

## 多麗絲·萊辛作品中的人類矛盾處

陳靜怡

中山大學外國語文學系博士班

### 摘要

多麗絲·萊辛(Doris Lessing)曾獲得諾貝爾文學獎，是當代其中一位極具影響力的作家，透過萊辛作品中如預言般的洗鍊文字，我們不難察覺作家的敏銳觀察力，萊辛認為人類處境絕非只是簡單黑白二元論，存疑卻又熱情的萊辛，洞見二戰後的文明崩解，本篇論文將透過拉崗(Lacan)精神分析、女性主義及性別研究理論的探討來理解個人及群體中的人類矛盾處境，其中包括自我本質的虛幻認知、知識的有限性以及如夢如幻的愛情關係，此外，斯洛維亞哲學家斯拉沃熱·紀傑克(Slavoj Žižek)對於人類主體性及社會議題的看法也將一併納入作品對話。

**關鍵字:** 矛盾、多麗絲·萊辛、拉崗精神分析、厭女症、主體性。



## **The Paradox of Human Condition in Doris Lessing's Novels**

### **Abstract**

Doris Lessing was awarded the Nobel Prize in Literature and is one of the most influential, contemporary writers. Her prophecy-like language and rejection of binary observation of human conditions showcases her skepticism, passion, and visionary power to scrutinize the clashed civilization after World War II. This thesis approaches the paradox of human condition through contours of Lacanian psychoanalysis, encompassing the feminism and gender studies not only in the individual but also the collective spheres. It concerns the fictitious nature of human self-awareness and limit of knowledge and supposed, ideal love-relationships. Moreover, Slavoj Žižek, a Slovenian intellectual whose philosophical insight on subjectivity and social issues will also be drawn into dialogues with Doris Lessing's fictions.

**Key Words:** paradox, Doris Lessing, Lacanian psychoanalysis, misogyny, subjectivity



## Introduction

We live in the dungeon-like paradox of human condition we create. A world in ferment with multitudes of regulations, research institutions, values, unending protests for self or gender identities, equality, and justice, the pursuit of absolute perfection of happiness and freedom where there will be no suffering or sorrow is in its essence paradoxical. Through the years, people crave and seek certainty; however, the pandemonium persists. Human beings invent the complacency and harmony to deceive themselves in the intermediate time of preparation and of tormenting for a utopia in vacuum. I argue that the sphere of human debt is founded and lost immediately on the penchant of human desire to exchange for the privileged choices. Every exchange and transaction merely relate to numerable calculations of losses and excesses, the exact cell we refurbish, rendering its impossibility to redeem its debt in full, yet the parlous vigor of life.

As to my dissertation, I will discuss about how human condition is extrapolated under the racial prejudice and socio-political oppression, in large part, also Lessing's thematic consideration throughout her works. As a writer, Doris Lessing reflects and concerns not only on personal terms but also in the conundrums of broader social context. That is, the individual conscience in its relation to the collective spheres. Doris Lessing, with her 1950 publication of *The Grass is Singing*, established herself as a novelist of reputation. Since then, she has published more than thirty books, including



her *Children of Violence* pentalogy, including *Martha Quest* (Volume I), *A Proper Marriage* (Volume II), *A Ripple from the Storm* (Volume III), *The Four-Gated City* (Volume IV) and *Landlocked* (Volume V). In the series, Lessing encompasses the slow violence that we intend to ignore in every possible domain of relationship around us. The protagonist, Martha, from a naïve-yet-cautious girl to unwilling mother, struggles in her premature marriage and her final death details a story of female yearning for true freedom, also another thematic concern in *The Golden Notebook* (2007) and *The Summer Before the Dark* (2009). We witness the similar dilemma to confront in the female quest of subjectivity. Her short stories, *Habits of Loving*, *To Room Nineteen*, *Mrs. Fortescue*, *Between Men*, *Our Friend Judith* and *An Unposted Love Letter*, caricature on how love-relationship in the state of marital status or not oppresses us all in different brutal forms concocted by lies and fictions demanded by our social values and institutions. Moreover, *The Fifth Child* (2007) and *Ben, in the World* (2000) depict how Ben are abandoned by his beloved family and how tormenting it is to be a mother who cannot love her child when challenged by all the relatives around to hospitalize one's son in the forlorn and unknown countryside. The issue of solitude and mankind's expulsion of the abject and the marginal betokens through Ben's journey toward irrelevant death. Self-isolated farm life with her parents in Southern Rhodesia was suffocating and stifling to the young Lessing. She applied her imagination to plotting her own fictional worlds. At the age of fourteen, though she quit school, she continued educating herself particularly by extensive reading of English and American literature.



She also has ever been a communist. *The Prison We Choose to Live Inside* (2013), *The Good Terrorist* (2008), *A Small Personal Voice* (1974) and *Time Bites* (2004), these essays, dialogues, and the satirical fictions vividly portrait Lessing's attitude toward the versatile ideologies in politics. In these essays, Lessing reminds us that the brainwashing effect of the political mechanism can turn the collective consciousness drowsy.

My thesis dwells upon subjectivity and society. In chapter 1, misogyny in *The Grass is Singing* will be consulted with Kate Manne's *Down Girl: The Logic of Misogyny* (2018) and *Entitled: How Male Privilege Hurts Women* (2021). How Mary Turner is hated and loved as a daughter, a wife, and a female worker within institutions of family, marriage, and company. To a broader extent, in the Southern African society, how a white female's freedom and happiness is bruised under social and racial disguises. Kristiva's theory of the abject and Zizek's *A Left That Dares to Speak its Name* (2020) suggest a dynamic paradox we perceive in our world when facing issues of freedom and happiness. In chapter 2, the issues of free woman will capture the female trauma of emotional rejection, sexual betrayal, occupational anxiety and tension among friendship, marriage, and home fortress. Anna Wulf in *The Golden Notebook* and Kate Brown in *The Summer Before the Dark* testify Lacanian discussion of femininity: "The Woman Does Not Exist." The paradox is not who we are, but the definition is always self-contained with object a, always entailed with some otherness to delineate a certain degree of impossibility to activate its desire of the Other's desire. The freer and multiple



forms of existence exert unending search, an impossibility to discover and tether another possibility to initiate next desire to define. However, “host” [one’s subjectivity] has its other derivative forms in English roots. In English etymology, “host, hostile and hostage,” quite interesting and intriguing in a coincidence, render their meanings simultaneously both attracting and devouring in paradoxical sense. Being a host to one’s life can lead one to a hostage, a confinement, and the experience of building its identity could be hostile to one’s consciousness.

