

**The Concept of the Free Women and Sex in Doris
Lessing's *The Golden Notebook***

مفهوم المرأة الحرة وممارسة الحب في المفكرة الذهبية لدوريس ليسنج

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Abstract

There is no doubt that having sex is one of the instinctive, biological and sensual practices of mankind, masculine and feminine and that one feels the sexual desire due to an outside stirring effect. A woman or a man has to achieve control over this desire otherwise s/he would be controlled by it. If it controls one of them, s/he will have no decision or belief and will move as the machine according to the other's desire specially if their relationship is out of the marriage institution.

The research deals with Doris Lessing's novel, *The Golden Notebook* (1962). Lessing's *The Golden Notebook* is about the many sexual and extra-marital relationships that the two sexually free and divorced women make with men. They are the novel's heroines, Anna Wulf whose marriage is a failure and is a mother to a girl called Janet, and her friend, Molly Jacobs, an actress who also fails in her marriage and has a son called Tommy.

The research points to the physiological motives behind their relationships with men and how important they are to them. It also makes clear how severe the impact of such relationships on their children, Janet and Tommy and how Anna herself suffers from disintegrated identity that she sometimes acts as a mother to Janet and as a lover to the man she shares him bed. The research sheds light on Anna's and Molly's sense of guilt towards their children in addition to their sense of loneliness, emotional coldness, abandonment, and the physiological state they go through after their partners' departure. The research also discusses the meaning of freedom and shows if these two women are really free.

In writing her novel, *The Golden Notebook*, Lessing follows the post modernistic style. The novel's heroine narrates her experience in her five symbolic notebooks: the black, which talks about her horrible past experience that haunted her in Africa where she felt desperate because of the conflict between the white and the

black who are badly treated by the former; the red, which is about her experience in the British Communist Party that she leaves after realizing that it is a lie; the yellow, which talks about her sensual and emotional experience that she reflects through her alter ego, Ella; the blue, which is about her writing diary that records her memories, dreams, and emotional life; the golden, which is the last one and through which she tries to collect all her experience in one notebook so that she can get a unified identity. This notebook ends with a conversation between her and a manuscript writer called Saul Green who helps her by giving her the first sentence to her inner short novel, *Free Women* that opens Lessing's novel and whose sections separates the five notebooks.

The Concept of the Free Women and Sex in Doris Lessing's *The Golden Notebook*

Doris Lessing's *The Golden Notebook* was published in 1962. To this day, the novel is a subject of debate among critics. It is taken by some as a novel about the war of sexes. Others receive it as the "Bible of the Women's Movement"¹ To settle this debate, Lessing, in her preface, reacts:

This theme of 'breakdown', that sometimes when people 'crack up' it is a way of self-healing, of the inner self's dismissing false dichotomies and divisions, has of course been written about by other people, as well as by me, since then. But nobody so much has noticed this central theme, because the book was instantly belittled, by friendly reviewers as well as by hostile ones, as being about the sex war, or was claimed by women as a useful weapon in the sex war.

(Lessing, preface,p.2)²

She also tells her readers:

But this novel was not a trumpet for Women's liberation. It described female emotions of aggression, hostility, and resentment. I put them into print. Apparently what many women were thinking, feeling, experiencing, came as a great surprise.

(Lessing, preface, p. 2)

Elizabeth Wilson, as Lessing, defends the novel saying that *The Golden Notebook* is the paradox of the Women Liberation Movement for it supports "many of the attitudes that 1960s feminists were in revolt against"³ To justify her saying,

Wilson remarks that Lessing's "soi-disant radicals"⁴ differ from the women of the consciousness-raising groups of the 1970 in that they do not talk about their emotional and physical desires openly. Lessing's heroine, Anna, she says, for example, still thinks that "the difficulty of writing about sex, for women, is that sex is best when not thought about, not analysed"(GN. *The Yellow Notebook*, p. 178)⁵ Though published before the introduction of the Women's Liberation Movement and said to be a description of the "moral and intellectual climate of the 1950s"⁶, still Lessing's *The Golden Notebook*, Elaine Showalter remarks, does have "many similarities to Victorian feminine and feminist writing."⁷ It is this mixture of the Victorian and feminist features in one novel that makes critics argue about Lessing's aim and the issue she wants to raise. Whatever her issue may be, it is clear that Lessing's main concern is with women and their position in society. For her, writing honestly about women in the 1960s is "tantamount to a severe moral commitment, indeed almost a religious function, in some ways a collary of her political fervor in the fifties"⁸ and is, Frederick R. Karl points out, where the novel's "strength lies"⁹

