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From Feminine Anger to Rebellion: Martha's Defiance in Lessing's Children of Violence via Ahmed's Resistance Theory

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Abstract

This study examines themes of anger and rebellion against societal constructions, traditions, and prescriptive roles in Doris Lessing's Children of Violence series, focusing on the protagonist, Martha Quest, through Sara Ahmed's concepts in Resistance Theory. In this framework, Martha's anger, framed as a political rather than purely emotional response, serves as a catalyst for resisting and rebelling against oppressive structures in her pursuit of freedom and autonomy. This analysis explores how Martha's anger, defiance, and rebellion empower her to reclaim her independence and challenge societal constraints. Moreover, this research highlights Martha's resistance to traditional familial roles and restrictive expectations, enabling her to break down the "Good Woman" narrative and create space to express her authentic self. The findings reveal that Lessing tries to convey her critique of unequal social norms, emphasizing the transformative power of anger, defiance, and rebellion in reshaping identities and creating new spaces for women. She also presents anger as a conscious recognition of marginalization. Furthermore, this study provides a fresh critical study on Lessing's work, highlighting the intersection of defiance, rebellion, and feminine political agency within a colonial context, and providing a new understanding of anger and rebellion as a source of empowerment and resistance.



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1. Introduction

The *Children of Violence* series, a semi-autobiographical Bildungsroman by Doris Lessing, spans five novels that trace the life of Martha Quest from adolescence to death. Each novel explores a different stage of Martha's life, with her adventures and actions often serving as advancing force of the narrative. Martha's actions mainly advance the discourse of the stories, often serving as protest reactions to acts that go against her will and desires. In other words, Lessing creates an enactor who is incompatible with the prevailing societal structures and clearly challenges them through defiance. In this series, the researcher follows the story of the change and growth in the life of the female protagonist, who is angry and protests against the limiting structures, revolting to claim her true existence and autonomy. The concept of living freely, which has always been Lessing's desire, is a theme that appears in all of her books.

Martha, in the first novel of the series, *Martha Quest* (1952), is a teenager who lives with her family on a farm in Africa. She is strongly forced to follow traditions by her mother and the family institution. She has no freedom, and her life is controlled by dictated traditions. For example, Mrs. Queen, Martha's mother, supervises all of her affairs, even the books she reads or the friends she hangs out with. But Martha is rebellious, and these structures and traditions make her angry and her rebellious spirit leads her to reject the imposed structure and goes her own way regardless of her mother's rules and desires. In the second novel, *A Proper Marriage* (1954), Martha is a married woman with a child. Once again, she finds herself confined—this time by societal expectations of womanhood and motherhood. The restriction is infuriating for her, so she leaves her husband and daughter and moves to another city to lead an independent life. The third novel, *A Ripple from the Storm* (1958), portrays Martha after her separation who creates a new political and social identity. As a political activist, she criticizes and defies restrictive structures and rules, and distances herself from prescriptive motherhood and womanhood roles. In *Landlocked* (1965), set during the final months of World War II, Martha has to navigate new destiny because the war has changed the life of political activists. Disillusioned by political, social, and cultural inefficient structures, she tries to escape the oppressive environment and carve out a life on her own terms and desires. The final novel, *The Four-Gated City* (1969), narrates Martha's adult years in London, where she finds herself in a society haunted by fear and the looming threat of nuclear war. Martha's rebellion throughout the series of *Children of Violence* is a powerful expression of her anger towards prescribed structures and traditions.

Feminist theorists provide valuable insights into the epistemological and political importance of anger, highlighting its complex relationship with power. Alison Jaggar (2018) contends that "outlaw emotions"—those that deviate from dominant societal expectations—possess the capacity to uncover and challenge the norms that distort our processes of knowledge-seeking.

