I. Transition—A Gradual Natural Course of Life

Transition is an action or process of passing from one condition, movement, place, or stage to another. For instance, Old English period to Renaissance transition occurs in the course of every attempt at change. Most people imagine that transition is automatic that occurs simply because the change is happening. But it is not so. Transition is essential rather than optional. Even when a change is showing signs that it may work, there is issue of timing, for transition happens much more slowly than change.

In writing, transition is a word, phrase, sentence, or series of sentences connecting one part of a discourse to another. Transitions help to achieve logical connections between sentences, paragraphs and sections. In other words, transitions tell readers what to do with present information. Whether single words, quick phrases or full sentences, they function as signs for readers that tell them how to think about organize, and react to old and new ideas. Basically, transitions provide reader with directions for how to piece together ideas into a logically coherent argument. Transitions are words with particular meanings that tell the reader to think and react in a particular way.

In sports, transition is a process of changing from defense to offence or vice versa. In music transition is musical passage moving from one key to another modulation; especially a brief or passing modulation.

Transition takes a longer time because it requires that people undergo three separate processes, and all of them are upsetting.

The first process is saying goodbye. In that process, people have to let go of the way that things and, worse, the way that they themselves used to be. You have to leave whether you are, and many people have spent their whole lives standing on first base. It is not just a personal preference you are asking them to give up. You are asking them to

let go of the way of engaging or accomplishing tasks that made them successful in the past. You are asking them to let go of what feels to them like their whole world of experience, their sense of identity, even ‘reality’ itself.

The second requirement is shifting into neutral. Even after people have let go of their old ways, they find themselves unable to start anew. They are re-entering the second difficult phase of transition. We call it neutral zone, and that in-between state is so full of uncertainly and confusion that simply coping with it takes most of people’s energy. The neutral zone is particularly difficult during acquisitions, when careers and policy decisions and the very ‘rules of the game’ are left in limbo a while the two leadership groups work out questions of power and decision making.

The neutral zone is uncomfortable, so people are driven to get out of it. Some people try to rush ahead into some new situation, while others try to back-pedal and retreat into the past. Successful transition, however, requires that an organization and its people spend some time in neutral zone is not wasted, for that is where the creativity and energy of transition are found and the real transformation takes place.

Moving forward is the final process of transition. Some people fail to get through transition because they do not let go of the old ways and make an ending. Others fail because they become frightened and confused, by the neutral zone and does not stay in it long enough for it to do its work on them. Some however, do get through these first two phases of transition, but then freeze when they face the third phase the new beginning. For that third phase requires people to begin behaving in a new way and that can be disconcerting it puts one’s sense of competence and value at risk. Especially in organizations that have a history of punishing mistakes’ people hang back during the final phase of transition, waiting to see how others are going to handle the new beginning.

Change is nothing new in politics. Political transition cannot be just endlessly ‘managed’ replicating yesterday’s practices, to achieve success. The political change is external (the different policy, practice, of structure that the leader is truing to bring about) while transition is internal (psychological reorientations that people have to go through before the change can work). People are living in neutral zone. Even after people have let go of Monarchy, they find themselves unable to start anew. So, they are living in full of uncertainty and confusion. The change can continue forward on something close to its own schedule, while the transition is not dealt with the change may collapse. People can no do the new things that the new situation requires until they come to grips with what is being asked.

‘Rite of passage’ is a form of ritual ceremony found in all societies to mark and recognize a person’s entry into a new stage of life. Rites of passage note such occasions as birth, the achievement of adult status, graduation, marriage, and even death. People may pass through rites of passage individually or in groups. A rite of passage celebrates and acknowledges the new status and position of a person within the society.

Rites of passage usually have three stages – separation, transition, and incorporation. First, a participant in the rite is temporarily separated from the rest of society and from his or her formal role. In many rites, participants wear special costumes to emphasize their temporary separation from society and to symbolize the change they experience. During the transitional stage, the participants may learn the behavior appropriate to their new role in society. In some African societies, boys who will soon become men are separated for days or months while they learn legends and technical skills. A public ritual then announces that the participant is incorporated, or admitted, into a new social role within the society.

In literature, originally novel developed as a long fictional story. The subject matter of novels covers the whole range of human experience and imagination. Some

novels portray true to life characters and events. Writers of such realistic novels try to represent life as it is. In contrast to realistic novels, romantic novels explore purely imaginary world. Some novels point out evils that exist in society and challenge the reader to seek social or political reforms.

In ancient Greek and Roman times, most long narratives were composed in verse. The Greeks also wrote long fictional adventure stories. These tales described fantastic adventures in foreign countries or related the plights of young lovers. A good deal of Middle English prose is religious. Love and adventure stories called romances of chivalry became widely popular during the late middle Ages. Many of the romances dealt with the legendary King and his Knights. During the 1500's and 1600's, many English romances were written in an extremely decorative style.

The novel form tends to emphasize realistic social themes. Sophisticated novels of this kind first appeared in English in early 1700's. At that time, the urge to record the details of ordinary life began to replace the older narrative focus on wondrous, supernatural, remote and heroic material. Gothic novels became widely popular in England during the late 1700's through the 1800's.These horror stories tell of mysterious events that take place in gloomy, isolated castles.

During the 1800's English writers elaborated on the techniques of the early novelists and produced many great works. The Romantic Movement, which stressed the need for full expression of human emotions and imaginations, dominated the literature of the early 1800's. It was followed by the realistic movement, which demanded that literature accurately represent life as it is.