Then it is necessary to give a general background about the status quo of the twentieth century woman in the 1950s and 1960s. The question is why should the reader go back to the 1950s whereas the novel was written in the sixties? The answer to this question is that the feminization which is a characterization of the society during the 1950s affects so much women's condition in the 1960s. The British woman in the fifties suffers from severe social conventions and restrictions, as well as from segregation, all of which, in return privilege her counterpart, man. A woman is supposed to sit at home, serve her husband, please him sexually, and look after the children. Furthermore, she is prohibited from going out to work. Women are described as "weak, irrational, passive, and empty-headed and happiest when they are taking care of children"¹⁰ Yet, the myth of a "happy housewife-mother during the 1950s"¹¹ that Niamh Baker questioned in his book, *Happily Ever After?*, dies after the realization of the twentieth century women, and more specially sexually frustrated

mothers, its falseness. Tired of and paralyzed by these social traditions and the burden of "housekeeping,"¹² women, precisely those who are bound by loveless marriages and mothers as Lessing's women, enter in promiscuous relationships with men in an attempt to achieve freedom and individuality. Rather than achieving these great aims, Lessing's females, in their relationships with men, descend into hell. Dissatisfied with their domestic role inside home which Lessing calls "the housewife's disease," (GN. The Blue Notebook, p. 265) they commit the crime of falling into hell, which is viewed as "an excellent metaphor for dislocation and fragmentation in the sixties."¹³

In *The Golden Notebook*, Lessing reflects this theme of fragmentation through the novel's structure as well as its main character, Anna Wulf. As mentioned before, Lessing begins the novel with the five sections of her novel within a novel, *Free Women*, and separates them with different colored notebooks, symbolizing different life experiences of Wulf and her identity split. Wulf's personality is analogous to the novel's segmented structure. She plays different roles: as a blocked woman writer, an active and then dissatisfied communist, a wife, a mother, and a sexually experienced woman or a mistress. Her self divisions and chaotic life are communicated to the readers through the novel's chronological and disordered structure. By this, Lessing, just like her contemporary novelist, Margaret Drabble, Elaine Showalter remarks, attempts to "unify the fragments of the female experience through artistic vision, and [is] concerned with the definition of autonomy for the woman writer."¹⁴

Afflicted with confinement and inequality in the twentieth phallogentric Britain, women and more specially emancipated and daring women writers hide their real identities behind a curtain, using, as Victorian female authors, pseudonyms for fear of alienation and facing any difficulty in trying to break into print. After the publication of *The Golden Notebook*, Lessing uses the pseudonym, Jane Somers for this purpose. Given a marginal position in society and their works viewed inferior in comparison to male authors' due to the hegemonic or gendering process in the

twentieth century, women writers confront and try to put an end to these problems "which do not support female authenticity"¹⁵ by writing about daring subjects, using other names as does Lessing. Lessing is among "the first authors of international standing to use the word fuck in [her] books after the court had made legally permissible."¹⁶ Like the male authors, women authors, Showalter says, come to discuss and "describe formerly taboo areas of female experience."¹⁷

Sex, as a taboo subject, is not only written about by women authors openly, but also is being looked at differently. Rather than being one way of achieving authority and dominance for men over women, sexuality, Showalter points, is seen as one of the "sources of female creative power."¹⁸ In the 1950s, a woman is considered as powerful if she has the asset of beauty. Her beautiful look enables her to exercise her power over a man, married or not, whom she may spite and hate, for she has something he wants, and in a way feels her autonomy. Here in the novel, one can equate female power with sexual freedom as long as it is felt only when the novel's heroine, Anna Wulf and the actress and her close friend, Molly Jacobs , are with their male mates. In order not to be sexually subjected and bound to their husbands in loveless marriages, or "enervating marriages" as Karl calls, they think that they can be powerful and triumphant once each one of them acts "as a free agent, freely choosing the romance that nonetheless, in one form or another, is her fate."¹⁹ So, Lessing's women choose their fate themselves and most of them end with physical illnesses. Wulf ends with a mental breakdown, the state she reaches at the end of her experimental life and is referred to at the beginning of Lessing's novel within a novel, *Free Women*. Lessing opens the *Free Women* with a conversation between Wulf and Jacobs, the two supposedly independent and free women. Anna, alone in a London flat with Molly, tells her "the point is, that as far as I can see, everything's cracking up."(GN. *Free Women*1,ch. 1,P.15)Lessing's theme of breakdown or cracking up in the *Golden Notebook*, can't be well understood without understanding the idea of the 'bomb' or the 'descent into hell' that Karl refers to in his article , Doris Lessing in the

