: "I am Anna Wulf, this is me, Anna, and I'm happy." (298) That is why Anna thanks Mrs. Marx so much, when she talks about her with Molly: "I'm sure I'd never have topped with what I've had to cope with without her." (5)

From the fifth notebook, it is easy to see the process of Anna's continued self-probing. In this period, Anna learns to face the reality objectively by dreams with Saul's guidance. And she knows the meanings of the dreams with the help of Mrs. Marx. All the dreams are just like films for Anna. And the films are controlled by a projectionist. Gradually Anna knows the projectionist is Saul. In this point, Saul is Anna's guider.

Anna dreams that she is lying on the surface of water and starts to sink gradually without any intention of struggling in order to survive. A man stands besides her, and inspires her to fly. Although at that time, Anna does not know who he is, she does as he tells her. So Anna till now can look back what she did before objectively. From these memories, Anna knows a lot.

[As he tells me]I had to name the frightening things, over and over,
in a terrible litany; ... I would have to 'name' them in a different way, and
that was why the controlling personality was forcing me back. (576)

The man besides Anna, there is no doubt it is the symbol of Saul, he leads Anna to look back her experiences. In all her recalling the past from the different perspective, she, at the first time, feels it is so different and fresh and wonderful with 'naming' the old things. It is a new meaning in all the things that she faces:

The pattern of my life had given emphasis, were now slipping past,
fast and unimportant. The group under the gum-trees, for instance ... or Ella
wanting death in the aero plane, or the pigeons falling to Paul's rifle---all
these had gone... had given place to what was really important. (593)

The feeling of nostalgia and disillusionment in African disappears which she cannot get rid of for a long time. It is a key point for Anna to get different meanings from the same scene and realize the things that she ignored before. It means that she comes to accept the reality

that she avoided before and observe the things from different viewpoints and make all the things together. At last she can accept their complexity, even opposite, instead of regarding them as unrelated single aspects: “the film was now beyond my experience, beyond Ella’s, beyond the notebooks, because there was a fusion; and instead of seeing separate scenes, people, faces, movements, glances, they were all together.” (593) In Freud’s view, dreams as a tool could satisfy one’s will and they are part of defense mechanism. In order to gain a new healthy self, obviously Anna defends herself from going breakdown with her dreams and further she gains insight from the symbolism of the dreams.

In her another dream, Anna dreams two men who are identical but separate from each other, are fighting ‘a silent duel of wills’ for inclusion into it. One of them is Paul Tanner, the other is Michael. However they come to merge with one another and become a different new person. This new man, who is stronger and larger than both, suggests Anna not to give in the “writer block” because her work is not useless: “we are not the failures we think we are. We spend our lives fighting to get people very slightly less stupid than we are to accept truths that the great men have always known.” (537) Having told her of the goal of her life, the voice fades and the dream changes with it. The “new man” is Saul; it is Saul’s symbolization in the dream. According to Freud, symbolization is language of unconsciousness. It shows Anna starts to realize her responsibility as a common person under Saul’s guidance.

With such realization, Anna goes on with her dream under Saul’s control; she attempts to re-write the story of June Boothby in a slightly altered style. Words start to flow from her pen at great speed but she is soon surprised to notice the insipidity of her writing: “I was in tears of frustration as I wrote in the style of the most insipid coy woman’s magazine.” (538) But suddenly Anna hears Saul’s laugh. Anna wakes from the terrible feeling; she decides to make a peace dialogue with Saul. Here Saul laughs Anna’s “slightly veering style”. It means that Anna should change her style totally. Because after the crazy sex war with each other (mentioned in the first section of chapter three), they can frankly talk now. It is the first time that Anna admits her failure as a writer after Saul’s outpouring his frustration. Saul tells Anna that both of them will be “boulder-pushers”; they will take upon themselves the onerous task of raising people’s consciousness and liberating them from stupidity and fear. After hearing such words in person, Anna’s unconscious realization to be a “boulder pusher” comes to be

conscious.

