

Doris Lessing's Fiction as Feminist Projections

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Received: February 1, 2018 Accepted: February 23, 2018 Online Published: March 6, 2018

doi:10.11114/ijecs.v1i1.3081

URL: <https://doi.org/10.11114/ijecs.v1i1.3081>

Abstract

Doris Lessing, an unrivaled novelist in the literary genres around the globe, portrays the fundamental problems of women as well as social system of her times. Lessing searches for new models to communicate the experiences of a blocked woman writer, who spends her early life in Africa, becomes an active and a disappointed communist, who is a politically committed writer, a mother, a wife, or a mistress sometimes a woman. With her very keen and subtle attitude, Lessing wants to present women's psychological conflicts between marriage and love; motherhood and profession, unfairness of the double standard; alienation of a single career woman; hollowness of marriage in the traditional order and society. Lessing portrays her women in various social problems and with various perspectives of male against female. She tries to awaken women community to protest against the patriarchy through her feminist writings. For this purpose, this research paper would like to examine the psychological conflicts and traumatic experiences of powerful heroines, including- Anna Wulf of *The Golden Notebook*, Mary Turner of *The Grass Is Singing*, and Clefts of *The Cleft*.

Doris Lessing (1919-2013), an influential novelist for all ages, focuses on seriously social problems arising out of the marginalization of women in the male-dominated society. She is for all of us and for all times. She shows her keen observation on women's personal problems, which bear the testimony of universal dealing and appeals. As a feminist reformer, Lessing has enabled to portray women's social position in the bourgeois family. Her literary works expose an in-depth exploration of familial, social, cultural, economic, political, psychological, racial conflict, and sexual harassment faced by women in the patriarchal system. She has portrayed powerful female protagonists, including Mary Turner of *The Grass Is Singing*, Clefts of *The Cleft*, and Anna Wulf of *The Golden Notebook*. Lessing hopes to show a new horizon for implementing power, freedom, rights, and existence of women of the age. As a result, Lessing has not only achieved reputation, popularity, and international identity among audience, readers, professionals, researchers, critics, and scholars across the globe, but also occupied a highly reputed position in English literature.

Doris Lessing is a major force of postwar English fiction, holding a topmost position as an iconoclastic, outspoken critic of society and politics with a sage like magisterial status for the sheer number, variety and scope of her fiction. In terms of literary justice, Lessing, as a British Nobel laureate novelist, playwright, biographer, and short story writer, portrays feminist themes and social problems with a view to creating social campaign as well as social slogan among her sisters, mothers, and above all womankind around the world. She is rightly regarded as the most fearless female writer in the world unabashed ex-communist and uncompromising feminist. She distinguishes herself as one of the well-reputed fiction writers of any era as an influential force in the development of English literature. She gains as an international recognition of serious potential with an interest in the style of social themes and women's issues.

Lessing sheds a new light on many social systems and orders faced by women in the traditional authority: the conflicts between marriage and love; motherhood and profession, unfairness of the double standard; alienation of a single career woman; hollowness of marriage. Her works are of confrontation of women towards an unfairness of the traditional authority. She has written the texts dealing with social system and contradictory attitudes of women. She focuses feminist concerns on men-women interaction which represent an alienated trauma and paranoia in attitudes and values among women. Her works reflect women's perfect social circumstances as well as alienation as they become career-oriented and assume the roles assigned to men. She also emphasizes upon the importance of power, freedom, and assertion of women's rights to combine an identity of the domesticity.

Lessing aims to implement a sketch of marriage, career, love, motherhood, and relations between men and women in the patriarchal society. The tension, between women's increasing awareness as a complete human being and man's desire to maintain 'status quo', is reflected in her fiction. She emphasizes on the fact that female protagonists need no caretakers.

Her texts are dealt with social themes and moral problems affecting women, including sexual double standard, sexual harassment, trial marriage, free love, divorce, and prostitution. Though some of her writings are clear, provocative expressions of sympathy for the challenges of women which confront and represent women characters of boldness and originality, others involve an implied criticism of radical feminism; her work cannot be easily characterized in the political sense. In some texts, her free-spirited young women revert to the traditional roles, especially when they are in danger of losing a man whom they love and dream to lead a familial duty and care. Thus, Lessing records a sense of disillusionment with the women's movement and a tendency to blame it for deficiencies in an emotional life. But, she has written the texts in a period of rapid social change, as she is concerned with women's issues very adjacently.