sixties: *The New Anatomy of Melancholy*. Karl attributes the explosion of the bomb or the descent into hell to the wrong choice of Lessing's females of their husbands who are the source of their sexual dissatisfaction and misery. Karl acknowledges:

When Mrs. Lessing foresees that her imperfect characters will always select an inadequate man to make themselves miserable, she is insisting that hell is within --- a visceral time bomb --- and it will not be simply exorcised by anything the external world can offer.²⁰

Both Wulf and Jacobs have this bomb within. It stems from their inner world the moment they decide to marry men they don't love for fear of loneliness. Describing Willi Rodde, her husband, and their marital relationship, Wulf says:

We were together for nearly three years. Yet we neither liked nor understood each other. We did not even enjoy sleeping together. We had a kind of pity for each other; we were both afflicted permanently with a feeling of sad happiness because we were unable to make each other happy in this way. But nothing stopped us from choosing other partners.

(GN. *The Black Notebook*, p. 69)

As Wulf, Jacobs enters in a loveless relationship with Richard. Giving the reasons behind her choice, Lessing says:

Molly was the product of what she referred to as one of those 'twenties marriages'. Her mother and father had both glittered, but briefly, in the intellectual and bohemian circles that spun around the great central lights of Huxley, Lawrence, Joyce, etc. Her childhood had been disastrous, since this marriage only lasted a few months. She had married, at the age of eighteen,

the son of a friend of her father's. She knew now she had married out of a need for security, and even respectability. ----- and Molly and [R----- and Molly and [Richard] had stood their incompatibility for not much more than a year.

(GN. Free Women1, p. 18)

Consequently, both Wulf and Jacobs seek divorce from their husbands after each one of them gets a child, Janet and Tommy respectively. They believe they can put an end to their misery caused by their responsibilities towards husbands and children. But by getting divorce, they descend more and more into hell. The bomb within a woman does not explode only when she chooses a wrong partner who is her fate, but also when, Karl remarks, she "tries to survive beyond the traditional protection of housewife and a mother."²¹ Though published before Betty Friedan's famous book on social protest, *The Feminine Mystique* (1963) which is about a highly educated woman's search for identity through marriage after scarifying her career and experiencing instead the role of "a trapped suburban housewife,"²² *The Golden Notebook* precedes it in discussing the idea of "the housewife disease"(GN. The Blue Notebook, p. 265) to which Wulf, full of impersonal resentment, attributes her anxiety:

The tension in me, so that peace has already gone away from me, is because the current has been switched on: I must – dress- Janet- get- her- breakfast- send- her- off- to- school- get- Michael's- breakfast- don't- forget- I'm- out- of- tea- etc.- etc. With this useless but apparently unavoidable tension resentment is also switched on. Resentment against what? An unfairness. That I should have to spend so much of my time worrying over details. The resentment focuses itself on Michael; although I know with my intelligence it has nothing to do with Michael. And yet I do resent him, because he will spend his day, served by secretaries, nurses, women

in all kinds of capacities, who will take this weight off him. (GN. The Blue Notebook, p. 265)

But who is Michael? Michael is one of Wulf's lovers who sleeps with her to the point that she comes to define herself in terms of him. After her marital breakdown, she, in the hope of achieving her identity, enters in many love affairs. But all of them end because they are not based on real love from her partner's part. Though she shares bed with many men, it is only her five year love affair with Michael "that absorbed this aspect of her personality completely."²³ Abandoned and rejected by her lover, Wulf or Ella, her alter ego, swears not to begin a real love affair afterward. This idea is made clear in the following quotation:

Sometimes when I, Anna, look back, I want to laugh out loud. It is the appalled, envious laughter of knowledge at innocence. I would be incapable now of such trust. I, Anna, would never begin an affair with Paul. Or Michael. Or rather, I would begin an affair, just that, knowing exactly what would happen; I would begin a deliberately barren, limited relationship.