Judith Butler's ideas on resistance, emotion, and anti-narrative are deeply intertwined with her theories of performativity and power. Butler (1990) argues that resistance emerges through the disruption of normative discourses, as individuals and groups challenge the frameworks that constrain their identities. Emotions play a pivotal role in this process, acting as forces that not only expose the underlying violence of norms but also serve as catalysts for resistance. For example, anger—often dismissed when expressed by marginalized individuals—can become a powerful political tool when it confronts and reconfigures dominant narratives. Butler's concept of the **anti-narrative** aligns with this idea, as it involves rejecting the coherence imposed by hegemonic ideologies and creating alternative ways of being and understanding. This re-signification of norms through resistance and emotion is central to Butler's framework, highlighting how new discourses emerge from the refusal to conform. In doing so, Butler emphasizes that resistance is not merely oppositional but generative, enabling the construction of spaces for new identities and possibilities (Butler, 1990).

Sara Ahmed's exploration of anger focuses on its role as a political emotion and its capacity to fuel resistance against systemic oppression and injustice. In *The Cultural Politics of Emotion* (2004), Ahmed examines how emotions like anger are not only personal but deeply political and relational, shaped by histories of inequality and power dynamics. Ahmed asserts that anger arises from

experiences of injustice and is directed toward addressing the systems or individuals responsible for such harm. She highlights that anger, particularly when expressed by marginalized groups, can disrupt dominant norms and serve as a catalyst for resistance. However, Ahmed also acknowledges the challenges of expressing anger within systems of power, where it is often dismissed or pathologized, especially when articulated by women or racialized individuals. For Ahmed, anger is not just a reactive emotion but a form of political engagement that exposes and challenges the structures of oppression, making it central to movements for social change (Ahmed, 2004). While, Martha's anger in *Children of Violence* can be understood as a **political emotion** that challenges the normative structures of power and reveals the oppressive frameworks underlying prescribed traditions and societal expectations. Ahmed's exploration of how emotions shape and are shaped by social and political contexts provides a powerful framework for analyzing Martha's rebellion from Sara Ahmed.

This study aims to study female anger as a form of resistance through the lens of Sara Ahmed's concepts in Resistance Theory. In this sense, anger is more than a mere emotional reaction; it is a strategic response and a form of self-expression against oppressive social structures. Ahmed (2014, pp. 75–80) conceptualizes anger as a systematic response to oppression, framing it as a deliberate resistance against the constraints that suppress women's agency and individuality. In *Children of Violence*, Martha's defiance stems from her anger toward the structures and traditions that marginalize her, embodying what Ahmed (2017, pp. 188–205) describes as the "feminist snap"—the critical moment when accumulated frustration sparks decisive action, disrupting the narrative of the "Good Woman." By opposing traditional expectations, Martha resists this imposed narrative, channeling her anger into rebellion. Ahmed (2017, p. 95) emphasizes that such anger not only interrupts cycles of passivity but also empowers women to reject restrictive roles, transforming anger into a potent force for social and personal change.

The present study can specifically demonstrate how anger plays a role in redefining female identity and explore the function of defiance against prescriptive structures. This topic, especially in the context of the individual and collective transformations of the female character (Martha) in *Children of Violence*, offers a new perspective that can open new avenues for future research, particularly in Doris Lessing studies. This study can be seen as a contribution to understand Ahmed's concepts in Resistance Theory and offer deeper insights into feminist literature and resistance.

2. Literature Review

Various scholars and critics have examined themes of defiance, anger, and incompatibility in Doris Lessing's female characters from different perspectives. While these studies do not directly focus on the dynamics of defiance, anger, and rebellion, they offered a foundation for the present study's fresh approach. Some notable works include the following:

Rosen (1978), in her study *Martha's 'Quest' in Lessing's Children of Violence*, explores Martha's rebellious nature, particularly in relation to her discordant relationships with her mother and society. She analyzes the conflicting desires and expectations between two women: one is a traditional woman from the past generation who upholds societal norms, while the other is a modern woman who defies and rejects restrictive structures (Rosen, 1987). Her study aims to present the protests and contradictions of a modern woman seeking an identity incompatible with conventional traditions, examining generational differences from a feminist perspective.

Elarem (2015), using a psychoanalytic framework that draws on Jungian theory and the ontological psychology of Ronald David Laing, studies the struggles of Lessing's female characters to achieve self-awareness within a restrictive society. In her study, *A Quest for Selfhood: Deconstructing and Reconstructing Female Identity in Doris Lessing's Early Fiction*, Elarem critiques the constructed nature of gender and gender identity, questioning assumed relationships between the two. She also incorporates Sufi mysticism to explore themes of self-knowledge, ultimately highlighting the challenges faced by Lessing's female protagonists as they confront societal constraints and fight for self-discovery.