Later, when Anna falls asleep, the dream starts by the projectionist—Saul. It is the same set of dreams before but they are more realistic now. The projectionist slows down the films occasionally and directs her attention to the details of scenes and characters which she has ignored fully as unimportant before. With the re-examination, Anna's emphasis is shifted: "I realized that all the things to which I had given emphasis, were now slipping past, fast and unimportant." (550) The things that she recorded in the notebooks disappears, the really important things in real life take the place of them: Willi, looking hurt at Anna flirting with Paul; or Paul Tanner, returning home from Ella's house in the early morning and meeting his wife's eyes. Anna learns that she has not paid attention to these people or their small painful courage, but high-lighted only the "heroic" and the "beautiful", because she is unwilling to accept "the injustice and cruelty". (551) Which lie at the root of their lives which causes her denying their "small endurance which is bigger than anything." (551)

At this stage of her self-illumination, the film begins to run very fast, blurring all differences and divisions. The scenes and the characters from the four notebooks merge with one another just like form gives way to formlessness and compartmentalization is replaced by fusion. This breaking down of divisions that leads to synthesis is, in Anna's view, a symptom not of any psychological or ideological disorder but of her personal liberation. She is released from her conventional modes of thinking and behavior. She breaks through the artificial categories and the false patterns which she had imposed on her life. Her inner self dismisses all dichotomies and breaks free from self-struggling to a state of equilibrium. Her self-splitting is healed and the discovery of new healthy self offers her a hope of transformation absolutely in writing.

2. The Disappearing of "Writer Block"

Anna now comes to the state of equilibrium, she can face her writer block objectively, and through her re-thinking all of her dreams, she reaches the conclusion, to be a "boulder-pusher" is her responsibility as a writer.

The image of "new person" in her dream (we mentioned above) shows that in Anna's heart, she has got rid of the chaos and nihilism and finds the way to create the ordered life. Now she can regard life from another perspective; she can accept her role as an ordinary

person; she can take her responsibility to the society on. But for her what is her responsibility to the society is another question to rethink. With it Anna starts to think her writing, anyway her first job is to write something.

Words. Words. I play with words. Hoping that some combination,
even a chance combination, will say what I want.... (592)

Anna once rejects the chaos that exist in her life, and tries to create an ordered life through words, but only then she totally knows that absolute objectivity is impossible, and her extreme ideals for writing to get the fact and her single observing ways prevent her from creating an ordered life with all the chaos.

Firstly under the new person's (Saul's) guidance, Anna knows that clearly the reality is "a blend of good and the bad, of truth and fiction."²⁷ It cannot be changed by anyone. As an ordinary person who lives in the chaotic environment, one should face the true reality firstly and then live one's life with it; it is unlikely to take part in a heroic cause, so one should do himself, not any kind of heroes. Anna admits her superego is too perfect to exist because it does not consider of the reality. Till now, Anna's ego works to balance her superego and the reality properly.

As a writer, Anna should not yield to the chaos or escape the truth by creating a false pattern. But she should admit the opposite qualities in things, and recognize the unity of fact and fiction, life and art, truth and false. Therefore, a writer should feel the true life and then reveal it by writing completely, but not to divide them into isolated aspects. Of course, her readers have the right to make it out, that means the readers can have their own understandings about her work, maybe it is various from her intension, but it is not wrong. Because everyone's id, ego and superego are different, so when everyone meets the same thing, they may have different feelings and different opinions, it is common. And then Anna starts to distinguish and name all the things that emerge in her works. For the first time Anna realizes that all of them are false because "the material had been ordered by me to fit what I knew." (579) It is not until now Anna gets a state of balance between the reality and her artistic creation, and gets an agreement between her ideal and the society, and gets

somewhere for her observation. She, now, overcomes her “writer block”. Anna makes her creativity get somewhere; she is eager to write again and begin to create Ella with a positive attitude.

I had not thought about Ella for some time, and I realized that of course she had changed in the interval; she would have become more defensive... (595)

The fact that Anna recreates Ella shows that Anna has stepped out of the muddle of her writer block, and she gets a new understanding in writing and due to the new understanding, she can take on her responsibility of revealing life by words as a writer. And her recreation of Ella shows Anna’s eagerness for the active life and her pursuing for meaningful life by art and then she can achieve her principle as a writer --- a moral message through writing. It is a potent evidence to show us Anna’s new rebirth on writing.