### **Chapter I: Misogyny in *The Grass is Singing***

After the first jaw-droppingly brilliant book, *Down Girl: The Logic of Misogyny*, Kate Mann further publishes its sequel: *Entitled: How Male Privilege Hurts Women*. She explores gender and power dynamics and argues “misogyny should not be understood as a monolithic, deep-seated psychological hatred of girls and women. Instead, it’s best conceptualized as the “law enforcement” branch of patriarchy – a system that functions to police and enforce gendered norms and expectations and involves girls and women facing disproportionately or distinctively hostile treatment because of their gender, among other factors” (*Entitled* 6). She further clarifies: “In contrast to misogyny, I take sexism to be the theoretical and ideological branch of patriarchy: the belief, ideas, and assumptions that serve to rationalize and naturalize patriarchal norms and expectations – including division of labor, and men’s dominance over women in areas of traditionally male power and authority” (*Entitled* 8). Kate Mann



specifies how illegitimate misogynistic ideas construe the improper misogynistic behaviors. From the first chapter to the tenth one: *Indelible, Involuntary, Unexceptional, Unwanted, Incompetent, Unruly, Insupportable, Unassuming, Unelectable and Undespairing*, she dissects the mistreatment still lingering in any possible institutions, relations, and occasions. Through the insightful lens of these ten chapters, I will examine misogynistic approaches of enforcement and paradoxical concepts therewithin Doris Lessing's debut work, *The Grass Is Singing*.

The primary setting of *The Grass Is Singing* is a British man's farm. The novel opens with the aftermath of a murder. The female protagonist, Mary Turner, also wife of Dick Turner, a farmer at Ngesi, has been slain on the veranda of the home and their household servant, Moses, has confessed to the crime. From the inconclusive introduction of the murder case, the novel switches back to the beginning of Mary's colonial life. How her juvenile adventures led up to her mischievous marriage and the disintegration of her life on her husband's collapsing farm. *GS* impinges not only on the characters' lives among relations between races but also the entire deformed European colonial project in Africa.

Young Mary left home in flight from her fuddled father and bitter mother. "She [Mary's mother] used to cry over her sewing while Mary comforted her miserably, longing to get away, but feeling important too, and hating her father" (*GS* 30). As a daughter, Mary was urged to grow premature to comfort her mother's psychological instability. With the rapid growth of railways around southern Africa, more offices and



stores around the train station sprang up gradually. Young Mary was raised up among these stores and her father follows work with railways. Her mother could hardly keep the family. In merely one year, her two older siblings died of dysentery. Mary thus becomes the main assistant to attend to her mother's household chores and her occasional outburst of anger. Her father squandered almost all his salary on alcohol and thus was a cipher in the family under Mother's contempt and derision. Mary longed for parental concern and simultaneously desired to escape from this familial entanglement. When Mary was sent to the boarding school, she was extremely happy, so happy that she dreaded going home at holiday. She no longer had to comfort her sorrow-parading mother or self-exiled father. At sixteen, she took a job in an office in town. By the age of twenty, she had a good job, her own friends, a niche in the life of the town and simultaneously her mother dies. After five years, her father also passes away. And at thirty, she is still living a happy, romance-free bachelorette life. Mary's mother takes most of domestic labor and Mary was forced to be a "young" mother to help manage the store whereas her father merely stays intoxicated in liquors. Even in marriage, Mary hated Dick, the man to whom she was irrevocably married. "When she saw him weak and goalless, and pitiful, she hated him, and the hate turned in on herself. She needed a man stronger than herself, and she was trying to create one out of Dick" (GS 143). Mary, resembling to her mother, always feels they are doing far more than their fair shares of child-rearing and domestic housework. Their husbands should be tenacious and indefatigable enough to be relied on. Once the performance of her husband did not meet





her gender-role standard and socially defined success, she hates her incapacity to better and sustain him. Her consciousness is paradoxically tormenting their relationship. Both she and her husband would never be easy. According to Pew Research and the U.S. Bureau of Labor Statistics, Kate Mann notifies that “in 2000, working women took on around two-thirds of at-home child-care responsibilities, while their male partners did the remaining one-third, again did the double the work. And disturbingly, over the past two decades, these figures have held steady” (*Entitled* 121). Women were insupportable in the entitlement to the domestic labor. Based on the studies, Kate Mann showcases “there is but one circumstance in which men’s and women’s household work will tend to approach parity: when she works full-time, and he is unemployed” (*Entitled* 121). It seems this approach is merely an operative word. Equality is paradoxically elusive even in the egalitarian U.S. context. Wives hope to share fair domestic responsibility with their partners, and once their expectations collapse, they paradoxically blame on themselves for not being perfect enough as a wife under the social lens. If the division of housework labor become more gender-neutral, there won’t be titles like “lazy wife” and “ignorant and oblivious husband.” Wives should take reprieves for themselves, not incurred guilt of being an imperfect wife.

Doris Lessing once commented that unhappy childhoods seem to produce fiction writers. “I wasn’t thinking in terms of being a writer then – I was just thinking about how to escape, all the time” (*GS* 239). Including Lessing, we are always adapting among difficulties, and escaping to next possibility. This makes no exception in



Lessing's life. She left home at the age of fifteen and took a job as a nursemaid. Lessing fought against the biological and cultural imperatives that appoint her without doubt as a wife and a mother for her whole lifetime. However, in *GS*, Mary Turner after becoming wife of Dick Turner does not obtain any opportunities to escape. She is financially destitute and does not possess a room of her own. "Dick Turner with a fine fierce indignation against Mary, as if she were something unpleasant and unclean, and it served her right to get murdered" (*GS* 3). The reaction of Mary's husband after hearing Mary's been murdered seems so irrelevant and Mary, like something reluctant blogging his life, just happened to be eliminated. After the trial was over, it was suggested that the native had murdered Mary while drunk, in search of money and jewelry. The real cause of Moses' murder gradually lost its glitters for both the white and black society. What remains still is the necessity of preserving appearances in brutal reality. Sergeant Denham and Charlie Slatter are the ones who obtain the judicial knowledge to explain and disguise the real cause of the murder case. In *GS*, male obliviousness and ignorance are forgivable whereas females, like Mary and Charlie Slatter's wife, are ones who are never assumed with their own voices and knowledge.

