



Will Nature Nurture the World of Female Protagonist?: Telescoping the Role of Nature As a Post-colonial Subject Within the Ambit of Doris Lessing's *The Grass is Singing*

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Abstract

The spirit of Post colonialism or post colonial identity influenced by anti colonial attitude suggests the unbinding of the psychological fetters of Western thought and ideas defined by the spirit of colonialism. In Doris Lessing's *The Grass is Singing* the phenomenon of Nature or Natural World of Rhodesian district is charged with the spirit of Post colonial stance as if through its anti colonial mission. In this novel Nature very purposefully appears to stand and speak out through its own actions for the 'Black' natives in Southern Rhodesia against a ruthless, inhumane colonial 'master' like Mary Turner. As the story progresses gradually Nature takes hold of Mary's life and turns the latter from a stubborn, obstinate 'master' to something mere insubstantial non entity through the process of her gradual psychic disintegration and disillusionment which are ultimately extinguished only through her death (murder) at the hand of a 'Black' Native Moses in the Natural surroundings of Rhodesian district. In this way the murder of Mary by Moses may be regarded as the revenge taken by Nature itself through its own agent like the 'Black' Native Moses and thereby restores the Rights and Space/Place of the indigenous people of Southern Rhodesia in its proper shape.

Keywords: Post-colonialism, Anti Colonial, Nature, Colonial Master, Black Native.

Bill Ashcroft in *The Empire Writes Back: Theory and Practice in Post Colonial Literatures* opines: “[M]ore than three quarters of the people living of the world today have had their lives shaped by the experience of colonialism” (Ashcroft et al. 1989, 2017). The study of colonialism is the study of imperialist expansion of the Europeans into different parts of the world during the last four hundred years with a snobbish ideology of racial superiority. There always exists historically a dividing line between the colonisers and the colonised. However, it is no doubt necessary to decipher the 'Discourse' of colonialism in order to specify the history of torture of the colonised at the hands of the so called civilised colonisers. *Oxford English Dictionary* (1989, as cited in Loomba, 2015) has defined colonialism as:

[A] settlement in a new country ...a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up. (p.19)

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The colonised people's mission of the searching for geographical or spatial identity and later on the restoration of it from the brutal colonisers directly or indirectly allude to the establishment of post colonial position by putting into question the theory of racial superiority and the scepticism against it from the anti colonial perspective with its initial awareness of social, psychological and cultural inferiority: "For the native, the history of his or her colonial servitude is inaugurated by the loss to an outsider of the local place, whose concrete geographical identity must thereafter be searched for and somehow restored" (Eagleton et al., 1990, p.77). In other words post colonialism refers to the putting off of the psychological dress of western thought and rigid totalitarian omnipotent master discourse at the cost of the emergence of new self consciousness, critique and celebration. In case of post colonialism it is the ambiguous way (Ambivalence) in which the colonisers and the colonised dress each other- while the colonisers consider the colonised as both inferior and exotically 'Other', the colonised consider the colonisers as enviable yet corrupted ones.