The Free Women is Anna’s first complete work after releasing from fragmentation and the writer block. It is a modest and conventional novel of manners which positively reshapes her fractured experience in the notebooks and provides a structural frame to the entire narrative. With renewed confidence and energy she takes upon herself the burden of re-creating order and meaning out of the chaos she has gone through, and succeeds in composing “a book powered with an intellectual or moral passion”.(76) It is potent enough to herald a new attitude to life.

C. Going to Be a Laborite in Politics

When Anna is struggling whether leaves the Party or not, Saul comes into her life. In the period of living with him, Anna gradually realizes that there exist opposite aspects in everything everywhere. So it is normal to have bad aspects in Communist Party. There is no perfect Party in the world. She learns her emphasis to her ideal but without thinking the reality. In the process of finding her new healthy self in politics, Anna finally leaves the British Communist Party and comes to be a laborite. According to Freud’s view, besides dreams Anna uses the intellectualization, which is a better way of defense mechanism. It can

make people cancel his/her anxiety which is caused by the conflicts. It is a wonderful way to defense oneself, because one can get new logic from the confused things just through re-thinking them with reason.

1. Leaving the British Communist Party with Saul's Help

Since Saul came into Anna's life, she has found that in his body there are two opposite characters, such as destruction and creation, cruelty and kindness, inhibition and indulgency, intimacy and estrangement, quiet and violence. Saul lets himself shift freely and uncontrollably from one role to another or from one emotion to another or from one thinking perspective to another. So Anna is forced into "the chaos of a personality beset by contradictory drives and contradictory perceptions"²⁸ by living with Saul. And further she finds that there are also two opposite forces in and around her life too. She can even find her evil side as well as in others. She now realizes that in her dream the malicious male-female dwarf figure, stands for evil, is herself.

I dreamed the dream. This time there was no disguise anywhere. I was
the malicious male-female dwarf figure. (594)

Having accepted the co-existence of opposite aspects in everything everywhere, Anna feels much at peace and starts to re-deem her belief in politics. With Saul's guidance, Anna faces the Party's reality now. When they exchange their views about the state of Communism in Europe, the defeat and fragmentation of the socialist movement all over the world, Saul tells Anna how the entire American intelligentsias were forced to adopt anti-communist attitudes by McCarthy's witch-hunt. They feel dismayed at the dismal condition of democracy. Anna thinks that the numbers who are prepared to fight for the truth with Communist rules have alarmingly dwindled. Anna even says, "very few people have guts, the kind of guts on which a real democracy has to depend. Without such people who hold that sort of guts a free society dies or cannot be born". (496)

Anna's another dream shows her awaking from her struggling fully. It is about a tiger in a cage which imprisons Anna and Saul. The tiger stands for Saul. Tiger is a typical image in traditional literature, implying the inner vitality and opposites. As we know, Anna projects her

condition onto Saul because they both experience of self-splitting and self-struggling. In the dream Anna fears the tiger's frightening side at first. When she realizes the tiger's gentle side, it is no longer a threat to her; and it has no longer the power to hurt her. It means that once Anna realizes the opposites clearly, the negative force is transformed into a positive and creative power. Finally Anna flies out of the struggling state with Saul. The flying suggests her rebirth after self-splitting. Anna begins to reshape her past which leads her to another dream: Anna's revisit to Mashopi Hotel. There she sees: "the hotel building seemed to have exploded in a dancing whirling cloud of white petals or wings, millions of white butterflies had chosen the building to alight on. It looked like a white flower opening slowly, under the deep steamy blue sky. We were looking at the explosion of hydrogen bomb, and a white flower unfolded under the blue sky in such a perfection of puffs, folds and eddying shapes that we could not move, although we knew we were menaced by it. It was unbelievably beautiful, the shape of death." The image of bomb explosion unfolds to us the union of life and death. New birth should be preceded by destruction which is a way to prevent rigidity and which makes it possible to create a different shape for the future. It comes up to Freud's theory: conflicts are the pre-condition to be whole again.