In *The Novelistic Vision of Doris Lessing: Breaking the Forms of Consciousness*, Rubenstein (1979) examines Lessing's critique of gender roles and the psychological transformations of her characters, particularly regarding anger and resistance among female characters, with a focus on the *Children of Violence* series.

Greene (1994), in her work, *Doris Lessing: Poetic of Changes*, studies the psychological and gender dynamics in Lessing's characters, analyzing elements of female rebellion and their resistance to oppression. Her focus on transformation and intellectual awakening in Lessing's female characters, from a feminist perspective, provides valuable insights relevant to this study.

Haque (2024), in her article, *Female Identity and Gender Dynamics in Doris Lessing's The Golden Notebook: An Analysis of the Female Characters*, examines the roles of female characters in the represented discourse within *The Golden Notebook*, particularly single mothers Anna and Molly as they strive to protect their children while they try to ignore traditional roles and expectations. By critiquing the traditional gender roles imposed on women, Haque highlights the ways these characters resist limiting structures and redefine themselves, illustrating a critical female discourse that challenges conventional notions of female identity.

There are other studies that examine how the imposed rules shaping female identity and marginalizing them from society, particularly from Sara Ahmed's perspective. These studies primarily focus on political science and societal issues. For example, Rosen and Twamley (2018), in their book *Feminism and the Politics of Childhood*, discuss the role of prescriptive roles in creating a platform for tension from the perspective of various theorists, including Sara Ahmed's Generous Encounter. They analyze the issue of forced marriage through Ahmed's framework and explore how it becomes a platform for women's tension and defiance.

O'Reilly (2008) also focuses on feminist resistance through Sara Ahmed's concepts, particularly examining how maternal rebellion is often represented as an emotional and embodied act. In her study, *Feminist Mothering*, O'Reilly argues that literature, especially works by female authors, portrays mothering as a discourse of resistance, where anger against societal expectations plays a pivotal role in forming a rebellious, feminist identity. The studies on female resistance, Lessing's female characters, and the influence of prescriptive rules have been conducted from various perspectives, the transformation of anger into defiance, particularly in presenting a new feminist discourse in Lessing's works, has not been explored through a resistance framework. Consequently, this study aims to examine Martha's anger in her journey in *Children of Violence* through Ahmed's concepts in resistance theory. This represents a fresh approach and topic in Doris Lessing studies, applying Ahmed's framework to literary works.

This study could be the first to examine anger not merely as an individual emotion but as a force for resistance, highlighting its role in redefining women's positions within political, social, and cultural structures. By analyzing the evolution of Martha's character—from individual anger to collective resistance—through Ahmed's theoretical framework, the present study addresses gaps in the literature on women's anger and resistance.

3. Theoretical Framework and Methodology

Resistance Theory explores the concept of resistance as a response to social pressure and power dynamics. It views resistance as a tool for those facing injustice to counter control and deterrence. Within this framework, anger is recognized as a form of resistance, an emotional response that opposes unjust and oppressive conditions. Scholars define resistance from varying perspectives: Scott (1985) describes resistance as a series of minor but continuous actions taken by people, particularly in oppressive societies, to cope with repression. This type of resistance can manifest as latent anger or indirect defiance. Hall (1997), in his analysis of cultural resistance, emphasizes that acts against power often emerge in pressured cultures as a means of defending identity. Sara Ahmed (2014) examines anger as a reaction to inequality, viewing it as both a form of resistance and a source of courage and strength for identity redefinition. She defines "the performance of anger as a claim of against-ness" (2014, p.177). Ahmed (2014, pp. 176-178) specifically argues that anger, particularly for women, is not merely a natural reaction to oppression but also a source of strength,