Though Mary had been murdered, no one, including Sergeant Denham and her husband, appears interested in the true motive behind the crime scene. The conviction of Moses will proceed without serious investigation of the circumstances and Dick [Mary's husband] would as usual drift away from failures and setbacks in life. The police Sergeant Denham plays a strictly functional role of misogynistic enforcement.



He lives twenty miles away from Charlie Slatter's residence. After hearing about the murder, he first travels directly to Charlie's house instead of Dick Turner's. Mary's death was never prioritized in Slatter's concern, but Dick's emotional suffering was. He could have glossed over the relationship between Mary and Moses and what might have led to her death. But Sergeant Denham and Charlie Slatter, both men prefer to deny and cover up the fact that a human-to-human, not a servant-to-slave, relation between a white woman and a black man is even possible. Kate Mann explained the interplay between himpathy and misogyny and its understudied mirror image: "Recall that himpathy...is the disproportionate or inappropriate sympathy extended to a male perpetrator over his similarly or less privileged female targets or victims, in case of sexual assault, harassment, and other misogynistic behavior" (*Entitled* 36). Himpathy painted Dick as "good guys" so that Sergeant Denham, Charlie Slatter and the African society pity his loss of a wife after all Dick has paid so much effort to sustain his home. "Himpathy goes hand in hand with blaming or erasing the victims and targets of misogyny" (*Entitled* 37). Thus, it is naturalized that Mary is murdered because of colonial violence and the weal she used to whip upon Moses' face, instead of her as misogynistic targets. Without the jury and the witness' testimony, the trail was closed merely by the Sergeant and Dick's business partner, Charlie Slatter's prompt speculation and implicit language.

Mary was subject to suspicion and aggression for drawing attention to Dick's misdeeds. She understood it was not her husband's bad luck on farming, but his



incompetence. Mary's blame on him always fails to gain the proper uptake. She helps manage the farm while her husband was suffering from malaria fever. However, what her giving earned was her husband's relentless resentment because his dignity was impaired. Those who are himpathetic [Sergeant Denham, Charlie Slatter, Tony Marston and even Charlie Slatter's wife] can find endless excuses for the perpetrator [Dick]. Say, Charlie's whipping of sjambok indicates him as a responsible and successful entrepreneur, but Mary's whipping of sjambok particularizes her as an emotionally capricious female and connotes her as a brutal threat to dominate the ownership of his husband's farming business. Kate Mann affirms that "When a woman fails to *give* a man what he's supposedly owed, she will often face punishment and reprisal... from him, his himpathetic supporters, or the misogynistic social structures in which she is embedded" (*Entitled* 11). Females were designated to *give* care, not obtain power. "Thus, she withdrew from the farm, and she thought she needed to save the weakest point of his [her husband's] pride, not realizing that she was his failure" (GS 144). Mary is well acquainted with managing farming budget and realizes that Charlie Slatter unfairly exploited his husband's farm business, but the more she contributes to farming, the more she is deemed as the evidence to indicate her husband's failure, not even a great *giver*, a successful housewife. Therefore, "She retired to the house to the chickens and that ceaseless struggle with her servant" (GS 144). But paradoxically Dick rebuffs simultaneously because of her withdrawal. She did notice again Dick's acting foolishly, increasing expenditures on unnecessary things and pinching pennies on essentials but



her absence from giving Dick care incessantly incurred Dick's wrong-headed dissatisfaction. Whether to give care to Dick or not, Mary has always been incriminated under the gendered norms of misogynistic society.

Kate Mann notes: "*Entitled* tackles a wide range of ways in which misogyny, himpathy, and male entitlement work in tandem with other oppressive systems to produce unjust, perverse, and sometimes bizarre outcomes. Many factors stem from the fact that women are expected to *give* traditionally feminine goods (such as sex, care, nurturing, and reproductive labor) to designated, often more privileged men, and to refrain from taking traditionally masculine goods (such as power, authority, and claims to knowledge) away from them" (*Entitled* 11). Sergeant Denham and Charlie Slatter with power and authority cover up the fact and justify Mary's murder with hatred of a black servant to white supremacy. Sergeant Denham, Charlie Slatter, and Dick Turner understand the necessity of preserving the appearance and close one's mind to many things to be accepted as a member of society. Lessing ruminates that though circuitous one's mind is, there would be a few brief moments when he would see things clearly in the interval. Civilization is not always as beneficial to human beings as it appears. It sometimes brings double-edged effect on our brief lives. This paradoxical phenomenon of civilization is detailed by Lessing in the prologue of the novel: "It is by the failures and misfits of a civilization that one can best judge its weakness" (*GS Prologue*). This prologue resonates with the paradoxical proclivity that the appearance is constituted to smother the truth with depraved intentions of social misogynistic and patriarchal



opinions. Thus, in this sense, the truth could be paradoxically fraudulent. Civilization paradoxically could be the place for naturalizing the intimate violence, racial stereotypes, and British Empire's brutality.

Kate Mann also notes "women as well as men can engage in misogynistic behavior" (*Entitled* 8). After overhearing gossips about her apparent incapacity for marriage at a party at a friend's house, young bachelorette Mary, like all the other women, without exception, starts to feel steel-strong pressure to get married though she cannot believe that her friends could discuss her thus. Not only males but also females propel her to get married and enforces her to *give* a wedding yoke to a man. Though she was stunned and outraged, she consented to this misogynistic enforcement. "It was impossible to fit together what she wanted for herself, and what she was offered" (*GS* 42). Her sexual autonomy was coerced to be compatible with the social gendered norms even her will to consent is distorted, including her fiancé, Dick Turner. Within this system, both Mary and Dick were unfairly deprived of their genuine entitlements to consent. They performed with ostensible enthusiasm, out of deeply ingrained social patriarchal programming. Dick was disenchanted when first seeing Mary, but he reconciled himself to his incomplete perception of Mary. She married Mary out of loneliness and in need of a household assistant. Mary appeared empty-headed at the cinema they first met and in Dick's overloaded truck. After two haunted months, Dick proposed to Mary. After two weeks, they got married. A prompt marriage led both Dick and Mary to a miserable life. Mary quit her job in town and lost her financial independence. She moved to a far-



away, unfamiliar house without a proper ceiling and had to endure the smothering heat. She was stunned by the sorry state of Dick's small house. Obviously, she panicked when recalling the poverty, she endured with her mother as a child. Just like her mother, she also spent all her savings on house decorations and purchasing home appliances. Running out of money, she hoped to elope back to her former job but was declined just because she had been married and not young anymore. Without much savings, she asked The Slatter's for help. However, Charlie Slatter drove her back and gossiped her immoral escape to the villagers in town. Her husband, Dick, also desperately mortgaged his land to secure his loan so that he could expand his farming business. He was thus in debt to the profiteer, Charlie Slatter.