Lessing portrays women in various social problems and with various perspectives of male against female. She wants to highlight social forces which shape women's activities and aspirations, where they are the "New Women" (like Ibsen's women) categories in search of power, identity, and freedom. She allows modern readers to behold the arguments concerning woman's perspective, both her own and those of characters, some of whom are mature from the romantic dependence on man as a fictitious vehicle of fulfillment to achieve both a sense of self and freedom from a male ego's limited perception. Her women are pre-eminent in merit, intelligence, firmness, and integrity. Thus, she has given women vigorous and strong voice through portraying powerful women, like Mary Turner of *The Grass Is Singing* (1950), Clefs of *The Cleft* (2007), and Anna Wulf of *The Golden Notebook* (1962). She also wants to look at superstitious faith, religious orthodox, alienating attitudes, inner conflicts, and psychological dilemma of the age.

In this way, this research, entitled "Doris Lessing's Fiction as Feminist Projections," examine Lessing's texts in the light of female subjugation, marginalization, subordination, oppression, and sexual harassment in the patriarchal rule. It aims at looking at a thorough-study of Lessing's treatment of women in multi-facets of life. It examines also her skills in exploring women, both in her individual spheres and in relation to the society around them. Thus, it aims to reveal various aspects of women in the literary canon.

In the novel, *The Grass Is Singing*, Lessing's strength lies in the exploration of psychological conflict and alienation among individuals. She wants to show a relationship between Mary Turner, a white farmer's wife and her black servant, Moses. Lessing's portrayal of Mary Turner warrants a closer examination due to a unique perspective. Mary is defeated and thwarted by the bullying of race, gender, and social restriction. Mary, the victim of such oppression, is unlike other characters of Lessing, as she is never been given any freedom. Alienation, mental and economic constraint, and emotional rift dominate her entire life. After her marriage, she suffers from laxity and meaninglessness of ill-matched marriage. She is forced by the society to accept loveless marriage that she experiences in her parent's home. As she grows up in a broken family, alienation and non-involvement subjugate her. Her life is tormented and afflicted by the wave of social insecurity, sexual harassment, and vacuum. Her struggle in the turbulent wave is intensified when the clutches of race and patriarchy dishearten her inner psychology.

Gender discrimination as well as racial conflict is the dominant theme behind the predicament of sterility and alienation in Mary's life. A huge gulf that is created in her conjugal life compels her to be alienated herself from society and family. A dark abyss is manifested in racial discrimination through making a relationship between Mary and her black slave, Moses. He kills Mary to take vengeance on the white and the second sex. For this, Lessing portrays Mary as a victim of the menace of the patriarchy. However, in this chapter,

Mary Turner's life is very rich in psychological isolation which has accompanied her until her death. At the beginning of the novel, Mary did not have any psychological problems since she led a happier life. The narrators say, "Till she was twenty-five nothing happened to break the smooth and comfortable life she led." (33) She experiences her first shock when she knows the truth about herself from people she considers close to her. She thinks that her life goes as she hopes since she is young, beautiful, and her friends like her. This idea is represented in these lines: "She was friend to half the town. And, in the evening she always went to sundowner parties that prolonged themselves till midnight, or danced, or went to the pictures." (35) Her friends and people around her who have the major effect upon her life represent alienation. When she hears them talking about her clothes and age, she realizes the image what she sees herself differs from that of reality. She starts to work hard in order to compromise between what she wishes and what the society dictates; she starts to make changes in her life in order to obey the societal norms for a woman in her age. This, she thinks, would make her get back her life, because she feels alienated and frustrated to hear them talking. These changes include small things, such as her clothes and hairstyle which do not leave any great effect on her life. There are also radical changes, such as looking for a husband to get married before it is too late. This psychological change triggers her alienation, because it creates two types of conflicts: internal and external. The external conflict is clear through her conflict with her husband, Dick, as they have opposite attitudes each other, a situation which leads to the failure of her marriage. One of the conflicts between Mary and her husband is how to treat each other. Mary began to question him closely as to why he was needed; but Dick touched her arm warningly and shook his head.

“Why shouldn’t I ask him?” she demanded. “He’s lying, isn’t he?”

“Of course he’s lying,” said Dick irritably. “Of course. That is not the point. You can’t keep him against his will.”