empowering them to resist and rebel. She regards anger as a tool to challenge patriarchal and imposed social structures. According to Ahmed (2014, p. 175), “anger involves a reading of pain”, and is not solely an emotional response but also a strategic behavior enabling people to resist oppressive frameworks. In this context, Martha’s anger symbolizes her effort to redefine her feminine identity and achieve independence from imposed structures. Thus, her anger becomes a form of resistance, portraying her as a rebellious figure incompatible with the existing social order. Exploring Martha Quest’s journey in Doris Lessing’s *Children of Violence* series through the lens of Sara Ahmed reveals how Martha’s anger catalyzes her self-awareness and rejection of societal norms. Ahmed (2014) views anger as a powerful yet challenging response that exposes societal injustices, particularly those rooted in gender. Martha’s anger toward gender constraints and post-colonial power dynamics drives her rebellion, embodying Ahmed’s assertion that feminist anger is not merely reactive but a transformative force that fosters autonomy and solidarity. This study seeks to address the following research questions: How are Martha’s anger and defiance in *Children of Violence* analyzed as powerful tools against unjust and imposed social structures? In what ways does Martha’s rebellion, rooted in her anger against oppressive frameworks, manifest? How can Martha’s experiences serve as an example of female rebellion and resistance against structural and gender-based inequalities? Through examining these questions, this research aims to analyze Martha’s defiance as female rebellion, and exploring her anger in Ahmed’s theoretical insights on resistance.

By integrating Ahmed’s framework, the study aims to demonstrate how anger acts as both a critique and a transformative force, motivating Martha to resist restrictive norms and reshape her identity. Through this lens, Martha’s anger is reinterpreted as a feminist response that transitions from dissatisfaction to empowerment, culminating in rebellious actions against patriarchal limitations. This approach emphasizes that anger is not merely a reactive emotion, but a deliberate and empowering response that fosters Martha’s journey toward autonomy. This study adopts a qualitative, interpretive approach, employing close textual analysis to explore how Martha’s anger evolves into rebellion. This framework allows us to advance our study in a coherent manner based on Ahmed’s views in the framework of the theory of resistance action and reach meaningful results in the investigation of Martha’s female anger and rebellion.

4. Discussion

In *Children of Violence*, Lessing aims to represent a feminine discourse that rejects imposed structures and unjust roles, creating a context for transformation of the angry and rebellious woman within it. The represented discourse in this series reflects Lessing’s belief that “people should struggle for their freedom and criticizes those who accept limitations without question” (Green, 1994, p. 31). Lessing argues that individuals should break free from restrictive rules that undermine their autonomy.

Lessing emphasizes Martha’s defiance and resistance against traditions, imposed rules, and prescriptive expectations as core characteristics arising from her anger at unequal structures. This anger drives her acts of rebellion and distances her from others, as well as from the rigid norms defined by tradition. Lessing establishes Martha’s defiance and nonconformity as rooted in anger—a force that leads to rebellion and symbolizes resistance against unjust and imposed structures. From the perspective of Resistance Theory, this anger becomes a tool for fighting against control and oppression. Within this framework, anger functions as a form of resistance to unjust, oppressive conditions. For Ahmed (2014), anger is both a political and social emotion, serving not merely as an emotional response but as a form of awareness that enables individuals to recognize their marginalized position within unequal structures. From this perspective, Martha’s anger and protest are not simply emotional reactions but represent a strategic rebellion against injustice. Ahmed asserts that “anger serves not only as a catalyst for action but also encourages oppressed groups, such as women and other marginalized communities, to challenge and subvert the rules that traditions impose on them” (2017, p. 14). As a woman in a colonial context, Martha’s anger

empowers her to reconstruct her desired identity, helping her find her place and define herself within society.

Ahmed (2014, pp. 173–175) argues that anger can be a powerful tool for reconstructing identity and resisting socially prescribed roles. In this context, Martha's anger drives her to critically examine and challenge imposed social positions and norms, enabling her to redefine an identity that is independent of societal expectations. Drawing on Ahmed's perspective, this study seeks to analyze Martha's anger, resistance, and rebellion in *Children of Violence*, which chronicles her journey across five novels. The study's methodology and theoretical framework facilitate an in-depth exploration of Martha's anger and rebellion in various contexts, as outlined below.