As for politics, Anna admits that the Communist Party has collapsed, the international Communism with its tenets of responsibility for everything, truth against lies and courage against odds has been killed by Stalinism in her eyes. So she decides to leave the Party peacefully. It is written in her notebook: "I'm leaving the Party. It's a stage of my life finished. And what next? I'm going out, willing it, into something new, and I've got to. I am shedding a skin, or being born again." (315) From these words and her peaceful attitudes to the politics, we can see her reasonable thinking. There is no doubt that she is in the balanced state now. And she acknowledges the valuable lessons she received from the fight in politics. For Anna, although she leaves the Communist Party, she cannot give up her ideal; she just admits her failure to better the people; she just realizes the impossibility for Communist Party to finish its promises; she just learns that she should not adore any Party blindly, because all of them are just attempts. So it is possible for her to continue her effort for her ideal reasonably.

2. Anna's Tendency to be a Laborite

After leaving the Communist Party, Anna continues her re-thinking about her politics

belief. With her more and more rational realization, Anna gets more knowledge. It is the practice of the Freud's theory of intellectualization.

Anna learns that in order to fight the evil factors, one needs more courage and endurance. That means in the course of fighting, one may meet many failures. But if one holds his/her courage and endurance stronger, it is possible to get somewhere. Of course, this courage and endurance are different from the heroic ones. They are smaller and more painful, yet they are more powerful than anything. It is just like the little grass that stands out of the ruin strongly. And it even can lead people to accept the world as it is, filled with injustice and cruelty. Just as Anna now, she is a non-party personage, a common person, but it does not mean she cannot work for the people's improvement. On the contrary, she can make the many people less stupid. It is just as Saul tells her, as a woman intellectual, she spend her lives fighting to get people a little clever. It is her job to tell the people the truth. Maybe it is just a little, but it is not unsuccessful. And the world relies on such people; their efforts are worthy to respect. It is useful.

With Saul's help, Anna realizes that she is not struggling alone; there are a lot of people, who are like Anna and Saul, are working with them enjoying the same task. Although their achievement is too small maybe, they are success, and their efforts are necessary and relied because they are intellectuals, knowing the truth. So it is their duty to tell the truth to more masses in the world. Of course, in the process of fighting for their ideal with courage and endurance, they also should believe their ideal strongly: the world is going to be changed at last. It is just like Anna says, "I was thinking that quite possibly marvelous, generous things we walk side by side with in our imaginations could come in existence, simply because we need them." (647) It is similar with Saul's words, "If we don't believe the things we put on our agendas will come true for us, then there is no hope for us. We are going to be saved by what we seriously put on our agendas." (638) With Saul's help, Anna gains her balance again, and they reaches their collusion that both of them will go on fighting for their ideal in politics. It is clear that their fighting now is more reasonable. Their ego can satisfy their ideal while considering the reality. Saul wants to leave for America after Anna's self-saving. Before his departure, he tells Anna that they are part of a team consisting of new individuals scattered all over the world who will not yield the reality or their temporary failures. Anna feels Saul is

like her brother, “I felt towards him as if he were my brother, as if, like a brother, it wouldn’t matter how we strayed from each other, how far apart we were, we would always be flesh of one flesh, and think each other’s thoughts.”(556) Saul confirms Anna’s feeling and tells her, there are a lot of people, who are fighting just them, in the world, although they do not know each other’s name, they are a team. And what is important they will go on fighting.

After Saul’s leaving, Anna makes her mind to join the Labor Party to continue her fighting for bettering the world. And she is going to teach a night class for delinquent kids. It means as long as Anna’s life is going on, her efforts to change the world are going on too; her fighting for bettering the people are continuing forever.

Conclusion

The Golden Notebook shows the readers a woman's psychological process, that is, from self-splitting to self-saving. It points out the people are easy to get lost in the unbalanced id, ego, and superego in the cruel reality. If a person wants to reach equilibrium or healthy self, to try to achieve the balanced personality state and finally get a new identification is a necessity.

The theme of the novel is about seeking the modern women's identification from a series of breakdowns, as Irving Howe comments: "*The Golden Notebook* moves with the beat of our time, and it is true."²⁹ In the process, Anna struggles between id, ego, superego, and even with the reality. Finally she fulfills the assimilation of her negative self, and breaks out of the closed circle of her emotionally blocked personality. In order to achieve a balanced personality and create an ordered life, Anna once compartmentalized her life into four different notebooks; pursued the Communist Party and soaked a wonderful relationship with her lover. But all of the ways she tried make her state worse. And the larger distance between her ideal and the reality gets her feel desperate. So in her every notebook, we can see a confused, frustrated and contradictory Anna easily. After meeting Saul, she totally falls into the state of disintegration which is necessary for her wholeness again. Her experience with Saul further forces her into a spiritual breakdown and at the mean time Anna also gets a new understanding of herself as well as life. In the process she also gets an insight with the male-female relationships and her duty for the society. And then she starts to create her work with the help of Saul. The Golden Notebook is an obviously evidence of her new understanding for the world and of the restoration of her creativity. It also marks that Anna now can try her best to push the boulder, even she might not see any result in all her life, she will not give it up.