Sir Walter Scott, a Scottish writer, created and popularized historical novels. Such novels re-create the atmosphere of a past period and include actual characters and events from history. The novel of manners appeared in England during the late 1700's.

Fanny Burney was one of the first writers of the novel of manners. Jane Austen perfected the novel of manners in the early 1800's.

The English novel flourished during the 1800's, expanding to explore society's classes and institutions. Emily Bronte's *Wuthering Heights* (1847*)* added both gothic and romance elements to the novel of manners. Charlotte Bronte's *Jane Eyre* (1847) merged gothic romance and fictional biography. Charles Dickens wrote many great novels about English urban life portraying the pathetic life suffered by the children and other rural people living there.

During the 1900's novelists experimented with various style, techniques, and types of plots. First World War had a major impact on many writers. The notable ideas and high hopes with which nations entered the war were shattered by the length and destruction of the conflict. After the war, many novelists dealt with social changes and personal disillusionment of modern times. After world war second, novelists continued to explore the problems of modern life, especially the threat of nuclear war.

In England, the leading postwar novelists included Evelyn Waugh, George Orwell, and Graham Greene. Waugh wrote light satirical novels before the war. Orwell's deals with life in a totalitarian state. Greene wrote about religious and moral problems.

In the middle and late 1900's, the black humor style became popular. Black humorists treat serious subjects in a darkly comic manner. Their novels are both funny and tragic. Science fiction played a prominent role in novels of the middle and late 1900's. One international trend that appeared during the 1960's and 1970's was non-fiction novels. These novelists combined a documentary style with fictional techniques to tell about actual events and people.

Eastern Europe produced its own style of experimental fiction often with a political slant. Another international trend in the novel was fiction that reflected the

breakup of colonial empires in Africa, Asia, and the Caribbean. Some authors wrote about changes in Australia and Canada. British novelists still write in a realistic style, but they have widened the range of their works.

Several African American and Asian American women writers created important novels that explored aspects of the modern black and Asian experience.

1960's Women's Movement

In Western societies, a new wave of women's movement emerged during the 1960's. Civil rights protests in the United States, student protest around the world, and women's rebellion against the middle-class housewife's role contributed to this second wave of women's movement. It began with women's examination of their personal lives and developed into a program for social and political change. Women's groups discovered discrimination in the workplace, where women received less pay and fewer promotions than men. They also uncovered barriers to women seeking political office to female students striving for high academic achievement.

Two types of women's' group appeared in the United States during the 1960's. One type consisted of the small, informal women's liberation groups which were first formed by female students active in the civil rights movement and in radical political organizations. These groups tended to be leaderless and focused on member's personal experiences. They emphasized self-awareness and open discussion to combat discrimination and to establish greater equality between men and women in marriage, child rearing, education, and employment.

Large, formal organizations developed alongside the small women's liberation groups. These organizations, known as women's rights groups, campaigned for the passage and strict enforcement of equal rights low. In 1966, a number of feminist leaders formed to the National Organization for Women (NOW) to fight sexual discrimination. Other women's rights organizations also appeared. The women's

Equity Action League, founded in 1968 monitored educational programs to detect inequalities in faculty pay and promotion. The national women's political caucus, formed in 1971, focused on finding and supporting women candidates for political office.

In developing nations like Africa, Asia and Latin America, few organized women's movements have emerged. In addition, vast cultural differences make it difficult to determine the direction women's movements may take in such nations. Women in Eastern and Western Africa have a history of social independence as food producers and traders.

Yet despite cultural differences, women in developing countries share some common concerns. Many women in these nations question whether modern economic development benefits them. During the 1970's and 1980's several reports on the effects of economic development described women's loss of involvement in food production. Women have continued to stress the need for grater consideration of women's lives when working for economic development.

Impact of Women's Movement on Women's Lives

Contemporary women's movements have had an also impact on several levels of society, and women's groups have changed many people's views about male and female roles. These changes have affected the work place, the family, and the way women live their lives.

The most notable single change in women's lives may be their growing participation in the paid labor force. The contemporary women's movement contributed to an increasing acceptance of careers for all women, including mothers with young children.

Women's movement has had an impact on attitudes and values also. Certain board cultural changes have taken places that reflect new attitudes towards the roles of men and women. They also point to a growing equality between the sexes.

Changing attitudes about the roles of women and men have also affected the way people conduct their everyday lives. The final outcome of these changing attitudes and values has yet to be seen. But it appears likely that the blurring of district ions between women's and men's roles and the trend towards greater equality of the sexes will continue.

Doris Lessing's *The Golden Notebook* is the outcome of women's movement. Psychologically blocked, politically disillusioned, abandoned by her lover, Anna, the protagonist of the novel retreats into the privacy of the four personal diaries which symbolize her life, and the four walls which she covers with news clippings to symbolize the world outside herself as perceived and interpreted through an isolated feminine intelligence. Her experiences are autobiographical and due to their being common to the women of the time, are issues of feminist awakening during the upheavals of the mid twentieth century. They naturally reveal what impacts social up rings of women had on the personal lives of women, when their personal and familial lives were still behind the promises of the socio- political movement. Because of women's movement women were becoming couscous about their rights but they were still in the pressure of society.