“Why should I accept a lie?” said Mary. “Why should I? Why can’t he say straight out that he doesn’t like working for me, instead of lying about his kraal?” (67-68)

They have different lifestyles, futures and dreams. Even their views about children and servants are different. Their opinions about the servant are clarified in this conversation between Dick and Mary. She was astonished with rage. When Dick returned, she stood on the veranda with her hands clenched and her face set.

“How dare you!” she said, her voice stifled.

“If you must do these things, then you must take the consequences,” said Dick wearily. “He’s a human being, isn’t he? He’s got to eat. Why must that bath be done all at once? It can be done over several days, if it means all that to you.”

“It’s my house,” said Mary. “He’s my boy, not yours. Don’t interfere.”

“Listen to me,” said Dick curtly. “I work hard enough, don’t I? All day I am down on the lands with these lazy black savages, fighting them to get some work out of them. (84)

They both live and love different places. Mary lived in the town all her life where she enjoyed her life with her friends and at her work while Dick spent his life in the farm where he sees it as a place he could live in. This divergence between the place she wants to live in and the farm she cannot stand aggravates her isolation, because she imagines her life in a different way for which she cannot satisfy.

Dick cannot imagine his life outside the farm, because it is his own property and does not have to ask anyone’s help. Another reason of alienation between Mary and Dick is that they have different outlooks that the other does not accept. For example, Mary always dreams of leaving the farm in order to live in the town where she can work. On the other hand, Dick sees his life or rather his existence to be deeply rooted in the farm. These conflicting senses lead to much alienation between them that finally leave a great impact upon their mind. Mary’s dream has been destroyed and Dick, at the end of the novel, gets completely mad. These loneliness and conflict between Mary and Dick cause many ‘trauma and paranoia’ since both of them are dissatisfied with their everyday life. This eventually leads to much pressure in their lives. Thus Lessing clarifies the negative impact of marriage upon Mary since she never puts in her mind the necessity of getting married.

In Mary’s life, the society starts to be an abstraction in her life when she realizes that she has to live in a way society accepts. Doris Lessing portrays in her novel where she sees the social alienation in Mary’s life as an abstraction: “It is terrible to destroy a person’s picture of himself in the interests of truth or some other abstractions.” (42) The individual-society relationship is a key factor in determining her chances of joy or misery. If it occurs, one expects an alienating factor inflicts an inner psychology.

Mary also wants to choose her clothes according to her taste and the most important thing is to stay single since she never thinks of getting married. This conflict between what she wants and what society accepts is the factor that ignites her alienated life. This alienation has harmful effect on her miserable life. This is so because she lives a life opposite to what she wants to do. Through her few years of marriage, she passes through many changes which have great effect upon her life. These alienations stem from the fact that she is not ready to change her life. For instance, before marriage she used to read a lot, lately she appears reluctant even to hold a book. Other evidence of her change is how she turns from an extrovert person to an introvert, self-centered who is not willing to communicate with anyone, even her husband. Because she isolates herself from others, she cannot express her feelings to anyone; she represses these feelings which subvert her psychology. Furthermore, her unsuccessful marriage and alienation from society make her very pessimistic view about her life. She loses hope in the future and the possibility of regaining her former mode of life which surrenders to her dark future. Her pessimism leads to her depression where she stops talking, because she knows nothing will change in her lonely life. There are many factors behind her alienation. The most influential factor is the continuous clash between her and her husband. The conflict between them makes her very exhausted which is obvious through this conversation between Dick and Mary:

Dick saw that her thin, sun-crinkled hand was shaking. He said again, after a silence, his voice ugly with hostility: “I can’t stand any more changing of servants. I’ve had enough. I’m warning you, Mary.” And again she did not reply; she was weak with the tears and anger of the morning, and afraid that if she opened her mouth she might weep anew. (167)

At the beginning of her marriage, she keeps asking him to change the servants according to her wishes, but before her death, she could not ask him to change one of them even though that servant, Moses is the greater cause of her alienation. These outer and inner alienations she undergoes are the outcomes of her surrender to the obligations of society.