At night, when they [Dick and Mary] fell asleep holding hands, Mary performed indifferently. She was not deflating a man's sexual ego. The reason why Mary was so appalled by the smell of men and averse toward sexual relations could be understood through her dream. In her dream, her father "playfully" smothered her in his lap. Her father crossed a line of his relationship with her daughter, and this could disturb Mary for a lifetime. From this perspective, Mary's sexual autonomy is to minister to men's hurt feeling, not the real sexual pleasure. Lessing here suggests, in the eyes of misogynists, Mary did not provide sex a wife should. She *gives* cares until she feels strained since Mary is never easy with nature, farming and nurturing a baby.

Mary, from shuddering to have a child, paradoxically pleaded Dick if they might have a baby. When Dick refused her with the reason that they are too poor to raise a



baby, Mary responded: “Of course I know. I can’t go on like this. I must have something. I haven’t anything to do. ... it was she pleading with Dick to have a child when she knew she longed for them, and she disliked them” (*GS* 151-152). Paradoxically hesitant to have a baby or not, “She thought of herself, as a child, and her mother; she began to understand how her mother had clung to her, using her as a safety-valve. ...understanding now something of what she had really felt and suffered” (*GS* 153). Mary needed a little girl’s companion, but Dick refused with the second reason, that is, they were not going to afford the boarding school tuition fee. When Mary suggested applying for the Government Grant, Dick shouted to Mary: “Not on your life! I’ve had enough of going hat in hand into fat men’s offices asking for money...Charity! I won’t do it. I won’t have a child growing up knowing I can’t do anything for it” (*GS* 153). Dick’s male privilege was challenged once Mary wanted to have a baby daughter and continuously, she as a wife failed to *give* respect to her husband. Mary persuaded with a saying: “I am getting on for forty, ...Can’t you see that very soon I won’t be able to have a child at all?” (*GS* 154).

Mary’s sexual activity and her recreative labor were never within her sphere to consent. Marriage becomes traumatic and paradoxical not only for Mary’s mother but also for Mary herself. But the real cause of it has been rationalized under the misogynistic ideas within the traditional gender norms. Even though she has a penchant to refuse, she still paradoxically consents to this patriarchal social script on her. Kate Mann questioned: “Why, and how, do we regard many men’s potentially hurt feelings





as so important, so sacrosanct? And relatedly, why do we regard women as so responsible for protecting and ministering to them? ...they tend to be rewarded. And when they do not, they are liable to be punished “(*Entitled* 59). This punishment inherited from Grandmother to Mother and passed over to a mother-to-be daughter generation after generation.

Mary’s illness is also fraught with flippant and ostensible concern whereas Dick’s is replete with timely medical treatment and empathy. Different gender stereotypes fabricate males and females in pain respectively with discursive titles, like “stoic men” and “hysterical, dishonest women.” Kate Mann summarizes factors that ignore female pain and generate women’s unfair medical treatment: “When women try to testify to their pain, they are routinely dismissed by the medical establishment on both bases – impugned as incompetent and hysterical, on the one hand, or as dishonest malingerers, on the other. And these injustices are often vastly worse – sometimes not merely in *degree* but in *kind* – for women who are multiply marginalized, because they are Black, queer, trans, and/or disabled” (*Entitled* 86). The philosopher Miranda Fricker names this silencing/quieting ‘testimonial injustice’” (*EI* Chapter 1-2). She provides the best-known example: Marge Sherwood in the film *The Talented Mr. Ripley*. When Marge voices her suspicions that her fiancé, Dickie Greenleaf may have been murdered by Tom Ripley, Marge is immediately quieted by Dickie’s father: “Marge, there is female intuition, and then there are facts” (*The Talented Mr. Ripley*). Marge’s pain was considered as unreliable female surmise whereas the detective’s words were much more



creditable.

When Mary was still a bachelorette, she tried to ask herself who is her best choice in chilly dismay. But there is no satisfactory reply from herself. Anxiety propels her to go to the doctor, but the prescription merely denotes “she was feeling tired...she must take a holiday at once, if she wanted to avoid complete breakdown” (*GS* 49). The doctor can never understand the aching effect of neighbors’ malicious gossips. Mary’s illness was dealt in a perfunctory manner. However, when it comes to Dick, “living in the malaria district, he always took quinine every night, during the wet season, but not when it grew cold. ... Mary saw Dick come up from the lands one evening, pale and shivering. She offered him quinine and aspirin” (*GS* 118). Mary was never prescribed with a pill but merely advised to go on a holiday to a coast if Mary’s anemic status needed to be better off.

Mary also wrote a letter to ask favors of the Slatter’s assistance to call the doctor and drive him to the Turner’s. Doctor suggested Mary to cut back bushes for another hundred yards around the house and renovate the ceilings in avoidance of sunstroke. The doctor’s attitude toward Dick’s fever and Mary’s anaemia appears apparently incoherent! He underestimates how unbalanced and enervated Mary has already become!

The second time Dick was ill again with malaria. The doctor reprimanded abject Mary: “Why have you not cut down the bush round the house where mosquitoes can breed?” (*GS* 179). Mary’s anaemia was never commiserated and still had to bear the



doctor's fastidious bluff. She even would refuse to take Mrs. Slatter's fallacious assistance anymore. Mary's self-isolation derives from trying shuddering away from ubiquitous gossips about the Turners twisted by Charlie Slatter in town. She couldn't sustain a so-called friend belying hypocritical intentions, that is, to legitimately embezzle her husband's lands. Mary's pain was unutterable when stoic Dick yelled at Mary privately without actual patience and resilience. Mary's pain was destined to be disparaged for the maintenance of home and peace of marriage. If we cogitate our definition of pain on categories of gender and races, we will discern it and acquiesce in this decision too impetuously.