Lessing and Her Works

Doris Lessing is an English writer noted mainly for her novels. Her fiction reflects her cosmopolitan awareness of social and class inequities. It also shows a deep concern for moral, political, and psychological attitudes and for women's roles in society. Most of her works stress the complexity of life and deal with humanity's struggle to understand the world.

Lessing was born on Oct. 22, 1919, in Kermanshab, Persia and grew up in Rhodesia. She attended a convent school and Girls' High School in Salisbury but never graduated. She moved to England in 1949 where she started her literary career. She is mostly regarded a feminist writer who has been writing novels about the social issues related to the feminism, sexuality, and racism. Most of Lessing's fictions are autobiographical, based on her early experience in Africa. She draws on her childhood memories of her parochial existence in southern Rhodesia, and her engagement with politics and social concern. Her first highly praised novel *The Grass is Singing* (1950), and a series of semiautobiographical novels, *The Children of Violence* (1952–1969), describe the difficulties of white women living in Africa.

Lessing's most famous novel is the feminist political classic, *The Golden Notebook* (1962). It brilliantly describes the anxiety and confusion that a woman encounters in the modern world. *The Sweetest Dream* (2002) is a political novel set in the 1960s. In late 1970s and early 1980s, Lessing turned almost exclusively to writing fantasy and science fiction in *The Canapos* in Argos series. Her latest book *The Grandmother* (2003) is a collection of short stories centered on an unconventional extended family. She has also written plays, poems, and the autobiographies. The acclaimed first volume of her autobiography, *Under My Skin* (1994**),** won James Tait Black memorial prize and followed by a second volume *Walking in the Shade* (1997).

The Golden Notebook: A Synopsis

Considered a significant writer of Post-World War second generation, Lessing has explored many of the most significant ideologies and social issues of twentieth century. Her prolific body of work displays many interests and concerns, ranging from racism, communism, and feminism, to psychology. Lessing began her career in 1950s, writing realist fiction that focused on themes of racial injustice and colonialism. As her writing developed, Lessing began to compose fiction that anticipated many major

feminist concerns of the late 1960s and 1970s. Her strong willed, independent heroines often suffer emotional crisis in male dominated societies and must struggle with dominant sociopolitical constructs to reach higher levels of identify and liberation. Talking about Lessing Rapping opines, “for to create fiction is to be true to one’s vision, one’s senses, one’s experiences; but to be a woman is to be given a very special set of experiences, and thus, a very special kind of vision.”(30)

The Golden Notebook centers on novelist Anna Freeman Wulf, whose life is represented by four ‘notebooks’. Her diaries character by a symbolic color and narrated from different perspective corresponds to each different part of herself in regarded to women life. The title of the novel refers to Anna’s desperate attempt to integrate her fragmented experiences in order to achieve wholeness through art.

In *The Golden Notebook*, Doris Lessing shows the effect on individuals of the chaotic experience of twentieth century political and social upheaval. The protagonist is a woman who can reflect the upheaval of modern life to an extraordinary degree through the variety of her life’s involvements as depicted in her notebooks. Talking about the truth of feminine experiences, Thornley and Roberts write: “*The Golden Notebook* is a powerful attempt to write honestly about women’s lives and beliefs and the pressures that political and social events in twentieth – century life and society put on them” (160).

There is a frame called free women, which is divided into five sections and separated by stages of the four Notebooks–Black, Red, Yellow and Blue. While illustrating about the shape of the novel Sanders adds, “The novel is shaped around the series of notebooks, Black, Red, Yellow, and Blue kept by a woman writer, Anna Wulf, as a means of separating and analyzing different aspects of her life” (615). The black notebook recounts Anna’s memories of her experiences in Africa. It also addresses Anna’s problems as a writer. The red notebook is a record of Anna’s involvement with

the British communist party. The yellow notebook expresses her painful relations with men, her death wish, her artistic sensibility, and the creation of a shadow of a third. The blue notebook holds Anna's account of her personal life; her relation with her child Janet, and her relation with friends. In none of these notebooks she captures the truth and reality of private life or its relation to public life. *The Golden Notebook* becomes her recovery and renaissance. Her use of *The Golden Notebook* represents Anna's abandonment of the fragmentation of the four notebooks as she integrates and records the whole of her awareness in this beautiful new notebook, which suggests the aspiration for creating o golden age.

Anna's crises are the result of women's up rings of the transitional period of the 1960s. The present research focuses minutely on the socio-political implications of the apparently personal story of Anna from a gender conscious perspective.

II. Impact of Transition from Feminist Perspective

The term feminism was for the first time used in 1871 in a French medical text to describe a cessation in development of the sexual organs and characteristics in male patients were perceived as thus suffering from feminization of their bodies (Freedman 2). Alexander Dumas used the term in a pamphlet published in 1875 entitled "L'homme-Femme"on the subject of adultery to describe women behaving in a supposedly masculine way (2).

The Penguin Dictionary of sociology defines feminism as "a doctrine suggesting that women are systematically disadvantaged in modern society and advocating equal opportunities for men and women" (Beasely 27). E. Porter defines feminism as a perspective that seeks to eliminate the subordination, oppression, equalities and injustices women suffer because of their sex (27).

M.H. Abrams in his *Glossary of Literary Terms* mentions some issues about feminism. Western society is pervasively patriarchal, male centered and controlled and conducted so as to subordinate women to men all cultural domains: familial, religious, political, economic, social, legal and artistic. What is feminine and what is masculine are merely the cultural constructs generated by the omnipresent patriarchal biases of our civilization.