Dress is another reason of Mary’s psychological alienation. Tony sees the servant helping Mary in her dress, a situation

which makes him very annoyed. Mary is terrified from Moses before taking Tony as her shield to protect her against Moses' cruelty. She is anxious; she even cannot sleep, because she believes that Moses will kill her during the night. The people around her notice her breakdown, especially Dick and Tony. Dick notices how she becomes nervous; and he is afraid of her lonely mind. Moreover, Tony also tells Dick that Mary needs to see a psychiatrist. The narrator clarifies Tony's opinion about Mary's solitude: "As for Mary, while he was sorry for her, what could be said about a woman who simply wasn't there? "A case for a psychologist," he said again, trying to reassure himself." (212) This shows how severe her solitary state is and how worry-inspiring are its effects on those surrounding her. She chooses what she wants to see and hear because she does not want to be harmed. For example, she is not aware of people's opinion about her life and appearance. She always thinks that people around her like her and her lifestyle. She keeps forgetting things because of her loneliness and her inability to cope with her environment. She keeps avoiding certain places and people since they remind her past events. She lived a happy life and is aware that she cannot get that life again. She avoids her friends, the Slatter's Family and her town, because that may produce an inner alienation between how she imagines her life and her actual one.

From the beginning of the novel, Mary lives in denial, beginning from her denial of her age down to her girlish clothes and hairstyles. She also keeps denying the servant's control of her life by ordering him to show her authority over him. The master-slave relationship have raised here underlies a profound lonely attitudes in revealing the master's sense of self-assertion and superiority compared to others. She dislikes a physical relationship with her husband, because it may produce feelings that she does not want to experience, such as the feeling of love toward him. She sees that her life resembles her mother's: "Mary, with the memory of her own mother recurring more and more frequently, like an older, sardonic double of herself walking beside her, followed the course her upbringing made inevitable." (98) She associates her father's image with that of the servant as the narrator indicates: "They advanced together, one person, and she could smell, but the unwashed smell of her father." (188). She represses her feelings of hate toward Dick, the farm and her life. She does all that to keep such feelings away from society and her friends, because she does not want them to see her failure.

Mary dreams twice that the native touches her, a thing which horrifies her. The narrator says: "He approached slowly, obscene and powerful, and it was not only he, but her father who was threatening her." (188) This incident is based on fear of being touched by a black man. Moses touches her once when he helps her to take some rest when Dick is sick. After this incident, she dreams that he touches her. In the dream, she plays with her siblings, and then her father comes and holds her mother in his arms so that Mary runs away. Moreover, one of the dreams that cause her to become scared of being left alone is the dream when she imagines Dick's death and her isolation from the servant. In this dream, she becomes happy at his death and at the same time, she has a sense of guilt for indulging in such a sort of happiness. In this regard, one of Lessing's critics, O'Neil's, (2004) comments regarding Mary's character may be mentioned:

Lessing's characters, many of them women, are in the process of change and development. Describing the world intricately from their point of view enables the reader to understand how any why change occurs in women's attitudes and opinions. (790)

From O'Neil's opinion we should pay attention to the change that Mary passes through and her attitude about married women before and after getting married.

Doris Lessing is a feminist novelist who is interested in isolated attitudes of her characters which is obvious through her creation of Mary's character. Lessing believes that any character should have a loneliness and conflicts since human life is the stimulus that moves him to do and react in a certain way. In the feminist novel, *The Grass is Singing*, Lessing succeeds in depicting Mary's alienation and relating her mind-set minutely. As already discussed above, this analysis of Mary's alienation is justified as the book highlights her conflict and loneliness, repressed mental satisfaction.

Lessing's pioneering novel, *The Golden Notebook* deals with the feminist classic, expressive of female anger and aggression of the female desire for bodily, intellectual, and emotional freedom. The novel is considered as a foundational feminist work, which belongs to the handful of books through focusing on the 20th -century view of the male-female interactions and the fragmentation of society in the postmodern age. It also focuses on the theme of art by exploring the problem of subjectivity. This inevitable fragmentation of individual consciousness is linked with the striking image of a bomb-exploding inside the mind and leading to dissection and death according to Lessing's unique vision.

In the novel, *The Golden Notebook*, Lessing wants to focus on human relationship, especially the relationship between men and women as a key image of postmodern humanity or inhumanity. The world of the novel is a female world, but its feminism gains no sense of closeness, or blindness. It boldly reveals an inner world of the contemporary female intellectuals. Through the complicated relationship between men and women, Lessing presents a psychological world of the modern free women to the readers through her unique narrating techniques and the women character's self-analysis. She maintains her concern in the female issues as a vent through which the panorama of the current society is depicted, especially women's psychological alienation.