The phenomenon of natural world consisting of plants, rocks, forests, seas, sun, moon, stars, planets, animals etc. is not quite new to human beings; rather an integral part of it from time immemorial. This kind of Nature sometimes appears as a vigorous character in literary pieces and the novel *The Grass is Singing* by Doris Lessing is an embodiment of it. At the very outset of the novel when the readers are introduced with the incident of the murder of female protagonist Mary Turner the omniscient narrator at one point comments: "The sky was a tumult of discoloured clouds: it looked full of billowing dirty washing" (Lessing, 2017, p.15). Here the eye arresting phrase is 'dirty washing' which may refer to the dead body of Mary, thereby may be a slight hint at the fact that the Natural World around Rhodesian district has by now got rid of a 'White' class woman, one of the tyrannical representatives of the colonisers there. These colonisers come to the lives of the poor 'Black' farmers of Rhodesian district to imbibe the spirit of farming, to know the ABC of it. Actually this on part of the colonised people there may be regarded as a mere camouflage to rule and to exploit them ruthlessly and to keep up the stamp of totalitarianism by the colonisers. These so called 'civilised' colonisers, the bearers of the flag of 'Enlightenments' almost all over the world when come fresh to Rhodesian district immediately adjust themselves to the already prevalent spirit of inhumane attitude and treatment of other already existing brutal colonisers thereby treating the indigenous people there as 'Other' and consider the concepts of decency and good will out of their world. Thus historically there always exists a dichotomy of existence between two groups- the colonisers (at the top of the wheel of power structure) and the colonised (at the bottom of that wheel). Thus if we are to analyse the history of Southern Rhodesia, it will be undoubtedly by taking into account the history of European imperialism and its inhumane brutal colonial rule. Thus one can read these colonisers' inhumane degradable mentality and treatment towards the Natives quite in 'black and white' terms. The farming business at the cost of the physical labour of indigenous people appears to be quite profitable one for the colonisers there. However, there always exists a deadlock kind of sensation between the colonisers and the colonised in Southern Rhodesia where a slight hint of any positive relationship and friendship between them area by far thing. Sergeant Denham, the police officer in charge of the investigation of the murder of Mary by Moses opines: "My old woman drives me mad- it's something about this country. They have no idea how to deal with niggers" (Lessing, 2017, p.23). However, the female protagonist of Lessing does not match at all with this opinion put forward by Denham as she appears completely the opposite to it, the similarity of which can be traced only in the treatment of the 'White' male colonisers towards the natives. The 'White' colonisers always love to explain the 'Black' natives in terms of negative stereotypical ideas and they consider their rigid attitude towards the 'Black' farmers as quite right which according to them is the necessary key to control the 'Blacks' and

they always try to justify it by hook or by crook to make the 'Blacks' accustomed to their rigid attitude. Tony Marston, another 'White' male character in the novel speaks out: "You can't have it both ways. Either the white people are responsible for their behaviour, or they are not ...the whole thing is so difficult it is impossible to say who is to blame"(Lessing, 2017, p.27). Now the option of putting aside the 'White' colonisers (Mary Turner in context) as 'white' that is to say guiltless in their attitude towards the natives, while the making of the other option as the only resolution-put all the blames on the 'Black' natives (Moses in context) for the murder, makes colonised ones stigmatised under the dressing of stereotypical ideas formed against them, while in reality it is no doubt difficult to find out confirmly who the real culprit is or whether both are responsible. Actually, the proper explanation of this kind of murder may be analysed in terms of the colonisers forceful attitude towards the natives days after days which makes the latter aggressive ones against the former.

When Mary comes to Rhodesia as Dick's wife, there from the very beginning the scorching heat of the sun appears to her quite unbearable thereby giving from the initial stage the hint that Nature will appear for her as the Darwinian Nature 'red in tooth and claw' to Mary and the 'wrestling' between Nature and Mary starts which requires Mary to be 'the fittest to survive'. The narrator comments that the word 'Home' for Mary apostrophises with the phenomenon town life with full of freedom. It seems that Mary, from the beginning scope of the novel, is destined to be ruined and crushed by Nature and its unapologetic stern steps and the marriage with Dick is the only appropriate signifier of it. The narrator comments: "For Mary ...never told tales" (Lessing, 2017, p.37), while her 'tales' has already been inscribed by Nature itself which is nothing except the 'tales' of her being perished by the all powerful force of Nature. At the initial stage Mary is defined as a woman without any symptom of sleeplessness or neurosis while at the end the readers will find Mary as quite the victim of these phenomena. Thus the journey of Mary's life becomes complete from a stubborn woman or 'master' with a properly fitted composure to a mere fragile being and so the journey is here only in backward terms. Mary is quite unaware of the 'picture' that Nature has already drawn for her life which will put Mary only within the frame of hopelessness, despair and ruin. Mary, almost from the very beginning stage of her living in Rhodesia, feels ill at ease with the phenomenon of Nature and the Natural World. Now the debate is whether it is Nature which is in revulsive terms against Mary or the vice versa of it or even both against each other. The relationship of Mary with Nature in Rhodesia is not any cordial, jubilant relationship; rather an awkward, unsophisticated one. For Mary, marriage and thereby her settlement with Dick in Rhodesia is more a phenomenon of social status than to lead a cordial, jovial, warmth married life. As the narrator makes us aware of the fact that Mary stands precisely fixed on her decision to 'get close to [N]ature', in the long run this phenomenon of 'getting close to [N]ature' on part of Mary will appear only as a mirage. When Mary after her marriage with Dick comes for the first time in the farm the trees appear to her with a 'dark' presence and the ambience is filled with different kinds of noises coming out of bush and finally it is a strange kind of nocturnal bird which terrifies Mary. Thus from the initial stage the narration sets the platform for the readers to be prepared with the phenomenon that even if Mary tries hard to become one with Nature and Natural World in Rhodesia, she being a coloniser will ultimately be shattered and damned by its force. Gradually the continuous rigorous sound of cicadas from 'every bush and tree' enters into the very consciousness of Mary only to have a negative effect. The narrator comments: "She [Mary] had never come into contact with natives before, as an employer on her own account." (Lessing, 2017, p.58) This statement is quite symbolic as it indirectly may be considered to be a hint at the fact that not only with the natives also with Nature and Natural surroundings Mary has never come into contact in Rhodesia. This Natural World appears to Mary to be strange enough and Mary ultimately fails to solve the riddles of it. How much Mary feels out