4.1. Anger as a Response to Injustice

Martha endures multiple injustices that give rise to suppressed anger within her. For instance, in *Martha Quest*, the opening novel, Martha is under the constant pressure of surveillance and traditional rules imposed by her family—especially her mother. Everything from her choice of clothing to her friends and the types of books she reads is supervised and controlled, which fuels Martha's anger and defiance against these constraints.

However, Martha does not submit; instead, she resists, and this resistance manifests in rebellious actions. For example, since Martha likes her body development be visible, she tears off the apron of her dress which her mother made for her to hide the growth of her breasts. Another act of defiance is her association with Cohen brothers, whom Mrs. Quest had warned against because they were Jewish. Nevertheless, Martha chooses to make a relationship with them, visiting their home, sharing coffee, and borrowing books on liberalism, women's movements, and sexuality—topics her mother strongly opposed. These restrictions not only provoke Martha's anger but also compel her to resist against what she does not want. From Ahmed's perspective, this anger is not merely an emotional response but a political act that represents Martha's desire to reject her confined life and serves as a stimulus to discover her independent identity.

Ahmed (2017) argues that defiance is one of the fundamental pillars of resistance against social inequality. In *Children of Violence*, Martha consistently defies the restrictive roles and expectations that society and family have set for her. This defiance symbolizes her free will, which, in Ahmed's view, constitutes a form of resistance against structures that aim to control women. Ahmed (2014) considers anger a powerful force for resisting inequality and social injustice. Thus, from Ahmed's perspective, Martha's acts—tearing the apron, associating with the Cohen brothers, and reading books outside her mother's intellectual framework—represent the kind of anger that strengthens her resolve to oppose traditions and rules.

4.2. Redefining the “Good Woman” Narrative

Sara Ahmed (2017) discusses social and family pressures on women that they are expected play specific roles, and if they meet the expectations, they are known as “Good Woman”. Martha in *Children of Violence* encounters with such expectations. In the second novel of the series, *The Proper Marriage*, Martha is a married woman who has a daughter, Carolina. The marriage gives her new roles such as womanhood and motherhood, the roles which limit Martha to house, family and married life, and cause to detach Martha from herself. In this novel, the limiting structure manifest on her in a different type if it is not physically or mentally but offers Martha the roles that she is expected how she behaves, how she acts, and how she reacts that provide the narration of “Good Woman” according to Ahmed's view (2017).

Martha's rebellious spirit and desire for liberation drive her to reject the prescriptive structures that define her identity. She refuses to conform to the expectations of being a good mother and good wife as dictated by the dominant “Good Woman” narrative. These prescriptive expectations force Martha into a battle with herself, as she struggles to remain true to her own dreams and desires. Her anger intensifies as she realizes she is becoming like the mother she has sought to escape. She resents the patriarchal system that denies her the right to an abortion, reinforcing her anger and frustration. Refusing to be confined by societal expectations, Martha rebels—leaving her husband

and daughter behind, and rejecting the roles marriage has imposed upon her according to the "Good Woman" narrative.

In other words, Martha disrupts the described narrative since she receives to the point at which accumulated dark emotions ignite decisive action, the phenomenon that Ahmed calls "Feminist Snap" (2017). Defying the prescriptive expectations by Martha is not only a form of rebellion, but also describes a conscious act that has high personal costs, but at the same time empowers her to free from the constraints of family and social roles and expectations. Martha resists and tries to achieve the personal and individual identity that she wants. Martha's rebellion is manifested in leaving her husband and daughter and starting an independent life. According to Ahmed, for Martha, rebellion and defiance is not only a way to escape but also a way to express and create a different identity.

4.3. Reclaiming Anger as Empowerment

In *Children of Violence*, Martha is constantly seeking to escape the deadening conformity that drains life and freedom from her existence. After leaving Douglas and her daughter Caroline, she trades married life for independence, living in a rented room. On one side, her mother criticizes her as usual, casting her off in letters. On the other, Douglas threatens to involve her boyfriend, William, in their divorce case. Despite these mental pressures and threats, Martha resists, refusing to let them undermine her belief in individual freedom and independence. Although she withstands the emotional pressure and humiliating behavior, missing her daughter Caroline deeply affects her. Martha tries to convince herself not to dwell on what she cannot change. According to Ahmed (2014), anger in a person transforms into an action that gives them strength in facing others. Empowering to resist imposed pressures, Martha draws strength from her anger toward those around her.