From all these definitions it becomes clear that feminists call for changes in the social, economic, political or cultural order, to reduce and eventually overcome this discrimination against women.

Issues for the rights of women had been raised by some male writers and political thinkers like John Stuart Mill in his, *The Subjection of Women* (1869) and Friedrich Engles in his, *The Origin of the Family: Private Property and the State* (1884). The dominant women's voice for the rights of women had come from Mary Wollstonecraft British political thinkers through her *A Vindication of the Rights of*

Women which is one of the first works that can unambiguously be called feminist, although by modern standards her comparison of women to the nobility and the elite of society does not sound like a feminist argument. She has emphasized the awareness of the part of woman which could only be possible when they are given proper rational education and brought into the mainstream of multi-sect oral development of society. She believes in the equality of gender in terms of capacity, skill, and intelligence.

Men and women are biological entities both belonging to human species sharing together every human achievement and living together since the evolution as intertwined sexes affecting each other. But the primitive society established certain restrictions and dictated certain rules over sexes; as a result male started showing leadership and practicing his dictation over female. Though there is no innate rule or characteristics that could justify the hierarchy between sexes in the social status, men took it for granted that it was their right to overpower women and establish their unanimous rule in every aspect of humanity. Female had a little space in social, cultural and economic spheres and had to remain usurped, dominated, invisible, and ineffective acting merely as secondary or agent of male authority.

Even today, this exclusion of half the human race is in general either perpetuated or dismissed as a trivial oversight: the inequalities that may exist between men and women are deemed practically unimportant and theoretically uninteresting. Feminist political theory however sees women and their situation as central to political analysis: it asks why it is that in virtually all known societies' men appear to have power over women, and how this can be changed.

Power is the characteristics of some privileged people in society. Generally, in feminist theory, men are said to be privileged position while in the economic arena, high class are in the dominant position. When the issues of race come it is only white who enjoys power. For the feminist theorists, men enjoy power by repressing women.

Power is pervasive as Foucault has pointed out, “Power is everywhere not because it embraces everything but because it comes from everywhere” (Cranny-Francis et al 67).

Feminism is generally said to have begun in late 18th century as people increasingly came to believe that women were treated unfairly under the law. The feminist movement is rooted in the West and especially in the reform movement of the 19th century. The growing feminist movement sought to change society’s stereotypes of women as relatively weak, passive and dependent individuals who are less rational and more emotional than men. Feminism sought to achieve greater freedom for women to work and to remain economically and psychologically independent of man if they chose. Feminists criticized societies prevailing emphasis on women as object of sexual desire and sought to broaden both women’s self awareness and their opportunities to the point of equality with men.

Feminism and feminist criticism are profoundly political in claiming that the personal and the political cannot be separated. They are also political in the more traditional sense of trying to intervene in the social order with a program that aims to change actually existing social conditions. Feminism seeks to change the power relation between men and women that prevail under what in the late 1960s and 1700s usually was called patriarchy, a term that referred to the complete domination of men in Western Society.

Feminism is a critical theory that refuses what it describes as the masculine bias of mainstream western thinking on the basis that this bias renders women invisible/marginal to understandings of humanity and distorts understanding of men. Feminism decentres the assumptions of the mainstream in terms of centre-periphery. Feminism not only decentres the usual assumptions about what is central and what is at the margins but also “shifts the subject of the analysis in that the notion of women is placed centre stage” (Beasley 18–19).

From its tradition to now, feminist theories have under gone different changes. The intention of these movements has always been to find the explanation for women's oppression which can express women's commonality and thus bind all women together. The earlier feminism sees it as the struggle against all forms of patriarchal and sexist oppression. Such an oppositional definition posits feminism as the necessary resistance to patriarchal power. It is committed to the struggle for equality of women, an effort to make women become like men as M.H. Abrams writes:

> Western civilization is pervasively patriarchal that is male-centered and controlled and is organized and conducted in such a way as to subordinate women to men in all cultural domains; familial, religious, political, economic, social, legal and artistic […]. What is masculine and what is feminine are merely the cultural constructs generated by the omnipresent patriarchal biases of our civilization. (89)

In 1960s feminist study also found a significant place in the literary theoretical front. Several streams emerged to define women's theory named feminism.

Feminist criticism can be divided into two distinct varieties. The first type is concerned with women as reader – with woman as the consumer of male-produced literature, imposing traditional roles upon them. Its subjects include the images and stereotypes of women in literature, the omissions and misconceptions about women in criticism. It is also concerned with the exploitation and manipulation of the female audience, especially in popular culture and film. The second type of feminist criticism is concerned with women as writer-with woman as the producer of textual meaning, with the history, themes, genres and structures of literature by women. Its subjects include the psychodynamics of female creativity: Linguistics and the problem of a female language.

Elaine Showalter, a prominent American feminist, in one of the most influential works of recent feminist criticism, *A Literature of Their Own: British Women Novelists from Bronte to Lessing* presents three stages to adjust British female novelists in the past and present. They are – 'Feminine', 'Feminist', and 'Female'. During the feminine phase dating from about 1840 to 1880, women wrote in an effort to equal the intellectual achievements of the male culture, and internalized its assumptions about female nature. G. Eliot and Bronte Sisters imitated and internalized the dominant male aesthetic tradition and standards, which required that women writers remain gentlewomen.