*The Grass Is Singing*, this title, is a phrase from the fifteen lines of T. S. Eliot's *The Waste Land*. The thunder image suggests the rebirth after the destruction's power. These two paradoxical struggles operate in any possible civility-disguised rules, cultures, institutions, and relationships. The sound of the grass echoes in accordance with its surrounding air volume [the human condition]. Even though it appears friable and susceptible to windblown rain and thunderbolt, the malleable grass [human beings] owns its resolute conditioning system and various forms to sustain its living. Without exception, whenever human beings weather the paradox of human condition, it impales human beings on a dilemma. However, this conundrum reversely unfolds another sporting chance to next possible success. No wonder Lessing commented in the novel: "One should take things as they came. Life isn't as one expects it to be" (GS 26).



## Chapter II: *The Golden Notebook* and *The Summer Before the Dark*

### Paradox in Doris Lessing's *The Golden Notebook*

To Doris Lessing, being a writer of “boulder-pusher” is to admit writing as a mind processing, not a finished object. Continuous patterns of pastiches in fragments exemplify the reflexive forms of parallel characteristics jostled in the forces of complicated life among these fictional protagonists, Anna, Ella, Molly and Paul, etc. Lessing understands that “the personal problem was to recognize that nothing was personal, in the writing about others, since your problems, pains, pleasures, emotions - and your extraordinary and remarkable ideas – can’t be yours alone” (*GN* 13). And the writers’ responsibility is to unravel the truth that “growing up is after all only the understanding that one’s unique and incredible experience is what everyone shares” (*GN* 13). This “cracking up” from one’s intimate interpersonal relationship to the intricate cultural domain of collective consciousness showcases an obstacle as an incoherent simulacrum, deviated from its origin, merely a consecutive, subjective unreality, a psychological detachment, and a hokum we are incessantly illuminated as the foil of the truth, thus never reaching its totality. However, men, in a trend, share instant comfort and avoid pain. Lessing states: “There’s a great black mountain. It’s human stupidity” (*GN* 544). And the writer’s duty is to evince this massive hallucination (true love, free women, memory, home, and political standpoint) the crowd concocts themselves into believing. Lessing clarifies in her 1971 *Introduction to the Golden Notebook*: “the essence of the book, the organization of it, everything in it,



says implicitly and explicitly, that we must not divide things off, must not compartmentalize” (GN 10). As a writer, Lessing felt obligated to give a psychological insight to sensitive issues regarding the paradoxical positions of not merely women, but also the mankind in the world.

I argue that Lessing preconsciously understands human paradox in the pursuit of one complete, fixed being, (true love, political standpoint, education, home, and the role of writer) perceived as an object, not the transient phenomenon we initially and limitedly observe. Say, true love and free women in *The Golden Notebook* should not be expected as an object (another parochialism), but in fluidity with truth and falsity around. With tropes of unfathomable phenomena, instead of fixed reality, Lessing proffers us the essence of fluctuating definitions of true love (or disordered love), an unattainable object, one among too many intermittent phenomena. Even the disordered love is not itself an evil, but only an absence of careful understanding of human pride, a phenomenon interpreted by another phenomenon, which will ceaselessly torment our insatiable desires of fixed loving objects.

In *The Golden Notebook*, Anna, Molly, Richard, Tommy, Marion, Nelson, Paul, and Saul Green all inevitably love. To love is to go beyond one’s infatuation for someone and to tie one’s affection to an object of love. Our incompleteness and desires drive us to love again. It indicates the variety of ways in which man is incomplete. As Tommy clarifies: “Everyone in the world is thinking. I wish there was one other person I could really talk to, who could really understand me, who’d be kind to me. That’s



what people really want if they're telling the truth" (GN 456). Paradoxical is that this "wanting" of wholeness is itself indicating the status of "losing" However, human beings resist believing true love is merely a phantom we deceive ourselves into belief and an object we pretend to firmly obtain. It could be witnessed while Anna was ruminating with disgust in her room: "one of those things one has always known, but never really understood before – that all sanity depends on this. ...a delight to feel the roughness of a carpet..., to feel the heat strike the skin..., the conviction of life goes, too. I could feel none of this. The texture of the carpet was abhorrent to me...I was not that Anna" (GN 533). Lessing characterizes fantasy of true love permeates in the ephemeral reality, like the evanescent beauty of spring-time flowers. The meaning and answer of true love are always our delightfully abhorrent misrecognitions.

Lacan insists that "the ego is based on an illusory image of wholeness and mastery, and it is the function of ego to maintain this illusion of coherence and mastery. The function of ego is one of *misrecognition*; of refusing to accept the truth of fragmentation and alienation "(*Jacques Lacan* 25). The mode of our value is itself derivative. Our understanding of true love is also shifting during our lifetime, thus always a misrecognition in every acquaintance of a new lover. Lessing vindicates the ambivalent essence of true love, free women, home, and political sides as an unattainable object, which we persist in acquiring. By means of investigating characters' memory, mood, life events and relationships of their concurrent world, I will probe into Lessing's paradoxical truth of human condition, a phenomenon of subjective observation



interpreted by another phenomenon of another subjective observation, ceaselessly tormenting our insatiable desires toward fixed loving objects.

### **Paradox: Reality as A Simulacrum in Memory**

When Ella's Father told his daughter: "But I'm getting old. You don't know what that means yet. All that stuff, family, children, that sort of thing, seems unreal. It's not what matters" (GN 408). He is revealing to his daughter that others' comprehension of his life journey will never be identical to his own. His daughter should own a life belonging to herself and why should she agree with his experience? "How do I know that what I 'remember' was what was important? What I remember was chosen by Anna, of twenty years ago. I don't know what this Anna of now would choose" (GN 137). Every choice of interpretation is a pre-understanding, a state in memory we determine to step into, and it is still a simulacrum we select. This paradox of our perception of reality and illusion has its subversive effect. Slavoj Žižek in *Tarrying with the Negative: Kant, Hegel, and the Critique of Ideology* specifies with perspicacity: "as soon as we renounce fiction and illusion, we lose reality itself; the moment we subtract fictions from reality, reality itself loses its discursive-logical consistency" (*Tarrying* 123). Lessing's narratives are well acquainted with this paradox. That is, the truth of our innermost self-experience depends upon the symbolic after-the-fact choice, to some of which we have already been oblivious. We won't know ourselves if we don't possess the imaginary version of ourselves simultaneously. In other words, the reality we formulate cannot coexist without fictitious fantasy.