Anna Wulf's psychological conflicts mirror the sickness of the world beyond for which she has to face hurdles and barriers. Fragmentation brings about a tragic downfall for Anna both as a mother and as an author. The main reason for her segmentation is her past experience of her life. She suffers from a neurotic, but stupid engagement with Max Wulf, while she did stay in Africa and Janet is the offspring of the outcome of that physical union. Both Anna and Max Wulf were psychologically and sexually not compatible. She got married Max Wulf, whom she had never a strong attraction of love and finally, after Janet's birth, they got divorced. She came to London with her child taking the manuscript of her first novel, *Frontiers of War* with her. She enabled to have a celebrity after the novel's first publication in London. But her first literary career did prove a hurdle to her creative knowledge. So she has to suffer from an awful experience of disguise, and of futility. Her melancholic mood is aggravated by the sudden end of her physical relation with Michael, a medical practitioner. Discarded by her lover, she is unable to keep aloof herself from him, Anna gets frightened and mentally sickened. Disheartened by traumatic union with males and disenchanted with communism. Anna, at the age of 40, feels herself as a hopeless and helpless woman. Conflicting senses torture her whole life personally and professionally. In order to remove her lunatic crisis, she decides to reflect the cruel pictures of her bitter experiences through writing four different Notebooks: Black, Red, Yellow and Blue.

In course of time, Anna divided herself into four, and from the nature of what she wrote, named those divisions. *The Black Notebook* focuses on Anna's psychological conflicts as an author and records her African identities as reflected in the very first novel, *The Frontiers of War*. *The Red Notebook* consists of entries regarding politics and chronicles her continual disenchantment with communal order and system. *The Yellow Notebook* fosters Anna's physical unions and feelings through the fictitious mode. It is a draft of a novel, entitled *The Shadow of the Third* in which Anna's alter-ego Ella reenacts a substantial part of her traumatic experience. *The Blue Notebook* is a diary of daily occurrences and it shows factual accounts of Anna's melancholic love relation with males, her motherhood, intercourse, and psychological problems as well as her expectations and relation with Mrs. Marks.

Anna's quest for autonomy and integrated selfhood bear the testimony of political, psychological, and sexual dimensions. Her aim to get rid of an inner schism and to attain a totality of vision is impacted on communal desire. Highlighting her plan to join the British Communist Party in 1950, she writes: 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. (*The Golden Notebook* 157) Anna is tormented with an emotional void and a sense of ennui, and eventually moves away from sense and sanity. With disorientation from reality, turning into chaos and nullity, her quest changes its course of direction. Anna realizes her inner ego. The final part of *The Blue Notebook* highlights the cruel and self-destructive hostility for which she leads to a tremendous explosion of erotic energy by healing and delivering her from conflicting senses. A new vigor of life enables her to face the reality confidently. With her release from the inner split, Anna gives up her dependence on compartmentalization that occasions the four separate note books, and decides to put her into a one book.

In the patriarchal society, men and women have conflicts and solitary attitudes in interests. Women look for security and protection while men refuse the role in which women have a faith. Anna, such a female protagonist of the novel, *The Golden Notebook*, realizes her divergence and knows that the pains she suffers can never be cured, as the problem can never be solved. In the postmodern society, women need men's understanding and sincerity. The self-knowledge, which seems to be the heart of Lessing's theme in *The Golden Notebook*, is indispensable for mental equilibrium and emotional stability, and is, in the case of the female protagonist; Anna is capable of gaining a psychological and mental descent into the chaos.

In the novel, *The Cleft*, Lessing invites the modern reader and audience to imagine a mythical society free from sexual conspiracy, free from jealousy, free from petty rivalries: a society free from men. A Roman senator contemplates what will likely be his last wish: the retelling of the tale of human creation on the cosmos. He recounts the history of the Clefts, an ancient community of women living in the Edenic, coastal wilderness, being confined to the valley of a mountain. Clefts have no demand nor knowledge of men-childbirth is maintained, like the sea-tides which lap around their feet via the cycles of the moon, and their children are always female. But with the unheralded birth of a new born baby, a discord of female community is accidentally thrown into jeopardy. The Clefts are ignorantly awestruck by a malformed baby, but threateningly many unfamiliar males appears like the nicknamed Squirts, being abandoned and exposed on the nearby mountainside, are sacrificed to the eagles, the genitals of female haven who are unbeknown to the Clefts. However, baby males exist, aided by wild eagles sent to kill Squirts; and thrive them on the other side of mountains. It is not until an eager young Cleft named Maire goes beyond the geographical, and emotional, divide of the mountain that a disquieting fact is uncovered, a discovery, which forces the Clefts to accept and realign themselves to the prospect of a new world, and the feasible vengeance of the erring males.