In the Feminist phase, from about 1880 to 1920, or the winning of the vote, women are historically enabled to reject the accommodating postures of feminity. The writers like Elizabeth Robins, Olive Schreiner, according to Raman Selden, "advocated separatist Amazonian utopias and suffragette sisterhoods" (141). These writers protested against traditional standards.

In the female phase, ongoing since 1920, women reject both imitation and protest two forms of dependency and turn instead to female experience as the source of an autonomous art. Representatives of the formal female Aesthetic, such as Dorothy Richardson and Virginia Woolf, began to think in terms of male and female sentences and divide their work into "masculine" Journalism and "feminine" fictions. It was only with the coming of postwar novelists such as Iris Murdock, Muriel Spark, Doris Lessing, Margaret Drabble that we see female aesthetics and the distinct female view of life.

As feminism demands equal rights and opportunities for women in a political, social, economic, and individual sense it covers a broader scope and embraces different aspects of humanity despite its focus on the entire issues of women, several dimensions have been shown ranging from liberal attitude to the radical one voicing out the

extreme ideology that tends to theoretically turn the patriarchy upside down. Along with liberal and radical feminism other feminists have developed political feminism, Marxist/Socialist feminism, psychoanalytic, French Feminist, postmodern feminism, Multicultural feminism and other.

Liberal feminism is a response to and development of Liberalism. Mainstream Liberalism in the late eighteenth and nineteenth centuries, offered a form of thought in which 'the individual' is a 'descendent of the Enlightenment concept of an autonomous rational being' and political equality is associated with that ability to reason. According to Enlightenment thinking, all those who can reason are capable of independent thought and action and hence should be able to participate in society. In practice, however, all women and certain men were excluded from these claims as less capable of reason. Mainstream liberalism is a form of thought and a form of social regulation that has dominated Western societies since the emergence of the Enlightenment. According to Chris Beasley, "Liberal feminism pointed out that liberal, supposedly universal standards of humanity, equality and reason were not in fact universal because women were denied full social participation, public life and education" (30).

Liberal feminists assert that the universalistic claims of the Enlightenment and its descendent Liberalism, which attempted to counter the fixed social hierarchy of medieval custom and to extend social status, did not extend so far as to include women. In excluding women, mainstream Liberalism is revealed as less about justice than a narrowly western masculine political project. While Liberal feminists continue to defend what they regard as the critical spirit associated with the Enlightenment reason.

"The aim of liberal feminism" according to Beasley, "is to enable women to achieve the states of autonomous individuals in public life as equal of men, and as equally capable of public participation" (32).

Liberal Feminism, then, is criticism of liberalism in that it argues against its exclusion of women in its project of universality and objectivity. Liberal Feminism, then, is its early period, “drew on the liberal tradition’s value of equality and individual freedom to argue that, just as social status at birth was no longer a legitimate basis on which to discriminate among men as liberals argued, so also sex at birth was no longer a legitimate basis on which to discriminate against women” (Beasley 31).

Liberal feminists of the late eighteenth and nineteenth centuries, such as Mary Wollstonecraft (1759–97), argued for women to be included in this masculine project. Wollstonecraft’s aim was for women to be given access to education, to the liberal model of knowledge and rationality and to enter public life. She wanted women to attain what men of a similar class had in terms of opportunities and access to public activities.

Wollstonecraft did not expect that education and freedom of choice would lead most women to reject their traditional role but argued that they would enable them to perform it better because if men “would [. . .] but snap our chains, and be content with rational fellowship instead of slavish obedience, they would find us more observant daughters, more affectionate sisters, more faithful wives, more reasonable mothers- in a word, better citizens” (Bryson 24).

By the second wave of feminism in the 1960s and 1970s, more women in Western countries had gained basic social and political rights such as the vote after considerable social dispute. The new ‘women’s movement’ gave rise to a new form of liberal feminism.

Activists like Betty Friedan and Gloria Steinem in the USA and Beatrice Faust in Australia exemplified this new liberal feminism. Betty Friedan appeared in this situation with the publication of her book *The Feminine Mystique* (1963) in which she contends that the idea of women finding satisfaction exclusively in the traditional role

of wife and mother has left women at least middle-class suburban, white heterosexual wives feeling empty and miserable. Relatedly, second wave liberal feminism asserted that women continued to be marked as lesser, because they were judged as women and only secondly as individual human beings, whereas men were still more likely to be judged individually. This meant that women continued to be discriminated against, not on the basis of merit but on the basis of their sex. The second wave approach develops the welfarist strand within mainstream liberalism in terms of advancing a sense of collective or social responsibility and a marked attention to social justice.

The emphasis on improving women's legal and political position as a group in second wave liberal feminism, while under cutting the individualism characteristic of mainstream liberalism, nevertheless continued to be firmly oriented towards enabling women to become like men. Hence even second wave liberal Feminism's concern with collective politics, with women as a class/group is strategic and temporary rather than long term. Its political aim remains recognizably liberal that is to enable women to achieve the status of autonomous 'individuals' in public life as equals of men and as equally capable of public participation.

'Third wave' liberal feminists argue that the 1960s and 1970s women's movement and those which continue to adhere to its agenda are inclined to overestimate social obstacles and are disinclined to admit women's own responsibility for their lives and status.