(GN. The Yellow Notebook, P. 175)

The reason behind Anna's decision not to start any other great affair with a man is that she, unlike her counterpart, looks at sex differently. Sex, she says, "is essentially emotional for women" (GN. The Yellow Notebook, p. 178) Whereas it is "technical" (Ibid.) or mechanical for men. As all women, Anna fears and is in need of real love which she associates with 'vaginal orgasm'(Ibid.) because her lovers used to leave her alone. With Michael, Anna thinks she can find herself for she, as other contemporary women, believes that "sex is the last private act, the place where we can still be honestly, authentically ourselves."²⁴ Anna speaks about Ella's experience with an American man she does not love so as to support her belief:

Ella was thinking: But with Paul, I would have come in that time - so what's wrong? - it's not enough to say, I don't love this man? She understood suddenly that she would never come with this man. She thought: for women like me, integrity isn't chastity, it isn't fidelity, it isn't any of the old words. Integrity is the orgasm. This is something I haven't any control over. I could never have an orgasm with this man, I can give pleasure and that's all. But why not? Am I saying that I can never come except with a man I love? Because what sort of a desert am I condemning myself to if that's true.

(GN. The Yellow notebook, p. 259)

To feel her autonomy, a woman thinks that she has to be dependent on a man. Wulf and Jacobs call themselves 'free women', which is itself the overall title for the short novel within a novel. As mentioned before, this title is ironic. Free from their husbands, they are still in need of a man in their lives for a woman's "sexuality would ebb and flow in response to his" (GN. The Yellow Notebook, p. 355) and "is to speak, contained by a man, if he is a real man; she is, in a sense, put to sleep by him, she does not think about sex." (Ibid.) Describing Lessing's women, Showalter says:

The novels of the 1960s, particularly Doris Lessing's powerful *The Golden Notebook*, began to point out, in a variety of notes of disillusionment and betrayal, that the free women are Marxist who think they understand how the oppression of women is connected to the class struggle, who have professions and children, and who lead independent lives; but they are fragmented and helpless creatures, still locked into dependency upon men.²⁵

Fearing loneliness and defining themselves in terms of men, women come to deny their lovers' shortcomings to get sexual pleasure and happiness. They even hide their feelings of aggression, betrayal, disappointment, anger, and "inner resentment at the breakdown in communication between"²⁶ them. Depending on the masculine male in their happiness, such women can no more be called liberal. They think they are free as long as they can satisfy their sexual need out of the marriage institution with the men they desire. But, they are wrong, for with these men, they experience more and more problems. One of these problems is disintegration. Becoming one's flesh with more than one man, Wulf and Jacobs split their identities. Rather than being a place where one can feel autonomy, bed is also viewed as "a place of dissolution just as surely as integration"²⁷ Their identities are threatened whenever they collide with their lovers. They may lose their identities if they are abandoned and rejected by them. In order not to fall apart and instead achieve psychic wholeness, both Wulf and Jacobs go to a Jungian psychotherapist, Mrs. Mark, whom they nickname Mother Sugar. They used to be torn between two roles, that of a lover to her partner, and that of the mother. Though they are free from their husbands, they are in reality bound to their lovers and children. Wulf expresses her troubled psyche in the following quotation:

Long ago, in the course of the sessions with Mother Sugar, I learned that the resentment, the anger, is impersonal. It is the disease of women in our time. The unlucky ones, who do not know it is impersonal, turn it against their men. The lucky ones like me — fight it. It is a tiring fight. Michael takes me from behind, half-asleep, fierce and close. He is taking me impersonally, and so I do not respond as I do when he is loving Anna. And beside with one half of my mind I am thinking how, if I hear Janet's soft feet outside I must be up and across the room to stop her coming in.

(GN. The Blue Notebook, p. 266)

Being responsible for her daughter, Janet and her lover, Michael, Wulf feels that she is under two pressures, which, she confesses, are the reasons behind her self division:

Now it is nearly eight o'clock and another pressure starts; this is Michael's day for going to the hospital in South London, so he must wake at eight to be in time. He prefers Janet to have left for school before he wakes. And I prefer it, because it divides me. The two personalities -Janet's mother, Michael's mistress, are happier separated. It is a strain having to be both at once.