In the third novel, *A Ripple from The Storm*, Martha becomes a communist political activist, dedicating her passion to this cause. She participates in meetings, types leaflets, and sells communist newspapers. She also works as a secretary to support herself and is actively involved in several left-wing political groups. Martha's naive hope is that these radical political activities will help dismantle unjust structures and lead to world peace. For Ahmed (2014), defiance is more than a form of rebellion, and it is a way to create new spaces in life. Martha's decision to take a different path introduces her to a world unlike the one she has previously encountered or that society has imposed upon her.

For Ahmed (2017), defiance and anger significantly influence personal growth and self-awareness, enabling individuals to better understand themselves and feel empowered. Martha's defiance represents a pivotal step toward self-discovery and a deeper understanding of freedom, granting her strength, self-awareness, and intellectual independence. By rejecting the expectations associated with being a "Good Woman," Martha opens a new chapter in her life, embracing roles and activities beyond those traditionally imposed on women. Yet, she often feels dissatisfied, especially when her boyfriend is posted elsewhere. In her loneliness, she makes a hasty decision to marry Anton, a political refugee. This choice reflects her resistance against the emotional pressures imposed by her solitude, leading to a marriage devoid of love and friendship, intended only to support Anton and alleviate her loneliness.

In her various writings, Ahmed emphasizes that anger and defiance are complementary elements for feminists and social minorities fighting against oppressive structures. She (2014) asserts that anger naturally arises in response to injustices and oppression, while defiance channels this anger into the strength needed to stand against traditional expectations and roles. Martha's activities symbolize her rebellion against a system that denies her a strong, independent identity. Through her actions, she expresses herself and embodies resistance. Martha's goal is to challenge and redefine the conventional image of the "Good Woman", aiming instead to provide a new model of what it means to be strong and self-sufficient woman.

4.4. Anger as a Call to Action and Rebellion

In the fourth novel, *Landlocked*, Martha is once again a married woman. She finds herself disillusioned and depressed by the post-war conditions following World War II. The collapse of political parties and the prevailing chaos among her colleagues and community during the Cold War era intensify her feelings of frustration and isolation. She experiences a deep sense of duality as both her marriage and her once-steadfast faith in political parties—through which she had hoped to liberate an unequal society—are now crumbling. Determined not to let her personality erode under these pressures, Martha briefly enters a romantic relationship as a form of self-healing. Her anger here stems from the collapse of societal and political structures, as well as her personal disappointments. Her act of rebellion is her decision to leave this suffocating environment and move to London. Ahmed (2017, p. 17) argues that “feminists need to embrace defiance as a form of resistance”, as it allows them to uphold their values and distance themselves from social oppression. For Ahmed (2017), defiance requires the acceptance of responsibility and risk, as it often leads to social confrontation and rejection, yet it remains a fundamental aspect of feminist resistance. From this perspective, Martha’s defiance represents feminist resistance, helping her safeguard her liberation, even as it involves both responsibility and risk.

In *The Four-Gated City*, Martha has moved to London and is in her fifties. The story is set in post-war Britain, where poverty, social decay, and political chaos have destabilized society and pushed people to the edge of mental and emotional frustration. Lessing’s vision in this novel is notably pessimistic, foreseeing a potential third world war—this time atomic—that would bring unparalleled destruction and suffering. This novel reflects Lessing’s own anger and protest against misguided policies that victimize people under the guise of rationalism. *The Four-Gated City*, much like *The Golden Notebook*, embodies her belief in writing as a therapeutic act. The series of *Children of Violence* represents Lessing’s frustration and anger against injustices.