### **Paradox: Political Bureaucracy**

Lessing realizes that unreliability of bureaucratic remarks in Communist Party has its paradoxical dimension. “Do you realize how many of the things we say are just echoes? That remark you’ve just made is an echo from Communist Party criticism... God knows what remark means, I don’t. I never did” (*GN* 57). Endless administrative forms to fill in and myriads of commissions to resolve more prior problems expose the paradoxical essence of rules, propaganda, and bureaucratic politics. Lessing later spelled out the “paradox” in her second autobiography, *Walking in the Shade*, in which “ones understand exactly why it was natural to be a communist. To explain to ‘bear witness’ is not to justify. ... All over Europe...it was the most sensitive, compassionate, socially concerned people who became communist” (*Walking* 888). To avoid anarchy, people including Lessing in the era of World War II, just like contestants in a game, needed an umpire (institution, bureaucracy, or system), an authority to settle conflicts and to make the unified rules for everyone. However, bureaucracy can paradoxically transmute itself into the regime control of society. Incessant riotous protests on reforms of the government efficiency are proclaimed, but the solutions of these problems have never been unified.

Zizek articulates the fantasy functioning underneath the bureaucratic words whose symbolic efficiency is capable of shaping perception and reality: “Symbolic efficiency thus concerns the point at which, when the Other of the symbolic institution confronts me with the choice of whom you believe, my word or your eyes. I chose the Other’s





word without hesitation, dismissing the factual testimony of my eyes” (*The Ticklish Subject*: 394-5). The belief is always the belief in the belief of the Other. Žižek infers this phenomenon: “We act as if we believe in the almightiness of bureaucracy, as if the President incarnates the Will of the People, as if the Party expresses the objective interest of the working class” (*The Sublime Object of Ideology*: 34). But after all it is merely our fantasy to avoid confronting with the lack of our being.

Alain Badiou clarified in *L'être et l'événement* in 1988: “for us to ‘count [the situation] as One,’ the reduplication proper to the symbolization [symbolic inscription] of a situation must always-already be a meta-structure that designates it as One (i.e. the signified structure of the situation must be redoubled in the symbolic network of signifiers.) When a situation is ‘counted as One’, identified by its symbolic structure, we have the ‘state of things’ as well as State (in the political sense) – there is no ‘state of society’ without a ‘state’ in which the structure of society is re-presented/ redoubled. That is, we are jostled perpetually in the circles of always-plethora of significations in search of “the most perspicacious bureaucracy” (42). Reform is a state of redesigning the structure on the point we disdain the policy, but it initiates just another endless form [method] to recreate another form [method] we feel infatuated in temporality. Bureaucracy represents the forms we redesign and restructure and still naively believe there is One, the ontological truth that can be obtained at once we have tried myriads of commissions, parties, provocative union delegates and protests or events. As a matter of fact, there is no such thing called the perfect reformed One of bureaucracy.



Lessing was once one of the members in the British Communist Party. She described the loop-like political propaganda among intellectuals in *The Blue Notebook*: “There is no group of people or type of intellectual I have met outside the Party which is not ill-informed, frivolous, parochial, compared with the certain types of intellectual inside the Party.... The tragedy is that this intellectual responsibility, this high seriousness, is in a vacuum” (GN 306). After realizing the hypocrisy of political remarks and the paradoxical sovereignty in political parties, she resigned her commission in the Communist Party.

### **Paradox: Languages’ Reflexive Forms**

“... it is not only childish of a writer to want readers to see what he sees, to understand the shape and aim of a novel as he sees it – his wanting this means that he has not understood a most fundamental point. Which is that the book is alive...” (GN 20). There is always dilemma and uneasiness for writers. Lessing came to recognize that “there is no way of not being intensely subjective” (GN 13). A novel as Lessing notes can never really be a fixed being. It is always fructifying and unknown. And a writer can never bring a complete reality in exact time and space. Like the Sisyphean task, the labor will never cease, and the human debt is that men dwell in is created by themselves. ... For words are form, and if I am at a pitch where shape, form, expression are nothing, then I am nothing, for it has become clear to me, reading the notebooks, that I remain Anna because of a certain kind of intelligence. This intelligence is dissolving, and I am very frightened” (GN 419). Anna realizes that her understanding



is itself peripheral because it has its limit and is dissolving. Nothing to believe or disbelieve. Nothing to count on much or to depend upon firmly. Languages are forms to achieve mutual understanding are themselves in destructive fluidity, entralling us altogether and corralling us all into one stream of agreement of which it constitutes another form (dis/agreement of language and life as un/reality). Anna reflected that “I am increasingly afflicted by vertigo where words mean nothing. Words mean nothing. They have become, when I think, not the form into which experience is shaped, but a series of meaningless sounds, like nursery talk, and away to one side of experience. Or like the soundtrack of a film that has slipped its connection with the film” (GN 418). Too much din of life correlates to the flashing light and meaningless sounds with the discursive forms of nomadic life. Multitudinous forms of languages entrench Anna herself in vertigo behind the fact that words mean nothing.

Men dwells in assiduous learning words and doctrines, but they become a delusion. To them, sense of time alters the learned lesson in their minds. And not to grow up is the brightest type of maturity for men. Through their interpretations of life, antithesis is continuous. Men end with “cracking-up,” a realization of life as nothing, a madness to sift through intermittently. Though the hand of paradox in the drifting of the sands of time and the winds of war will excoriate men with their inexorable doom, yet retroactively proffering them with munificence and pulchritude of the soul.

### **Paradox of Free Women in *The Summer Before the Dark***

In the 1950s, a new type of “free women” was termed in Lessing’s *The Golden*



*Notebook*. They could work independently, raise children by themselves, and date around and marry on their personal will. However, they still felt depressed by this new term. The protagonist, Kate Brown in Lessing's 1973 publication of *The Summer Before the Dark*, was flummoxed with the surfeit of options in the modern world but was still confounded with her subjectivity in this world. She seemed to make freer choices than Mary Turner in *The Grass Is Singing*. Kate could raise children, was financially independent and could choose her lover to marry but her yearning for freedom and anxiety is no less than Mary Turner's in *The Grass Is Singing* or Anna Wulf in *The Golden Notebook*. If the definition of free woman means one with her subjectivity, how should we conceive one's subjectivity.