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of place and quite unaccustomed to Nature and its actions specifically becomes clear when the narrator comments: "She liked, particularly, the early mornings before the heat [of the sun] numbed and tired her ..." (Lessing, 2017, p.61) Nature will displace and discharge Mary out of her 'energy and efficiency'. It may be that in order to keep up her proper composure and also to forget the unbearable scorching heat of the sun that Mary likes to engage herself with some works. It has been said that all the works of Mary's life is done by the natives which is quite symbolic as it indirectly hammers upon the fact that when someone is needed there to be the harbinger of her death, it is again a Native (Moses) who as if it were takes the revenge on behalf of Nature. Within the ambit of this novel the readers can also find and feel that while Mary day by day feels more and more out of place due to the hot and sultry, there are also other 'White' characters for whom the narrator does not spare even a single sentence in this context. Along with it another sensation of Natural World is the continuous thrilling sound of the cicadas in the bush and the trees. While Mary goes into an altercation with Dick about the servant boys she comments: "I won't let go my standards." (Lessing, 2017, p.68) This stubborn attitude of Mary, however, will be submissive one and curbed in front of all powerful Nature. Gradually Nature begins to take hold of Mary and prepares itself to strangle Mary within its invisible yet powerfully felt fetters: "And really it seemed to her that she could not stand another morning with the hot sun on her neck, with the dazzle of heat in her eyes ..." (Lessing, 2017, pp.69-70) and this sensation of heat appears to her slowly to be the devourer of her life, her actions and that is why she asks Dick: "When is it going to rain?" (Lessing, 2017, p.70), which is her ultimate ray of hope as a rescuer, though in the long run it will be an ironical one as far as Mary's end is concerned. At one point of time Mary looks at the sky to be sure whether it will rain, yet there is not a bit of it which only makes the situation worse for her and her ontological survival. However, after a long waiting the rain at one point of time comes yet it is not the ultimate reliever of the predicament of Mary. Thus Mary in the long run will be proved to be inadequate in front of the presence of Nature. Mary, in order to keep herself away directly from the double pressures of family and farm life and indirectly from the power of Nature, escapes from Dick's life into her previous before married town life with a carefree existence. The narrator comments that when Mary once again enters into her well acquainted before married life, the day in the town once again appears to her to be quite lovely with its soothing wind and glittering sun rays: "It was a different world! It was her world." (Lessing, 2017, p.100) However, Mary in Rhodesian district is particularly afraid of the sound of cicadas in the bush. The narrator also clings on the idea that while Mary is enjoying winter season at her heart's content in Rhodesia, she is quite mindful of the fact that the heat and sultry of summer will return and it appears as a caution to her. Though she is in Rhodesia yet the winter appears to be 'her winter' and it quite revitalises her which is only a temporary solace for Mary. At one point of time in the novel (Chapter 6) Dick becomes sick due to the attack of malaria and it appears to be quite purposeful as now it is Mary who will take charge of the farm and will appear extremely rigorous against the 'Black' workers in the farm and this torture of her against the 'Blacks' will be revenged by Nature. She always considers the natives as 'Filthy savages', as a mere non entity. However, the irony lies in the fact that Mary herself will also appear as a mere non entity to Nature itself. While Mary is in charge of the farm, she is like a 'fish out of water' due to the scorching heat of the sun, though she is inside the car, which may be regarded as the sensation that there will be none, no shelter, no 'safety valve' at all for Mary to be saved from the powerful fist of Nature. Mary is successful in making the labourers of the farm to do all the works in the way those have been designed and desired by her, similarly it is Nature who will perish Mary in the way it has already designed and desired. Thus finally among all the colonisers in Rhodesia Mary becomes someone quite secluded by the force of Nature. Mary appears to be quite hostile towards the natives as the 'master' of the farm and same sort of hostility towards her will