In this novel, Lessing confronts head-on the themes that inspire her early works: how males and females, two similar and thoroughly distinct creatures, manage to dwell side by side in the cosmos, and how the specifics of gender affect every aspect of human existence. Lessing's representation of primary physical relation between Clefts and Monsters is brutal

and direct. Lessing inspires us to fancy Clefts, a primitive community of women who dwell in the coastal wilderness, free from demand, wisdom, or conflict of men. Clefts live in harmony: impregnated by the tides of the moon and begetting female babies, who are spared the implications of gender, permeating modern existence.

Lessing's *The Cleft* is a novel which bears the social position of women in the context of feminism. In this work, the story of the creation of men and women is represented by Lessing. She depicts a new type of society where women are created long before men, which draws reaction of male power. Women who are called the Clefts are capable of conceiving babies without men thanks to their cooperation with nature. However, men are born out of the Clefts later as other members of nature to be the partners of the Clefts, as just the contrary of the traditional story of creation. The nature-bound women are always protective and conscious of nature while men call the Squirts is usually after adventure and danger.

Lessing reunites the different-natured women and men in respect for Nature and the indispensability of either parts in life and the life-creation process. At this point, she underlines the main philosophy of feminism due to its vitality for the future of the humankind and the sustainability on Earth.

Feminism is the underlying theory of this study and among the main arguments of *The Cleft*, which shall be dissected into the details. Feminism is a theory, movement and philosophy which advocates nature and women against the patriarchal mind in that whatever has caused women's suffering, inferior complexity and detachment from "production" and the destruction as well as degradation of the ecological system/nature so far originates from the patriarchal power.

Women and men have or "presented" to have different qualities so that women are more connected and sensitive to nature whereas men are isolated from nature and the natural due to their rationality, insensibility, and the ambition for progression. Feminism offers a solution to the feminist and ecological problems on the Earth. It calls out for women along with men in collaboration to raise awareness in the society for restoring the natural balance and protecting the planet from any possible harm for the next generations and the continuity of all kinds of life on the Earth.

The feminist novel, *The Cleft*, represents the assignments of some features to women, such as affection, beauty, love, homely care besides motherhood. In this novel, the world reputed novelist has wanted to focus on the binary opposition between the primitive males and females in the ancient universe. Her motto is to aim to look at the big difference between them in the present age. She wants to show us the psychological problems and conflicts of mankind and womankind around the world. In the patriarchal system, the social status of woman is confined to the four walls, but at the same time, Lessing wants to create awareness of her female community to protest against the unwanted and unexpected activities of the domesticity. She hopes to highlight the very fact that women have social duties and responsibilities of their own in family, society, and community, where they are now.

In fact, the symbolic novel, *The Cleft*, bears the testimony of the primitive and prehistoric mysterious facts of males and females, which are beyond of the modern people, but Lessing has a poignant and sharp imaginative knowledge and wit, through which she has invented the unknown and unthinkable mythology of ancient men and women. We can realize the hidden fact that the novel deals with feminist message at the deeper core and underlying significance.

The study presents the feminist qualities in *The Cleft* by Lessing; and gives the biographical context of the author. It sheds a new light on *The Cleft* as a feminist novel. Feminist features are minutely applied to the text through point by point references and the novel are investigated in terms of feminist themes as a visible synthesis of related theories and Lessing's own ideology.

The researcher is of the view that Lessing's fiction, including *The Golden Notebook*, *The Grass Is Singing*, and *The Cleft* make important contributions for English literature, because we get a perfect social picture of Lessing's times. Lessing's portrayal of powerful heroines survives and exerts their presence in today's society in different facets of human life. Through their words and action, each of major heroine in Lessing's fiction appears as representative of any age. Lessing longs for a human society, where there would be no conflicts between males and females. If such a society exists, undoubtedly the world will be a beautiful place to live in.

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