Third wave liberal feminists some of whom are sometimes described as 'anti-feminist', instead argue that women must take individual responsibility and not hide behind a group states as 'victims'. Such writers may still be viewed as occupying a feminist position insofar as they still assume and advocate the equality of men and women but their explanation for women's inequality resides more in individuals, and in particular in individual women, than in social discrimination.

In Naomi Wolf's books on beauty and motherhood, *The Beauty Myth* (1990) and *Misconceptions* (2001) respectively, she devotes considerable attention to the social obstacles women face and, in typical liberal feminist style, she urges social reform of these obstacles. Nevertheless, like other third wave liberal feminists, she also focuses upon empowering individuals. Her political program as well as her political aim is about individuals. She celebrates the autonomous individual in traditional liberal terms and criticizes what she calls 'Victim Feminism'.

Liberal Feminism, from its earliest forms to now may be understood as focusing upon the elimination of constraints facing women and gaining equal civil rights for women as public citizens. Liberal feminism is an assimilation list and existing society and to remove obstacles to their public advancement.

This type of feminist thought emerged as an important force in the western world in the 1960s. The earliest feminists were women who were active members of the Civil Rights Movement who protested against the Vietnam War and struggled for the abolition of slavery. They realized that the strategies used to oppress the black were similar to those used to keep women submissive. An urgent need was felt to acknowledge the necessity of viewing women as a separate group. This revolutionary Feminism was a political necessity to fight racism, sexism, capitalism and patriarchal society as K. K. Ruthven elaborates:

> Women who joined the protest movements soon discovered, however that the egalitarianism and altruism which motivated such interventions in race relations and international affairs were not thought by new left men as reverent to their personal relations with new left women, who were expected to perform domestic and sexual services for the man who saw themselves as the decision makers. (27)

The pioneers of this Feminism claimed that they were being exploited by men in the same way that blacks are exploited by whites and that sexism is no less intolerable than racism. Radical Feminist, in this context, grew from a spare rib of leftist revolutionary politics. It offers a real challenge to and rejection of the liberal orientation towards the public world of men. It gives a positive value to womanhood rather than supporting a nation of assimilating into arenas of activity associated with men. They arrogantly focus on women's oppression as in a social order dominated by men. The notion of sexual oppression is intimately connected with a strong emphasis on the sisterhood of women.

Chris Beasley reports Johnson as defining it as one of the basic tenants of radical feminism is that any woman … has more in common with any other women-regardless in class, race, age, ethnic group, nationality than any woman has with any man" (Beasley 54). It encourages some degree of separation from man because it recommends putting women first making them a primary concern.

Radical Feminists demand in literature an expression of female sexuality which will burst through the bonds of male logic with a poetic power that defines the tyranny of logo centric meaning. Besides sexual oppression radical feminists often view other forms of power for example, unequal power relations within capitalism as derived from patriarchy.

Radical Feminism describes sexual as the or least a fundamental form of oppression and the primary oppression for women. Concentrating on this theme Bryson says, "Women as a group have interest opposed to those of men; these interests unite them in a common sisterhood that transcends the division of class or race and means that women should struggle to achieve their own liberation" (181). This approach wants to bring about radical changes in the social configuration in which the position of women is not only redefined but also reestablished as a respectable and important.

This theory generally advocates a revolutionary model of social change the agenda of radical feminist writings is to counter women's supposedly natural, biological inferiority and subordination within patriarchal society by asserting their at least equal status in relation to men.

Kate Millets' *Sexual Politics* (1977) signifies a significant stage in 'political' feminist writing on literature. Men enjoy power to constrain women. The feminist analysis of politics therefore rose from the fact that women have been excluded from the exercise of political power. Women are still under represented in formal political institutions and decision making bodies' world wide. Political Feminists believe that politics has been historically dominated by masculine to express their identity implicitly or explicitly. Women have been driven to private sphere. Despite their active participation in French Revolution, post-revolutionary regime excluded them from full political citizenship.

In the earlier phase of modern feminist writing on literature, the emphasis was often quite political in the sense that writers were expressing angry feelings of injustice and were engaged in raising women's political awareness of their oppression by men. Raman Sheldon says that in political theories ideology is reduced to a completely one dimensional weapon of domination. He notes Millet as believing that ideology is the universal penile club, which men of all classes use to beat women with.

From a Marxist perspective, history is dominated by a struggle between social classes that will only end when a truly class less society has been achieved. Given the fact that throughout history women have been collectively denied important rights, it was almost inevitable that a Marxist Feminism would emerge that saw women as constituting a seriously under privileged class. Moreover, many Marxist concepts, especially as these were redefined by Louis Althusser, seemed greatly relevant. In particular Althusser's definition of ideology and his concept of interpellation, which

explains how ideology addresses us in a certain role and draws us into a conspiracy that is ultimately aimed at ourselves, proved useful for feminist literary studies. Althusserian feminism examines how literary texts, films, commercial and so on 'hail and interpellate' their readers or their audience and 'position' them with regard to gender.

Marxist Feminists go to the point of defining the position of women in terms of socio- economic basis. They argue that the secret of sexual oppression lies in the unanimous authority of men over property and capital. They place women as a proletariat and men as bourgeois and propose to wage a war against that unequal distribution and disrupt the socio-economic structure and configure new which will institute equal opportunity to both sexes and economic hierarchy would be dismantled.

Marxist Feminism, too, was increasingly charged with being insensitive to difference, and came to be seen as the product of white academic elite and as unacceptably neglectful of the specific social problems.