come in a boomerang form from Nature itself. "...a hope that grew so strong as the weeks passed that she would wake in the morning with a sensation of release and excitement, as if something wonderful was going to happen that very day" (Lessing, 2017, p.128). Now this 'sensation of release and excitement' will be achieved by Mary only through her death through her being murdered by Moses, the agent of Nature itself, which in Southern Rhodesia appears to be only for the indigenous 'Black' natives. Now the question may arise that while Mary becomes the victim of Nature and its dry character how Dick, another 'White' person survives. The narrator provides sufficient explanation of this sensation: "Since he [Dick] submitted himself to heat and cold and dryness, they were no problems to him ... and did not fight against them as she [Mary] did." (Lessing, 2017, p.129) The narrator, in order to give more emphasis on this sensation, comments after sometime: "... the unshaded force of the sun which seemed not to affect him [Dick]." (Lessing, 2017, p.143) Mary though tries to cope herself with the Natural phenomenon of Rhodesian district, she gradually shatters. At one point of time she states straight to Dick: "I hate you farm, I hate it, I want nothing to do with it" (Lessing, 2017, p.136). This hating of the farm by Mary is influenced by the harsh treatment of Nature towards her. Mary also can feel day by day as the narrator comments: "That short time, she looked at everything straight, without illusions, seeing herself and Dick and their relationship to each other and to the farm, and their future, without a shadow of false hope, as honest and stark as the truth itself." (Lessing, 2017, p.136) And finally there will be no false hope on Mary's part of her survival and thereby to be marked as a creature who is not 'one of the fittest' to be survived in her 'wrestling' against Nature and its force. It is undoubtedly clear that she quite fails to live the life in her own way being completely independent of Nature in Rhodesian district which appears to be as next to impossible. In order to make the readers aware of how the heat of the sun, a part of Nature, effects Mary and appears like a big threat as far as the question of her survival is concerned: "Hatless under the blazing sun, with the thick cruel rays pouring on to her back and shoulders, numbing and dulling her, she sometimes felt as if she were bruised all over, as if the sun had bruised her flesh to a tender swollen covering for aching bones. She would turn giddy as she stood, and send the boy for her hat ... she would collapse into a chair and sit unmoving ..." (Lessing, 2017, p.148) In this way gradually Mary becomes submissive and an oppressed figure towards the crude force of Nature which will turn her even into the position of being guided by Moses in her daily life due to the loss of her psychic composure and thus day by day Moses takes hold of Mary's life which is hinting at the fact that it is Nature which appears to be very much a part of the 'Black' people (as in the story there is no reference of any native being disillusioned by Nature) will indirectly take hold of Mary's life. There is no way of avoidance and escape on part of Mary from Nature in a direct sense and from her predestined 'Fate' indirectly. How much negative effect Nature has injected within the mind and spirit of Mary is clear from the narrator's comment:

She ... listening intently, the tiny night noises from the bush outside sounded suddenly as loud as her own thudding heart. From the trees a few yards away a bird called once, and insects cracked. She heard the movement of branches, as if something heavy was pushing its way through them; and thought with fear of the low crouching trees all about. She had never become used to the bush, never felt at home in it. (Lessing, 2017, p.160)

Again, how much forceful Nature can be has been perceived by Mary:

Often she thought how, if they left this place, one wet fermenting season would swallow the small cleared space, and send the young trees thrusting up from the floor, pushing aside brick and cement, so that in a few months there would be nothing left but heaps of rubble about the trunks of trees. (Lessing, 2017, p. 160)

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Finally Mary is left with no choice in her hand except submit herself to the will of Nature by becoming the victim of the symptom of 'complete nervous breakdown', as has been explained by Tony. On the last morning of her leaving of the farm to Mary the Nature appears to be a pleasant one. However, it is only for a temporary period as after sometimes she once again begins to listen to the sound of cicadas continuously shrilling, 'the sound of which she could never bear, she could not also bear the heat of the sun itself', as has been pointed out by the narrator. Even to her the entire world appears to be squeezed in a room of 'heat and haze and light'. It is quite noteworthy that Moses murders Mary nowhere else rather within the Natural surroundings of Rhodesia which can only be interpreted in terms of the fact that Moses who is very part of the Natural World of Rhodesia, with which he feels a sense of belongingness, appears to claim his own Rights along with the Rights of other natives and also of the Natural world in his own way. Before death, the vision of it and its harbinger become quite clear in front of Mary: "Somewhere *he* [Moses] stood, listening for the gong that announced the last day. She [Mary] could see him clearly" (Lessing, 2017, p.193), as she thinks: "Somewhere outside, among the trees, *he* is waiting" (Lessing, 2017, p.194). Towards the end of the novel the narrator comments: "The trees hated her..." (Lessing, 2017, p.196) Thus it is quite clear that Nature never considers her to be someone belonging to it, rather for Nature and its world in Rhodesia; she becomes insignificantly the 'Other' and the shrilling sound of cicadas from the bush appears to her quite irritating one. Almost at the end of the novel how much Nature in the form of bush appears to be all powerful one is quite specific from the comment of the narrator: "... already, before she was even dead, the bush was conquering the farm, sending its outsiders to cover the good red soil with plants and grass; the bush knew she was going to die!" (Lessing, 2017, p.198) For Mary there was no way out to escape the deep decree of Nature: "There was no salvation: she would have to go through with it" (Lessing, 2017, p.200). Mary's comment: "I have been ill for years" (Lessing, 2017, p.201) suggests not so much any kind of physical illness, rather a psychic one specifically due to Nature and its force. Mary says to Tony: "You know we must be gone by tomorrow morning" (Lessing, 2017, p.201). Mary at this stage hopes that from tomorrow everything will be better. However, within a short while the readers can see this 'tomorrow' will come in Mary's life and she will definitely 'go' and thereby 'leave' the Rhodesian farm, but will go to 'another world', the 'world' where she will be full of peace and freedom forever and it is the 'world of death' and it is this 'world' in which Mary will ultimately get the staple of relief from her psychic derangement and agony and will be released from her 'death in living' existence by ultimately stopping the tedious repetition of tomorrow as titular Macbeth in the play comments:

Tomorrow, and tomorrow, and tomorrow,
Creeps on this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death ...
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (Shakespeare, trans. 2003, 5.5.20-30)

Thus if everyday is the same without a slight change of track then life will obviously become tiresome (also has been stated in *Waiting for Godot*) and it is no exception also for Mary as far as she is living in Southern Rhodesia. When finally Mary says to Tony: "Of course, I am ill"

(Lessing, 2017, p.203), the readers have to feel and realise that the remedy for this illness of Mary will be only through the pathway of death. However, when Moses stabs Mary, the narrator takes the readers into the inner realm of Mary's psychology: "And then the bush avenged itself: that was her last thought" (Lessing, 2017, p.205). Mary's position which vis-a-vis Nature finally ends with Nature's pooh-pooh attitude towards her. In this way the only satisfactory reply with which Mary is enriched at the end of the novel is that Nature as the 'vital vortex' will definitely take its revenge on behalf of the 'Black' natives through its own agent and here none other than Moses is the embodiment of it.