Anna resembles Freud's structural theory of personality and defense mechanism from her self-splitting to self-saving. Freud's theory provides a useful model to understand the dynamic processes of her psyche.

This dissertation aims to reconstruct the subject development of Anna. Firstly, Anna becomes self-splitting due to her unbalanced id and superego as woman, her unbalanced

superego and reality as a writer, and her unbalance superego and reality as a Communist Party Number. In this state, Anna feels so frustrated with all of her roles' failure. She even separates her dairy into four, recording her four aspects life separately.

According to Freud's structural theory of personality, when a person falls into the state unbalanced, one does not accept it passively. He must hold his ideal or superego strongly. But the ego as a problem-solver cannot balance the contradictory sides temporarily. So the person has to struggle between the incompatible factors. Anna practices with Freud's theory. For Anna, she struggles painfully. But in this state, Anna feels something new in her self unconsciously. It is the pre-symptom of her self-saving.

At last, Anna gets her new identification: a free woman in emotion; a boulder-pusher in writing and a laborite in politics. Of course, in this process, she experiences more. All of her experiences and efforts are in harmony with Freud's theory. According to his view, when the person realizes his/her struggling, she feels her anxiety firstly and then starts his/her defense mechanism. As for Anna, she gradually uses identification and dreams to make herself awake. Then the ego works to balance the incompatible factors till gets balanced state. Of course, Saul is key factor for Anna's saving. In the process of Anna's self-saving, we could see Saul's function in every aspect.

Unquestionably, Doris Lessing is one of the novelists with most original and exploring spirituality in the modern world. The theme of *The Golden Notebook* is profound indeed. Generally speaking, it discusses the relationship women-men, the relationship between her inner self and society and how to balance the psyche.

Anna's faith is Doris Lessing's faith. For Lessing, one person can set up her new way of life and business after accepting and living with the reality instead of making one artificially. And a disintegrated mind can lastly get whole. And it is hardly to see that one holes a hope for the future of human in contemporary literature. Doris Lessing believes that breakdown is "a way of self-healing, of the inner self's dismissing false dichotomies and divisions," (XIV) In the course, one's splitting state can be absolutely cured and got further rebirth. In Lessing's opinion, breakdown is not only a normal reaction to the bad world but also a necessary step for one's self-understanding. Anna gets a new healthy self with the fragmented structure of the Golden Notebook. So it is just as Frederick R. Karl remarks: "[she is] not with the later

novelists who have taken patterns of fragmentation for granted.”³⁰ In this sense, she is among “the nineteenth-century novelists whose protagonists are themselves piecing together fragments of experience and attempting to derive some unity.”³¹ With the time past, the book stands out during millions books and examination from both critics and readers. Doris Lessing reflects truthfully people’s living condition and their spiritual world; it leads the readers’ deep-going reflections. Undoubtedly she is one of the novelists who own the spirit of creating and exploring. Just as Harold Bloom puts, “[She is] very much a representative writer for our time, she has the spirit, if not the style, of the age.”³²

The significance of Lessing’s *The Golden Notebook* is that it reaches beyond the unbalanced personality; it explores the possibility of self-saving after one’s self-splitting. That is one of the reasons why the masterpiece attracts so many attentions. Freud’s theories proved an enlightening perspective for us to understand Anna’s psyche. Especially when some writers believe that the world is ridiculous and the life is meaningless, Anna’s spiritual process, in particular, her recovering result written by Doris Lessing shows its unique significance in modern societies.