(GN. The Blue Notebook, p. 268)

Likewise, Jacobs is also responsible for her twenty year old son, Tommy. Tommy is "torn between the values of his Bohemian mother and his rigidly conventional father."²⁸ Reading parts of Wulf's notebooks without asking her permission, and not accepting his mother's communist and Bohemian life style, he shoots himself in the head. He does not die but he loses one of his eyes. Becoming blind, he feels happy for he thinks that blindness is one way to punish his father and his mother. Wulf, after Tommy's suicide attempt, feels guilty. The theme of guilt is also raised in the novel. Wulf begins her blue notebook with the sentence: "Tommy appeared to be accusing his mother." (GN. ,The Blue Notebook, p. 189) This sense of guilt is felt by both Wulf and Jacobs for "they have been mothers than any of the not free women they know."²⁹ Both Wulf and Jacobs are bound to their children who, according to Jacques Lacan's theory of Mirror Stage in 1936, would be "psychotic"³⁰ had they not managed to split themselves from their mothers. Accordingly, the child is credited to pass "judgment in incalculable ways of the mother,"³¹ who represents for him "the other/obstacle for the child's formation of self identity and

subjectivity."³² Like Tommy, Janet rejects her mother's liberated style of living. Trying to persuade her mother to enter a conventional boarding school, Janet tells her mother that she wants "to be ordinary"(GN., Free Women 5, p.488) and doesn't want to be like her mother. More than once, Wulf feels she is cracking up. This sense comes to her when she fails to give words meanings. Asked by Mother Sugar to give a name or a form to one of her frightening dreams she visions, she says it is a " nightmare about destruction."(GN. The Blue Notebook, p. 371) Step by step, she manages to give a form to her dreams. Asked again to give a name to this very dream she revisions six or seven times , she is able to go further, saying it is "the nightmare about the principle of spite, or malice - joy in spite."(Ibid.) This dream and many other horrible dreams of Wulf are very insightful of her personality as a woman. They are viewed as "the price to be paid for excessive preoccupation with her feelings."³³ Obsessed with the need to feel happiness which she attributes to sexual pleasure felt once she is beside the real man, Wulf experiences a nightmare that is prophetic of Michael's departure:

I dreamed I held a kind of casket in my hands, and inside it was something very precious. I was walking up a long room, like an art gallery or a lecture hall, full of dead pictures and statues. There was a small crowd of people waiting at the end of the hall on a kind of platform. They were waiting for me to hand them the casket. I was incredibly happy that at last I could give them this precious object. But when I handed it over, I saw suddenly they were all businessmen, brokers, something like that. They did not open the box, but started handing me large sums of money. I began to cry...They took the box from me and opened it. I turned away so as not to see, but they were delighted. At last I looked and I saw that there was something in the box. It was a small green crocodile with a winking sardonic snout. then I saw

it was alive, for large frozen tears rolled down its cheeks and turned into diamonds. I laughed out aloud when I saw how I had cheated the businessmen.

(GN. The Blue Notebook, p. 206)

This dream has some psychological soundings. It also has something to do with the hegemonic ideology of the 1950s. As mentioned before, the masculine, in the patriarchal world, is viewed as the oppressor whereas a woman as the oppressed. The hollowed-out casket or the vase in another dream of Wulf, Karl remarks, are symbols of the vagina. Thus, the different shapes and figures, whether a crocodile or a deformed figure or a dwarf with protruding penis, who fill the casket or the vase, Karl emphasizes, "are symbolic of the men intruding in Wulf's life."³⁴ Unlike the women of the 1950s, Wulf chooses to be abused by men because she willingly begins her love affair. Thus, she acts as the oppressor and the oppressed at the same time, causing by that self-destruction. Psychologically speaking, these dreams give Wulf a message: the more she is emotionally bound to men, the more she is going to be reminded of the crocodile and other malicious figures. Put like this, Wulf's anxiety will continue if she does not stop her non-committal relationships with men or keeps going to her room, which according to Karl, can be a refuge as in the literature of enclosure or be a place of psychological and "physical desolation."³⁵

Do Wulf and Jacobs continue to lead a free life? And do they achieve freedom? The novel ends ambiguously, with Jacobs taking a decision to marry again a rich businessman she does not love as her first husband, Richard and Wulf, who used to suffer from a writer's block and is a divorced woman, ironically giving up writing all together and working as a marriage counselor. In an unoptimistic terms, Patrocínio P. Schweickart compares the novel's ending with the image of the boulder-pushing:

It has the form of "boulder- pushing:" Molly's

intended second marriage is suspiciously reminiscent of her first, and there is no reason to believe that Anna's prospective job with Dr. North would be any less frustrating and futile than Ella's job with Dr. West. The irony is accentuated further by the title. Here is a story titled Free Women about two women who gradually realize that they are not free, that they really cannot be free.³⁶

Conclusion

Reading Lessing's *The Golden Notebook*, one concludes that Lessing writes this novel so as to give voice to the female authors' literary works that are regarded as inferior in comparison to those written by men. Lessing is against injustice between the two sexes which, she considers, is the root cause behind women's problems among which is mental breakdown. Lessing's protagonist, Anna Wulf suffers from both marital and mental breakdown. In fact, Lessing chooses this theme because she senses that the modern world around her is falling apart due to wars. Through *The Golden Notebook*, Lessing, one infers, tries to give the message that if someone follows an unconventional life or says no to rules, his/her life will be chaotic. After their marital breakdown, Wulf and Jacobs break the social conventions of marriage to get rid of the housewife's disease, and enter into heterosexual relationships with inadequate men who, as indicated in the novel, make them more anxious and miserable than they have been before. Lessing shows how much her women are helpless and powerless in front of men and thus, how futile their attempt to get freedom, especially, in the patriarchal society they find themselves in. At the end, these two women do not change their position dramatically. Wulf, rather than continuing her ambition to write to support the idea of women's authenticity, stops writing forever, and Jacobs, rather than choosing a man she is emotionally in love with, accepts to marry a rich man in a rather loveless marriage.

Notes

¹Nicholas Ogan, "*The Golden Notebook*" June 6, 2006, 14/ 11/2013, URL: www.thenovelclub.org/papers/notebook06doc.

²Doris Lessing, "preface", 24/9/2013, URL: <http://thegoldennotebook.org/book/P1/index.html>.

³Maroula Joannou, *Contemporary Women's Writing :From The Golden Notebook to The Color Purple*(Oxford: Manchester University press, 2000), p.29.

⁴Ibid.

⁵Doris Lessing, *The Golden Notebook* , 24/9/2013. URL: <http://thegoldennotebook.org/book/p1/index.html>. All subsequent references to the novel are taken from this text which is abbreviated as GN.

⁶Elaine Showalter, *A Literature of Their Own: British Women Novelists from Bronte To Lessing*(Princeton:Princeton University press, 1977), p.308.

⁷Doris Lessing cited in *Contemporary Women Novelist: A Collection of Critical Essays*, ed. Patricia Meyer Spacks (Englewood Cliffs, N.J. :Prentice-Hall, Inc. ,1977), p. 55.

⁸Ibid.

⁹Lucy Komisar, *The New Feminism*(London: Franklin Watts Limited, 1971), p.136.

¹⁰Cited in *Contemporary Women's Writing*,pp. 18-19.

¹¹Komisar, p. 75

¹²Spacks,p. 55.

¹³Spacks, p.55.

¹⁴Showalter, p. 35.

¹⁵Pratt and Dembo cited in Sara Van Butsel, *Women's Writing and Writing about Women: Analysis of *The Golden Notebook* by Doris Lessing*, “unpublished thesis”, 2008- 2009, 14/11/2013, URL: [lib.ugent.be/... /RUG01-0011366142-2010-0001-AC-pd... .](http://lib.ugent.be/.../RUG01-0011366142-2010-0001-AC-pd...)

¹⁶Vivian Gornick and Barbara K. Moran, ed., *Woman in Sexist Society: Studies in Power and Powerlessness*(London: Basic Books, INC. Publishers, 1971), pp. 248-249.

¹⁷Showalter, p. 35.

¹⁸Ibid.

¹⁹Blau Duplessis ,cited in *Women Writing and Writing about Women*, p. 10.

²⁰Frederick R. Karl, "Doris Lessing in the Sixties: The New Anatomy of Melancholy" in *Contemporary Women Novelist: A Collection of Critical Essays*, p.60.

²¹Karl,p. 55.

²²Joannou,p.19.

²³Robert K. Morris, ed. , *Old Lines New Forces: Essay on the Contemporary British Novel, 1960-1970*(Cranbury: Associated University Press, 1976).P. 15 .