The marriage of Mary with Dick is an important signifier, one of the pivotal focuses in this novel, as Mary's personal and psychic disintegration gradually starts after her staying in Rhodesian district. Mary's life in Rhodesia revolves round the vital force of Nature which serves the pivotal point in her life. Her psychic integration is possessed by Nature and its forces against her which alchemises her into a mere insubstantial thing, as a dilapidated and emotionally incompatible one and it is the same sort of thing thought by Mary previously about the natives. Moses in the final part of this novel appears to be that 'messianic' figure who will redeem Mary of her sins and troubles in life. The title phrase "The Grass is Singing" alludes to the lines in *The Waste Land*, in the last part (*What the Thunder Said*). These lines from *The Waste Land* form the Epigraph of *The Grass is Singing*:

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home. (Eliot, as cited in Lessing, 2017)

Thus as in Eliot's text the grass appears to sing on a land of no hope, similarly for Mary in Lessing's text. The Nature in Lessing's text appears for Mary to be the carrier of her 'journey' from a stubborn 'master' to an element of something insubstantial and non entity. Finally it is the triumph of Nature and along with it its representatives - the 'Black' natives (like Moses). If we are to consider Mary as a representative figure of colonial/ colonisers' world, then Moses by killing her symbolically restores their own land or what may be called the land of the indigenous people and after he stabs Mary and kills her his sitting on ant heap is the symbolic signifier of it. As in the novella *Heart of Darkness*, Mr. Kurtz, a totalitarian coloniser, finally has to submit himself to the force of Natural world of Congo, similarly in Lessing's novel Mary to the Natural world of Rhodesian district. The Nature in Rhodesia thus appears to Mary to be a fatal, strange, untameable, bizarre force, a force of resilience to make the colonisers 'silenced' one and thereby ultimately the 'Other'. Mary finally becomes a stoic figure with a sense of pure apathy which only promotes and hastens her death and thereby to relieve her from her 'death in life' existence. The sun is considered to be the source of life from primordial time, yet this sun or in other words the heat of it appears unbearable to Mary, thereby slightly hinting at the fact that Nature (as the sun is a part of Nature) at any cost will not forgive the colonisers with their appearance not as embodiment of 'Enlightenment', rather as the figures of torture 'red in tooth and Claw'. Mary thus in the final image appears to be 'hollow man' at the face of the naked force of Nature. Thus Nature in this novel appears to be the silent speaker, in other words, the silent performer and therefore more are to be assumed about its performance against the colonisers than to be told. The Natural phenomenon in Southern Rhodesia appears for and to Mary as a 'deadlock' that will entangle Mary forever and will not loose a bit of its strangle hold from her. The Nature is not only at the centre of the novel, at the centre of Mary's life as well to compose and display her 'tale' of destruction. Rhodesian district is that 'battle ground' that will be marked by the 'battle' for survival for Mary and the 'battle' of triumph on part of Nature. Thus Nature in this novel appears for our

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female protagonist Mary as not something to revel with, not something which will provide her with the scope of being 'Romantic' along with a soothing sensation, tinged with a healing power as has been expounded by the Romantic poet William Wordsworth; rather as a vital force from whose grip as well as effects she will never be got rid of.