### **Paradoxical Motherhood**

Some said: "Mother still can live for yourself" whereas others proclaimed that "Mother should self-sacrifice for the family. In Doris Lessing's novel, *The Summer Before the Dark*, the protagonist, Kate Brown, an intelligent and attractive married woman with three sons (Stephen, James and Tim) and one daughter (Eileen), still feels emptied by household chores and intricate relationship flowing around her neighborhood, and loses the sense of measurement in reality, often lays in bed, longing for the familiarity with her husband (Michael, a neurologist) and children. She always gives comfort to others as she signifies that could function an act of being a good Mother. While taking a temporary job as an interpreter at Global Food Company, she becomes disoriented of whether she wants to be a mom again. She escapes to Turkey and has an



affair with a passerby (Jeffery) from Boston and considers it as a revenge to her husband's disloyalty with her best friend and neighbor (Mary Finchley) and endless affairs with young colleagues at the hospital. When back in London, her residential place, she performs her fantastic ritual, a good Mother. What is "Motherhood?" If everything a mother should fulfill is a tradition, then who constitutes these duties (meaning) in what way (form)? As Lacan said: "Sexual difference is reducible to neither nature nor culture but emerges at the point of their intersection...all structures, whether of the subject [biological] or the symbolic [cultural], are necessarily incomplete...an exception to the rule" (*Jacque Lacan* 103). Lacan here specifies that the sexual identity does not derive from the totality of natural (biological) and cultural (signifying) features, but rather that which is cropped out of their unity. Therefore, sexual difference is always derivative in its concurrent social interpretation. Thus, I would argue that motherhood, another split subjectification in the intersubjective relationship, always changes in the signifying chain, as the light and the dark intertwining around the Other.

In the beginning of the novel, Kate Brown, the protagonist, stands on her back step, arms folded, waiting for a kettle to boil, and trying to define something blur in her mind. Lessing creates an image of a vulnerable mother, pining away time on "ideas like so many dresses off a rack... and letting out words and phrases as worn as nursery rhymes slides around her tongue" (*SD* 3). This monotonic ambience characterizes a mother's responsibility (nursery rhymes, a kettle to boil) defined by society and its inevitability of a sexual object (dresses off a rack) torments her. "The woman had found it all rather



irritating” (*SD* 4). Daily domestic house-chores trench upon Kate’s life. Even the appearance of her is evaluated by social standard of female beauty.

And her grown-up children, Tim and Eileen, had not enjoyed the day’s small contriving as they used to! Kate observed that “they had been pretending out of social feeling? ... a social convention...” (*SD* 4). Not only the physical tediousness but also psychological emptiness is displayed. And the note of the kettle’s singing, Kate had become insensitive to! The whole house, as if threatened, has been encountering a constant power cut due to numerous strikes outside. The cups, saucers, spoons and dirty dishes from the midday meal and breakfast were piled. Kate Brown’s life of being a mother is depicted: “She could look forward to nothing much but a dwindling away from full household activity into getting old” (*SD* 8). Household chores ties her down. She did not have the experience to choose, or the imagination. She puts down the crowded tray she has hold for this family for so long. Everything was chosen for her, but never her choice. In the patriarchy cage, Kate senses something unfair but was no way out of it.

She confessed her “attempt to hold the flood—tinting her hair, keeping her weight down, following the fashions carefully so that she would be smart but not mutton dressed as lamb” (8). Compared with her neighbor, Mary Finchley, always “dressed as she would have done if she had no children and was unmarried” (*SD* 11). Kate did not like her appearance to bloom. However, her children reprimand her giving rein to her nature. Kate always wears for the Other’s social expectation, but not hers. Again, it was



never her choice but always chosen by the Other's desire. "The hysteric seeks to divine the Other's desire and to become the particular object that, when missing, makes the Other desire so as to master it" (*A Clinical Introduction to Lacanian Psychoanalysis: Theory and Technique* 123). The problem for a mother like Kate is not merely she is chosen to take the norm (dressing code and household chores) but also she thinks she can divine the Other [biological or cultural signification of mother's obligation] by annihilating herself, conforming herself to it in order to control the aura of the whole family. However, according to Lacan, the sexual difference is interpreted by the mankind generation after generation intersubjectively, thus could never be unified. Therefore, mother's obligation or father masculine responsibility are always reconsidered retroactively and could never be completed. In this sense, Kate will never be herself once she relinquishes to the role of socially demanded perfect mother.

"There has to be give and take in any marriage; she was quite aware that she was disinclined to examine this area too closely" (*SD* 12). Thus, she persuaded herself "She would be a base for members of the family coming home from university. She would housekeep for them, their friends, their friends' friends. She would be available, at everyone's disposal" (*SD* 13). Not only Kate but also quite a few women orchestrate her appearance and duty of a mother in such a way as to ensure that the Other's desire remains unsatisfied, leaving herself a permanent role as object. In this sense, how can women be as free as a subject of their own lives?

Before getting married, as the daughter of John Ferreira, an English-naturalized



Portuguese who taught Portuguese literature at Oxford, she not only spent her life being conscious of being an object so sexual the young men present couldn't keep their eyes and fantasies away from it, but also obtained well-trained treasures: she soaked in Portuguese literature, Portuguese poetry and excelled at French and Italian. Such a wealthy treasure, she anxiously wishes to become ends up with sterile fantasy, that is, to be desired by the man she loves. In some way, she becomes the object of men's desire, but paradoxically she also wants to own the autonomy of her life.

She got herself up to Oxford, and into residence. Then, she met Michael, who after ten years of war and cramming training was just beginning his career as a neurologist in the hospital. She quit from the university and moved into his lodgings, and they started delightfully on what they called The First Phase: "If she had not married, she would probably have become something special in her field? If she had not married..., she would have been mad not to marry, mad to choose Romance language and literature" (*SD* 19). Kate's career was adapted to home arrangement. She quit from the university; however, her husband, Michael did not.

Then, her first child was born when she was twenty-two. The last was born well before she was thirty. Now she was forty-five. Her children had grown up and did not need her help. When faced with a job, well within her powers, and only for a short time, she felt like a long-time prisoner who knew she was going to face freedom she had yearned for so long. For the first time in her life that she was not wanted by the family. She was unnecessary! After almost twenty-five years, she again learns to adjust herself





to another career track. However, she was located from a sexual object to a familial object, always as an object being well adapted into social patriarchal norm. In the Global Company, she reflected how she has been changed into a mother in family, not a specialist in the working place. “Was it that for twenty-five years she had been part of that knot of tension, the family, and had forgotten that ordinary life...How well-dressed everyone was. How everybody’s skin glowed and shone” (SD 32). Kate felt her subjectivity was obscured by the family and marriage. After years of being subjugated in the norms of Motherhood, she felt victimized but found nowhere to relocate herself. “The ideology of victimization penetrates intellectual and political life even to the extent that in order for your work to have ethical authority you must be able to present and legitimize yourself as in some sense victimized” (*Conversation with Zizek* 140). Kate felt victimized by the family (social Other) but who victimizes her into the marriage which she chose all by herself. She tried so hard once to be the sexual object of her husband, Michael and now she wants her autonomy. How can one be both an object and a subject simultaneously?