Since *Children of Violence* is often regarded as largely autobiographical, Doris Lessing uses the series not only to reflect on her personal experiences but also to critique the political and social structures of her time. This semi-autobiographical framework allows Lessing to explore the complexities of women's lives in a colonial context, shedding light on the intersections of gender, power, and colonialism. According to modern postcolonial feminist scholars, Lessing’s depiction of Martha’s journey is deeply reflective of the societal struggles faced by women under oppressive, patriarchal systems. In particular, Ashcroft et al. (2007) argue that the narrative works as both a personal and political exploration of the power dynamics at play in colonial societies, where women are doubly marginalized—both as women and as colonized subjects. Lessing channels her own anger and frustration with these social structures, particularly the limitations imposed on women's agency, through the character of Martha. This aligns with Sara Ahmed’s (2017) notion of “feminist snap,” where accumulated frustration with normative structures leads to a break with traditional roles, encouraging rebellion. Martha’s rejection of the prescribed roles of wife and mother is an expression of the transformative anger that Ahmed describes, one that not only defies societal expectations but also seeks to reclaim autonomy from patriarchal and colonial forces. In this sense, Lessing’s portrayal of Martha becomes a means of confronting the personal and political struggles that many women, especially in postcolonial contexts, continue to face.

5. Findings and Conclusion

This study examines Martha's anger, defiance, and rebellion in Doris Lessing's *Children of Violence* through the lens of Ahmed's concepts of emotion, which frame anger as a tool for empowerment and resistance within Resistance Theory. The analysis reveals that Martha's anger is not merely an emotional reaction but a deliberate and strategic action challenging traditions and restrictive structures imposed upon her. The findings highlight that Martha's defiance, driven by her anger against societal restrictions, provides her with the awareness and strength to challenge norms, enabling her to redefine herself beyond the prescribed "Good Woman" narrative. Across the five novels, Martha’s anger and rebellion—evident in actions such as rejecting her mother’s expectations, leaving her husband and daughter, abandoning traditional feminine roles (including motherhood and wifhood), engaging in political activism, and embracing liberated relationships—

serve as powerful expressions of resistance. Her struggles showcase a determined effort to assert her feminine identity, autonomy, and independence within a colonial context while critiquing oppressive structures. *Children of Violence* is a rich narrative that illustrates how anger, when transformed into rebellion, becomes an empowering force for individuals resisting social and political injustices. Martha's journey exemplifies Ahmed's notion of anger not merely as an emotion but as a transformative force for resistance and identity reconstruction. However, the narrative also reveals the personal costs of such rebellion, as Martha endures isolation, disillusionment, and the emotional toll of estrangement.

The study concludes that Martha's anger acts as a catalyst for dismantling oppressive systems, enabling her to create new chapters in her life that empower her and deepen her awareness of her true position. Furthermore, this study suggests that Lessing criticizes societal and political constructs, advocating for the rejection of imposed traditional structures. By portraying Martha's journey, Lessing invites readers to consider the transformative potential of anger as a tool for challenging and dismantling oppressive systems that constrain women and marginalized communities.

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پوخته

ئهم توێژینه‌وه‌یه له زنجیره‌ی مندالانی توندوتیژی دۆریس لیسینگدا، بابه‌ته‌کانی تورپه‌یی و یاخیبوون له بنیاتانی کومه‌لایه‌تی و نه‌ریت و رۆلی ریتمایکارانه ده‌کۆلێته‌وه، که تیایدا سه‌رنج ده‌خاته سه‌ر پالنه‌وه‌که، مارتا کویت، له ریگه‌ی چه‌مکه‌کانی سارا ئه‌حمده‌ له تیوری به‌رخۆدان. له‌م چوارچۆیه‌دا، تورپه‌یی مارتا که وه‌ک وه‌لامیکی سیاسی نه‌ک ته‌نیا سۆزداری له چوارچۆیه‌که‌دا دانراوه، وه‌ک کاتالیستیک بۆ به‌ره‌نگاریبوونه‌وه و یاخیبوون له پیکهاته‌سته‌مکاره‌کان له به‌دواداچوونی ئازادی و سه‌ربه‌خۆیی.