Psychoanalysis has also been widely adopted by feminists because of it's almost uniquely through account of the development of the self. Women- centered psychoanalytic feminists see subordination as a source of insights, not simply as negative or lacking.

Advocates of psychoanalysis and Freud's work argue that sexed and sexual identities are not simply the result of social imitation or modeling but are far more deeply internalized into the very structure of one's identity. Freud's view was that gender difference was the basis of the construction of identity itself. In this perspective to become a self at all occurs through becoming man and women. Psychoanalysis argues that gender difference is what makes the self and indeed underpins social life.

Gender difference feminists stress the role of the Mother in the development of the self, in contrast to Freud himself who highlighted the Father/ the masculine/ the

penis. However, whatever the emphasis, all psychoanalytic Feminists suggest the Freud's analysis can be employed to support a positive re-valuation of women, despite its male focus and bias. Freud focuses on how the self is constructed and does not see it as merely conscious or singular but multifaceted, full on tensions and fragmented.

Psychoanalytic feminists examine the images in literature written by both male and female writers and claim that the male writers have a deep seated psychological bias against women characters who are thus represented as vile or psychologically inferior.

Elaine Showalter introduces the term gynocritics as a program of rebuilding women's position as literary writers and readers in order to ensure their independence from androcentric culture. The program of gynocritics is to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience rather than to adopt male models and theories. It aims to develop a female sub -culture including not only ascribed status, and the internalized constructs of femininity, but also the occupations, interactions and consciousness of women K.K. Ruthven sites Showalter as defining gynocritics as following.

It is a concern with women as writers the history, styles, themes, genres and structures of writing by women, the psychodynamics of female creativity, the trajectory of the individual or collective female career, and the evolution and laws of a female literary tradition (Ruthven 94).

Judith kegan Gardiner surveys that gynocriticism emerged into a form as feminist critics have approached writing by women with an 'abiding commitment' to discover what makes women's writing different from men's and a tendency to feel that some significant differences do exist.

Gynocritics is related to feminist research in history, anthropology, Psychology, and sociology, all of which have developed hypotheses of a female subculture. Michelle Rosaldo writes in Women, Culture, and Society:

> The very symbolic and social conceptions that appear to set women apart and to circumscribe their activities may be used by women as a basis for female solidarity and worth. When men live a part from women, they in fact cannot control them, and unwittingly they may provide them with the symbols and social resources on which to build a society of their own.

The female culture came first through a shared and increasingly secretive and ritualized physical experience. Puberty, menstruation, sexual initiation, pregnancy, childbirth, and menopause- the entire female sexual life cycle constituted a habit of living that had to be concealed. Women writers were united by their role as daughters, wives, and mothers. Sometimes they were united in a more immediate way, around a political cause. On the whole these are the implied unities of culture, rather than the active unities of consciousness.

Judith kegan Gardiner surveys that gynocriticism emerged into a form as feminist critics have approached writing by women with an ‘abiding commitment’ to discover what makes women’s writing different from men’s and a tendency to feel that some significant differences do exist. There are two distinct modes of gynocritics:

1. Women as Readers

It is concerned with the feminist as reader and it offers feminist readings of texts which consider the images and stereotypes of women in literature the omissions and misconception about women in criticism and women- as sign in semiotic systems.

2. Women as Writers

Writing about female creativity in *The Subjection of Women* (1869) John Stuart Mill argued that women would have a hard struggle to overcome the influence of male literary tradition, and to create an original, primary, and independent art. “If women lived in a different country from men,” Mill thought, “and had never read any of their writings, they would have a literature of their own.” Instead he reasoned, they would always be imitators and never innovators.

Gilbert and Gubar present a dilemma of a women writer in a male centric authorship and make a clear position of the women writer. The women poet has an anxiety of authorship- “a radical fear that she cannot create that because she can never become a “Precursor” the act of writing will isolate or destroy her.” This anxiety is, of course, exacerbated by her fears that not only can she fight a male precursor on ‘his’ terms and wins; she cannot “beget” art upon the female body of the muse (*Critical Theory* 1236–37).

The women writer is victimized by the interiorized and ‘alternative’ psychology of women under patriarchy. Gilbert and Gubar observe the psychosexual problem of female writer’s who feel disturbed, distrusted and insecure since they have derived the literacy genus from the stern literary ‘fathers’ of patriarchy in comparison to the male tradition of strong father-son combat described by Bloom as “Anxiety of influence” (*Critical Theory* 1235). The contemporary female writers can exude the energy from the struggle their 18th and 19th century foremothers did in isolation. Women suffer from mental illness because of the patriarchal socialization.

Those early female writers undertook a terribly difficult path to overcome the ‘anxiety of authorship’ to repudiate the patriarchal prescriptions and to recover and remember the lost foremothers who could help them find their distinctive female power (*Critical Theory* 1242).

The above discussions have helped us to generate arguments and justify the protagonist Anna’s crisis. It also enabled us to understand the psyche, the intellect and the feelings of female and their urge to bring about significant changes in the society.

III. Anna – A Changed Woman

The present study seeks to reveal the crisis of Anna Wulf, the protagonist and narrator of Doris Lessing's novel *The Golden Notebook*. Anna writes about the personal, familial, social, and political aspects of her experiences in her five colorful notebooks; her experiences represent those of British women in the transition period of 1960's. Her experiences are autobiographical, and due to their being common to the women of the time, are issues of feminist awakening during the upheavals of the mid-twentieth century. They also naturally reveal what impacts social uprisings of women had on the personal lives of women, when their personal and familial lives were still behind the promises of the socio-political movement.