Most mothers complained about marriages, but who pushes them to get married? Girls nowadays can choose their own mate, don’t they? Is it because Mother cries, then the daughter should consent to their resentment? Every mother once was a daughter. Acrimony is entailed in mother-daughter relationship. And one day when the daughter becomes a mother, this signifying chain of revenge excruciatingly continues! Mothers nowadays own “the right to narrative” (CZ 141) but that does not equal to “the right to



truth” (CZ 141). “So the dimension of truth is suspended here” (CZ 141). Daughter-in-law and mother-in-law also explodes with conflicts. The only difference is the location of the first and second home.

Knowing her husband endless affairs with young colleagues and her friend, Mary, Kate felt disoriented and escaped to a basement Room let five pounds a week. “It was the first time in her life that she had been alone and outside a cocoon of comfort and protection” (SD 190). A home established with her husband is not a comforting place to Kate anymore, but a forlorn flat let by Maureen, a stranger, five pounds a week provides her with warmth. “On and on she went, ...she looked long into every approaching face, male or female, to see how she was being noticed, how she was fitting into expectation that had been set in that other person by the modes of the time...” (SD 206). She is always looking for definition from the social Other. These symbolic forms and meaning developed by the social Other inflict pain on Kate. “The problem for women is not whether they put on the mask of femininity or not but how well it fits. In short, femininity is masquerade” (*Jacques Lacan* 101). That is, Mother, daughter, and women are always representations of representations.

In Helene Cixous' "The Laugh of the Medusa," Cixous speaks of feminine repression which results from phallogocentric structures inherent in our culture's discourse. To illustrate these repressions, Cixous depicts an image of a dark, unexplored room. This room is representative of female language and sexuality, two areas women fear to explore because of both male warnings and dominance. She explains that if women will



question their fears, if they will turn on a light, they will discover that there is nothing to be frightened or intimidated by. They will discover that all their fears and shortcomings were based on images and standards created by men. (85) Kate could have discard thoughts to follow the fashion and leave her children to the university. Her children will be very grateful for it. As to her husband, she could leave him to choose what he wants if he really loves the “young” girls. Wish him a happy second marriage and Kate would be able to live the way she desires, wouldn't she?

Her roommate, Maureen, has three suitors: William, Philip and Stanley, and she was uncertain which to choose. Like Kate's past projecting to Maureen present dilemma, Kate concerns about Maureen, like a mother to a daughter and also quarreled “She knew now, she had to know at last, that all her life she had been held upright by an invisible fluid, the notice of other people. But the fluid had been drained away” (*SD* 198). Kate's desire of being attended and behaving in accordance with the social Other is diminished! She used to be so accustomed to being noticed. As Zizek puts it: “The ultimate object of fantasy is the gaze itself” (*CZ* 140). She realizes it is too hard to follow all those doctrines [gazes] posed on mothers. Now she treasures the free time she has. Maureen asked her: “Are you sorry you married?” (*SD* 201) Kate laughed and went back to her room bathing without responding to her question. Through being the Other of Maureen's vexing mind on love, as to anger, frustration, betrayal and hate of marriage, Kate seemingly realizes that there will never be a complete resolution to it. This understanding placates her mind and stops her hysteric performance for the Other.



Compromise and conflict will occur continuously. This time, she becomes the Other of the love between Maureen and her prospective husband.

Maureen accepted William's proposal and Philip was eventually accompanied by a neatly pretty English girl, always serviceable in conformity. Philip watched them (Maureen and William); and the girl jealously watching Philip. However, no one noticed Kate with her suitcase and made her way to the bus stop and home. Kate purposely let herself unobserved out of the flat. She was not yearning for notice anymore. She came to realize that a mutual love is always under the Other's gaze. "A fascination/ horror as to how this would look in the Other's eyes" (140). A home of love means acceptance and understanding of pleasure in pain through the test of time and life-long ordeal. Home is a familiar and congenial environment where one's domestic attention is focused and looked after. Home of summer light and dark penetrates within this novel. Men may not be away from home willingly, but this experience could allow a person to create a completely different life. Through gaining a new vision and a broader understanding of life, they enrich their confidence of independently living in a foreign land. Part of nostalgia is transformed into a fortitudinous mind which afterwards constructs themselves an unmovable spiritual home. To Kate, home will always be the consciousness departed that etches her image of a mother, a caregiver in masquerade of femininity, always intersubjectively defined by the social Other.



### **Paradox of Subjectivity**

After twenty years of being a housewife and mother of four children, for the first time she is stripped of everything she believes she is. She seemed to be freer than women before the second world war. She could choose her true love, decide her own marriage and earn a living independently, but she was still uncertain about what she believed in. Lacan suggests that “a choice of some kind is involved in ...acceptance to submit to this Other – a “forced choice,” ... the decision not to allow oneself to be subdued by the Other entailing the loss of oneself....forecloses the possibility of one’s advent as a subject” (*Lacanian Subject* 50). Her subjectivity is defined by the language around, by the social Other, which could never bring forth truth without falsity. The problem is not who she is. The problem is every choice she makes is entailed with the loss of herself, which will propel her to redefine her subjectivity retroactively. She, being a mother or daughter, is always deciphered by the Other’s languages and splits of her positions, and her desire for the Other’s desire (pleasure, revenge, fulfillment, power, immortality and so on) always contains the otherness, but can never be completely hers. And it is this paradox, the human debt that both excruciates and invigorates us all.



## **Conclusion**

God will laugh at my attempt to integrate the completeness of my work, my life, love and family, and my slight changes of words to maintain the coherence of my works. A respectable artists and authors beforehand have edited the literary thoughts about the philosophical, scientific, and social questions. Numerous alterations have been made to discern the paradox between orthodoxy and heterodoxy. To some extent, the meanings of these editorial insertions have been modified or interfered with. These phenomena have ceaselessly repeated themselves for centuries. My thesis without exception will entail a hiatus, but I will not regret it. After all, it is this paradoxical schism that influences and propels a crackpot like me to go on dreaming.



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