ئهم شیکارییه لیکۆلینه‌وه له‌وه ده‌کات که چۆن تورپه‌یی و سه‌رپێچی و یاخیبوونی مارتا به‌هیزی ده‌کات بۆ وه‌رگرتنه‌وه‌ی سه‌ربه‌خۆیی و ته‌حه‌دای سنووردارکردنی کومه‌لگا. سه‌ره‌رای ئه‌وه‌ش، ئهم توێژینه‌وه‌یه تیشک ده‌خاته سه‌ر به‌ره‌نگاریبوونه‌وه‌ی مارتا به‌رامبه‌ر به‌ رۆله خیزانییه نه‌ریتییه‌کان و چاوه‌ڕوانییه سنوورداره‌کان، ئه‌مه‌ش وای لیده‌کات گێرانه‌وه‌ی "ژنیکی باش" بشکینیت و فه‌زای ده‌ربڕینی خودی ره‌سه‌نی خۆی دروست بکات. دۆزینه‌وه‌کان ئه‌وه ئاشکرا ده‌کات که لیسینگ هه‌ولده‌دات ره‌خنه‌کانی خۆی له نۆرمه‌کانی کومه‌لایه‌تی نایه‌کسان بگه‌یه‌نیت، جه‌خت له‌سه‌ر هیزی گۆرینی تورپه‌یی و سه‌رپێچی و یاخیبوون ده‌کاته‌وه له دووباره‌داری ناسنامه‌کان و دروستکردنی فه‌زای نوێ بۆ ژنان. هه‌روه‌ها تورپه‌یی وه‌ک دانپێدانانیکی هۆشیاران به‌ په‌راویزخستن ده‌خاته روو. له کۆتاییدا، ئهم لیکۆلینه‌وه‌یه لیکۆلینه‌وه‌یه‌کی ره‌خنه‌یی نوێ له‌سه‌ر کاره‌کانی لیسینگ پێشکەش ده‌کات، که تیشک ده‌خاته سه‌ر په‌که‌ری سه‌رپێچی، یاخیبوون و ده‌زگای سیاسی ژنانه له چوارچۆیه‌یه‌کی کۆلۆنیالیزمدا، و تیگه‌یشتنیکی نوێ له تورپه‌یی و یاخیبوون وه‌ک سه‌رچاوه‌یه‌کی به‌هیزیکردن و به‌رخۆدان ده‌خاته روو.

وشه‌ی سه‌ره‌کی: تورپه‌یی، سه‌رپێچی، ناسنامه، یاخیبوون، نه‌ریت، ژن

من الغضب الى التمرد الأنثوي: تحدي مارتا في رواية أطفال العنف لليسینگ

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ملخص

تتناول هذه الدراسة موضوع الغضب والتمرد ضد البناءات المجتمعية والتقاليد والأدوار التنظيمية في سلسلة أطفال العنف لدوريس ليسينج، مع التركيز على بطله الرواية مارتا كويت، من خلال مفاهيم سارة أحمد في نظرية المقاومة. في هذا الإطار، يعمل غضب مارتا، المؤطر كاستجابة سياسية وليس عاطفية بحتة، كمحفز للمقاومة والتمرد ضد الهياكل القمعية في سعيها إلى الحرية والاستقلال.

يستكشف هذا التحليل كيف أن غضب مارتا وتحديها وتمردا يمكنها من استعادة استقلالها وتحدي القيود المجتمعية. بالإضافة إلى ذلك، يبسط هذا البحث الضوء على مقاومة مارتا للأدوار الأسرية التقليدية والتوقعات النقيدية، مما يمكنها من كسر سرد "المرأة الصالحة" وخلق مساحة للتعبير عن ذاتها الحقيقية. تكشف النتائج أن ليسينج تحاول نقل نقدها للمعايير الاجتماعية غير المتكافئة، مؤكدة على القوة التحويلية للغضب والتحدى والتمرد في إعادة تشكيل الهويات وخلق مساحات جديدة للنساء. كما تقدم الغضب باعتباره اعترافاً واعياً بالتهميش. في نهاية المطاف، تقدم هذه الدراسة دراسة نقدية جديدة لعمل ليسينج، وتسلط الضوء على تقاطع التحدى والتمرد والوكالة السياسية الأنثوية في سياق استعماري، وتوفر فهماً جديداً للغضب والتمرد كمصدر للتمكين والمقاومة.

الكلمات المفتاحية: الغضب، التحدى، الهوية، التمرد، التقاليد، المرأة