Notes

All numerals in round brackets in this paper are references to the numbered pages in *The Golden Notebook* (Lessing, Doris. *The Golden Notebook*. New York: Harper Collins Publishers, Inc., 1994)

1. Doris Lessing, *Review of The Four-Gated city*, Anonymous, “*The Witness as Prophet*,” *Time*, 25 July 1969, qtd. Alka Kumar, *Doris Lessing: Journey in Evolution* (New Delhi: Books Plus, 2001), p.130.
2. Both her parents were British: her father, Capt. Alfred Tayler, who survived the First World War minus a leg, was a clerk in the Imperial Bank of Persia; her mother, Emily Maude Mcveagh, had been a nurse. In 1925, lured by the promises of getting rich through maize farming, her father, on an impulse, took his family off to the British colony in Southern Rhodesia(now Zimbabwe),,and bought three thousand acres of land which was a hundred miles away from Salisbury.
3. Doris Lessing, *Introduction to The Golden Notebook*, 1971, p. xiv
4. Ibid
5. Carole Klein, *Doris Lessing: A Biography*, London: Gerald Duckworth & Co. Led., 2000, p.12.
6. James Gindin, *Postwar British Fiction: New Accents and Attitudes*, Berkeley: University of Wisconsin Press, 1994, p. 86
7. Anthony Burgess, *The Novel Now: A Guide to Contemporary Fiction*, New York: Norton, 1967, p. 19.
8. See Gayle Greene, *Doris Lessing: The Poetics of Change*, Michigan: The University of Michigan Press, 1994, p.1.
9. Greene, op. cit., p. 96.
10. Ellen Mogan, “Alienation of the Woman Writer in *The Golden Notebook*” in Annis Pratt and L. S. Dembo, eds., *Doris Lessing: Critical Studies*, Wisconsin: The University of Wisconsin Press, 1974, p. 55.
11. Doris Lessing, *Walking in the Shade: Volume Two of My Autobiography*, 1949-1962, New York: Harper Collins Publishers, Inc., 1997, p. 342.
12. Sage, Lorna. *Doris Lessing*. London: Methuen & Co. Ltd, 1983, p. 10.
13. Margaret Moan Rowe, *Women Writers: Doris Lessing*, London: The Macmillan Press Ltd.,

- 1994, p. 36.
14. Ibid.
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 16. Howe, Irving. *The Golden Notebook: Neither Compromise nor Happiness*. In Claire Sprague and Virginia Tiger, eds. *Critical essays on Doris Lessing*. Boston: G. K. Hall & Co., 1986: 178
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 19. Hinz Evejlyn J. & Teunissen John J., 1974. "The Pieta as Icon in *The Golden Notebook*," in Annis Pratt and L.S. Demono, eds., *Doris Lessing: Critical Studies*, Wisconsin: The Univesity of Wisconsin Press.
 20. Katherine Fishburn, "The Golden Notebook: A Challenge to the Teaching Establishment," in Carey Kaplan and Ellen Cronan Rose, eds., *Approaches to Teaching Lessing's The Golden Notebook*, New York: The Modern Language Association of America, 1989, p. 129.
 21. Jean Pickering, *Understanding Doris Lessing*, South Carolina: University of South Caroline Press, 1990, p.116.
 22. Lois Tyson, op. cit, p. 85
 23. Pickering, op.cit., p. 112.
 24. Betsy Draine, "Nostalgia And Irony: The Postmodern Order of *The Golden Notebook*," *Modern Fiction Studies*, Vol. 26, No. 1 (Spring 1980), p44.
 25. Freud, Sigmund. 'On Narcissism', *Beyond the Pleasure Principle, Group Psychology and the Analysis of the Ego*. In Julie Rivkin and Michael Ryan, eds. *Literary Theory: An Anthology*. Oxford: Blackwell Publisher, 1998: 151-153
 26. Ibid
 27. Carey, op. cit., p. 36.
 28. Draine, op. cit., p. 43.
 29. Margaret Moan Rowe, *Women Writer: Doris Lessing*, London: The Macmillan Ltd., p. 36.
 30. Frederick R. Karl, "Doris Lessing in the Sixties: The New Anatomy of Melancholy," in Harold Bloom, ed., *Doris Lessing*, New York: Chelsea House Publishers, 1986, p. 81.
 31. Ibid.

32. Paul Schlueter, "*Self-Analytic Women: The Golden Notebook*," in Harold Bloom, ed.,
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