²⁴Roger Pooley , "Doris Lessing: Mysticism and Sexual Politics" April 1985,14/11/2013, URL:www.clsg.org/htm/m1.htm.

²⁵Showalter, p. 301.

²⁶Joannou, p. 29.

²⁷Pooley.

²⁸Morris, p. 15.

²⁹Morris, p. 21.

³⁰"My Mother is the Other in Me: Reading Mother- Daughter Relationships in Doris Lessing's *The Golden Notebook*, January 5,2011, 14/11/2013, [URL:english.Fju. Edu/twi/lctd/word /psychoanalysisfinal.pdf](#).

³¹Morris, p.21.

³²"My Mother in the Other in Me".

³³Joannou, p. 31.

³⁴karl, p. 59.

³⁵karl, p. 61.

³⁶Patrocinio P. Schweickart cited in Camilla Torstensson's *Writer's Block in The Golden Notebook*,19 May 2011. 14/11/2013, [URL:www.diva-portal. org/smash/get/.../ FULLTEXT 01- pdf](#).

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الخلاصة

لاشك أن ممارسة الحب هو إحدى الممارسات الغريزية البيولوجية الحسية لدى الجنس البشري ذكرا كان ام أنثى وإن الاحساس بالرغبة الجنسية يأتي نتيجة لاستشارة خارجية . لكن الخوف يكمن في سيطرة تلك الرغبة على أحد الجنسين وتحكمها به . فإذا ما حكمت الرغبة الفرد فإنه يصبح مسلوب الارادة والفكر ، وسيتحرك تحرك الآلة وفق رغبة الطرف الآخر لاسيما لو كانت علاقة الجنسين خارج مؤسسة الزواج .

يتناول البحث رواية دوريس ليسنج ، المفكرة الذهبية (١٩٦٢) والتي تدور حول العلاقات الجنسية اللاشرعية العديدة لامرأتين حرتين جنسيا ومطلقتين هما بطلة الرواية المدعوة أنا وولف مع الرجال بعد زواج فاشل اسفر عن انجابها لبنات تدعى جانيت ، وصديقتها مولي جاكوبز ، وهي ممثلة فشلت في زواجها بعد أن أنجبت من زوجها ابناً يدعى تومي . يشير البحث الى الدوافع النفسية لقيامها بتلك العلاقات ومدى أهميتها لها . يوضح البحث أيضا شدة وقع تلك العلاقات على كل من جانيت وتومي وكيف ان أنا عانت من مرض انقسام الهوية حيث تمارس احيانا دور الام لابنتها ودور الحبيبة للرجل الذي تعاشره في السرير . يسلط البحث الضوء ايضا على شعور كل من أنا ومولي بالذنب والتقصير اتجاه اطفالهما إضافة الى شعورهما بالوحدة والبرود العاطفي والهجران وحالتهم النفسية أبان تركهما من قبل عشاقهم . يناقش البحث كذلك معنى الحرية ويبين فيما لو كان هاتان الامرأتان حرتين فعلاً .

لقد اتبعت ليسنج في كتابة روايتها ، المفكرة الذهبية ، الاسلوب الحديث وذلك بسرد بطلتها أنا تجاربها وخبراتها من خلال مفكراتها الرمزية الخمس .. السوداء والتي تتحدث عن تجربتها الماضية المخيفة التي لم تفارق ذهنها في افريقيا حيث شعرت بالاكتناب نتيجة النزاع بين البيض والسود والمعاملة السيئة التي تلقاها السود على ايدي البيض ، الحمراء تتحدث عن تجربتها مع الحزب الشيوعي البريطاني الذي انسحبت منه بعد معرفتها كونه اكذوبة ، الصفراء والتي تتحدث عن تجاربها العاطفية الحسية والتي عكستها من خلال الذات البديلة إلا ، الزرقاء وتتحدث عن مذكرات أنا الكتابية التي تجلت فيها ذكرياتها رؤياها وحياتها العاطفية ، واخيرا الذهبية والتي من خلالها حاولت البطلة جمع كل خبراتها في مفكرة واحدة من اجل الحصول على هوية موحدة . تنتهي هذه المفكرة بحوار دار بينها وبين كاتب نصوص روائية يدعى سول كرين الذي ساعدها بمنحه الجملة الاولى لروايتها القصيرة الداخلية المرأة الحرة التي تفتتح رواية ليسنج والتي تفصل فصولها المفكرات الخمس .