Post-colonial identity rejects the concept of universalism of the 'White' supremacy and exposes the limitations and inability to emphasise across boundaries on cultural and ethnic differences. Here Nature as a post colonial identity is against the stern footsteps of colonisation and imperialism. In this novel Nature as the representative of the 'Otherness' or in other words of the Natives in Southern Rhodesia appears with full of energy and force of a potential change. Here the power relation has thus gone upsides down- Mary as a coloniser is being forced to the periphery; while Nature being representative of the 'Black' natives is gradually placing itself at the centre by becoming the main focal point. One of the important aspects of post colonialism is that it seeks to push aside the imperialist totalitarian subject. Thus Nature in its truest sense appears to be an oppressive one by a sense of a spatial ownership, authority, power and deliverer of force against a crude coloniser like Mary. Here Nature can be regarded as having a post colonial identity who has the ability to produce its own powerful 'Discourse' through its actions as a post colonial 'Subject' against the colonisers. Nature here as the representative of the natives appears to be something or rather 'Someone' who is like a rigorous critic criticising and taking stern steps against the extremely selfish imperialist mission injected with narrow attitude and is also trying to break the traditional position of the dominating and the dominated. Nature as a forceful anti colonial 'Discourse' unmarks the façade of the violence of imperialism. Nature as a post colonial identity deconstructs the privileged Western intellectuality and thereby keeps up its own spatial identity. As a colonial 'master' Mary's position vis-a-vis Nature when she is under its complete clutch and its force which turns her psychic composure into a split and flawed one. Here Nature discards the dominating discourse of the colonisers and their basis of authority. Thus Nature and its actions account for the voice and presence of the colonised. Nature is unwilling to accept singularly totalitarian pose of the colonisers. Nature appears here as having a 'Discourse' of power and resistance. Here Nature is that 'Artist' who is speaking through its actions for the community of the oppressed 'Black' natives. Thus here Nature can be regarded as one certain form of post colonial study with its focus solely on anti Colonial resistance. Nature thrashes back any fixed territorial centre of power, boundaries or barriers as a decentring apparatus. Nature thus establishes itself at the geopolitical centre of Southern Rhodesia by throwing aside the coloniser Mary at the periphery. Nature in this way deforms the pervasive effect of European colonialism along with the natives' identity as colonised ones and reforms their identity as post colonial, independent Subjects in its definite terms. In *The Grass is Singing* the Nature establishes the 'politics' of decolonisation to be the most suitable one for the 'Black' natives of Southern Rhodesia. Nature restores in its proper place the imbalance of power by blurring aside the 'politics' of inequality prevailed by the dominating ones. Nature as a post colonial identity obscures the power structure existing between the dominating (the visible) and the dominated (the hidden) ones by its proper way of challenging and revising dominant definitions of race, culture, language, class as defined by the colonisers by making its own actions against such a coloniser like Mary to be felt as a powerful force and as the epitomes of anti colonial thought and practice. Nature as a vital tool of resistance directly or indirectly takes its revenge also against the 'thingification' (as Aime Cesaire conceptualises) of the natives. Nature with its post colonial stance questions the identity, position and the framework of totalitarian discourse of the colonisers like Mary. Thus in case of decentring the traditional 'Subject' the action of Nature is not a static one, rather a dynamic one. The objectification of traditional 'Subject' by the traditional 'Object'

indicates the working of the power of latter. Nature here forcefully dismantles the power of the colonisers against the display of their powerful force over the 'Black' bodies of the natives as the 'Contact Zone' and they objectify it crudely as the sole 'capital' of exploitation. Last but not the least, with its post colonial space Nature in this novel can be termed as the proper means of inversion of dominant representation of colonial ideologies by deflowering the traditional stereotypical concept of the 'Self' and the 'Other'. Anti colonial discourse always gives the occasion of 'speaking' for and by the dominated, invisible, hidden 'others'. Thus Nature in Lessing's *The Grass is Singing* as a literary tool of anti colonial 'Discourse' asserts its importance to the readers as far as the 'story' of the omitting of crisis of 'Identity' of the 'Blacks' is concerned. Racial difference has played its role as a very powerful (yet not altogether omnipotent one) marker of human identity - a 'constructed' idea with its devastating effects. One of the basic questions that anti colonial discourse poses to prick is whether human beings are essentially the same or different. Thus anti colonial discourse is that prism which refracts very clearly who the 'real savages' are by precisely pointing and pricking the hollow bubbles of every nook and corner of colonial discourse. European discourses made against Africa finely exhibits that even before the time of the process of colonisation, of the establishment of the territory by the colonisers, racist stereotyping was a well placed one. Nature with its post colonial stance is here to expose the 'blackness' of mentality of the so called 'White' elite Europeans. Actually the ideology of racial difference was intensified by the biological features of each group with its psychological and social attributions as well. Mary Louise Pratt (1992, as cited in Loomba, 2015) has discussed about the classifications of the Europeans and the Africans on their biological and characteristics features as have been identified by John Burke in *The Wild Man's Pedigree* - the Europeans as: "Fair, sanguine, brawny; hair yellow, brown, flowing; eyes blue; gentle, acute, inventive. Covered with close vestments. Governed by laws" (p.123); while the Africans as: "Black, phlegmatic, relaxed. Hair black, frizzled; skin silky; nose flat, lips tumid; crafty, indolent, negligent. Anoints himself with grease. Governed by caprice" (p.125). In the works of Leopold Senghor 'Black' race is associated explicitly with Africa. Actually as Miles(1989, as cited in Loomba, 2015) opines:

The fact that only certain physical characteristics are signified to define 'races' in specific circumstances indicates that we are investigating not a given, natural division of the world's population, but the application of historically and culturally specific meanings to the totality of human psychological variation ... 'races' are socially imagined rather than biological realities. (p.128)

The traditional stereotypical concept that the 'Black' people will remain forever cheap labourer and slaves has been discarded by the anti colonial stance of Nature in Lessing with its post colonial bent of identity. According to Mannoni, particular backward peoples are colonised because of their suffering due to an unresolved 'dependance complex', but Nature in Lessing is a free one. For Mary, ultimately and unfortunately, there is no psychopathological relief except her relief from the ontological pain and anguish through death. As Prospero is cursed by Caliban in *The Tempest* for snatching the land from him, so is Mary by Nature in Lessing. Thus the journey of Nature in this novel can be appropriated from its recognition of the injustice meted out against the colonised by the colonisers to the spirit of resistance by the phenomena of the dynamics of anticolonial consciousness and revolt. Lessing's novel very tactfully pricks the hollow bubbles of determined colonial resolution by making the Nature in Rhodesia as an intellectual one who will 'speak' through its own actions againsta coloniser like Mary in the way of a representative of the oppressed indigenous people. According to Spivak, it is the intellectual who must 'represent' the subalterns. Lata Mani (1992, as cited in Loomba, 2015) rightly asserts:

The question 'Can the subaltern speak?' ... is perhaps better posed as a series of

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questions: which group constitute the subalterns in any text? What is their relationship to each other? How can they be heard to be speaking or not speaking in any given set of materials? With what effects? (p.236)

Thus Nature through the 'Case Study' of Mary Turner proves definitely that as a post colonial entity it is charged positively with a definite set of power to turn the colonisers into a powerless, helpless non entity. In the story *Dili Alang Kang David Ang Baboy Ihalas (The Wild Boar Is Not for David)* the natural world has been labelled as such a phenomenon that even humans are depicted powerless to intervene. The representation of Nature as the very source of suffering for Mary is not a negative one, rather should be regarded as a post colonial 'Identity', the announcer of anti colonial stance. Thus Nature is here in Lessing's novel to attach itself with the 'Black' natives and thereby to protect them permanently.

Nature thus in *The Grass is Singing* as a pivotal instrument seeks justice for the natives as if it were by taking into account the records of oppression, injuries, injustice of the colonisers against them through the exercise of its authority in a right place. Nature in Southern Rhodesia is always for, by and of the 'Black' African natives. Nature in this novel appears as a counter power, as a theoretical justification of the practicality of torture of the colonisers and thus as a 'Space' of solidarity and solace for 'Black' Africans. Nature establishes itself as a solid 'Discourse' to articulate a power of its own which will no doubt vis-a-vis the power of the colonisers in Rhodesian district by crushing from top to bottom the sovereignty of the 'White' class. Nature as if as a 'transparent form of knowledge' exposes all the errors and illusions of colonisers' discourse and at the same time bears the 'values' of the 'Blacks'. Thus Nature, in Southern Rhodesia, on part of the 'Black' colonised natives, demands a spontaneous and joyous liberation from the 'tooth and claw' of lawless violence of the ruthless colonisers.

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Bio-note

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