Lessing has explored so deeply or charted so fully the conflicts and paradoxes of feminine creativity in a male-defined and dominated culture. *The Golden Notebook*, with its innovative use of diary entries to project the reality of the heroine's subjective inner life, is a nearly pure expression of feminine consciousness of the need to create a frictional world which honestly reflects the truths of feminine experience as they differ in substance and quality from the male.

For to create a fiction is to be true to one's vision, one's senses, one's experience: but to be a woman is to be given a very special set of experiences, and thus, a very special kind of vision. It has been the goal of Lessing's career to overcome this paradox, to write seriously about the world of empires and revolutions without denying or compromising her feminity; to incorporate the feminine prospective into the mainstream of literary tradition ; to find a place for feminine power and creativity in a world which at best ignores and at worst forbids them.

The structure of *The Golden Notebook* depends on the conceit that Anna, the protagonist, is a 'real' woman and writer. Anna "suffers torments of dissatisfaction and incompletion" because she is incapable of writing [. . .] a book powered with an

intellectual or moral passion strong enough to create order; to create a new way of looking at life.

Psychologically blocked, politically disillusioned, and physically/socially abandoned by her lover, Anna retreats into the privacy of the four personal diaries which symbolize her life, and the four walls which she covers with news clippings to symbolize the world outside herself. She approaches the brink of madness but returns, in the end to care for her child, take a job as a social worker and complete the novel she had abandoned when she began her notebooks.

In *The Golden Notebook* Doris Lessing shows the effect on individuals of the chaotic experience of twentieth century political and social upheaval, giving particular attention to possible consequences of the artist, as on archetypal image of the creative individual. The protagonist is a woman who can reflect the upheaval of modern life to an extraordinary degree through the variety of her life's involvement as depicted in her notebooks. There are five sections entitled 'Free Women' written in the third person restricted point of view of Anna Wulf, blocked English author, a divorcee, a mother, an intellectually and sexually free woman.

The novel defines freedom in two primary ways; on the one hand, "freedom might signified a unified, integrated subject's refusal to live according to social conventions, a coming into her 'true' identity; on the other, 'freedom' might signify the chaos or 'cracking up' that accompanies the breakdown of social conventions and the disintegration of individual subjective. The opening paragraphs of the novel seem to privilege the second definition. In Free Women: I, Anna says to Molly, "The point is that as far as I can see, everything's cracking up" (25). Anna appears to understand her world and her experience of that world as fragmenting and fragmented and to see 'unity' as a totalizing fiction. Anna continues 'wryly' and "with anger new to Molly," "Free Women. [. . .] They still define us in terms of relationship with men, even the

best of them" (26). In this moment, Anna, complicates her original "point" about fragmentation. Anna's theory that "everything's cracking up" is ultimately undermined by the drive – of society, but also of individual subjects – to consolidate both the subject and the work of art as unified entities.

Finally, these competing definitions of 'freedom' similarly complicate attempts to situate *The Golden Notebook* as a feminist text. As Rita Felski writes:

> Recent attempts to develop a feminist analysis of the relationship between gender and literature fall into two dominant categories. The first proposes a distinctive female consciousness or experience of reality as the legitimation for a feminist aesthetic; the second is linguistically based and antihumanist and appeals to a notion of the "feminine," understood as a disruption or transgression of a phallocentric symbolic order rather than as a characteristic of female psychology. (19–20)

It is true that 'freedom' for Anna seems to have little to do with discovering or achieving a unified subjectivity in her social world or with expressing such a unified subjectivity in art, Anna does not appear to believe that 'freedom' might be achieved by doing away with the subject altogether. Instead, Anna's statements seem to indicate that 'freedom' – for the writing subject, if not for female subject might be attempted through intermittent effacements of subjectivity in the text.

First, feminist approaches common to earlier critism of the novel, which rely upon a unified female subject who reveals her liberation from and / or imprisonment within patriarchy through the expression of that subjectivity, offer only two ways to interpret Anna's self-effacements; either Anna is a resting victim of patriarchy or she is a complicit victim of patriarchy; she is either a feminist subject-who knows or she is a feminine subject who-is-mystified. In either case, she is one, united female subject.

Indeed, 'writing the feminine' is predicted upon the refusal of the unity of the subject and as such, so the theory goes, disrupts the hierarchies of patriarchal discursive systems. As Helene Cixous writes in *The Laugh of the Medusa*, women writing her body constitute:

> An act which will only 'realize' the decensored relation to woman to her sexuality, to her womanly being, giving her access to her native strength; it will give her back her goods, her pleasures, her organs, her immense bodily territories which have been kept under seal; it will tear her away from the superegoized structure in which she has always occupied the place reserved for the guilty […]. A woman without a body, dumb, blind can not possibly be a good fighter she is reduced to being the servant of the militant male, his shadow. We must kill the false woman who is preventing the live one from breathing. (262)

If we follow Cixous's theory, which this passage illustrates, the act of writing the female body has the potential to liberate woman from her subordinate position in patriarchal culture. By putting the body and its effects into language by locating the female body with its strengths, pleasures, and organs within discourse, woman gains access to those strengths organs, and pleasures. "Real women do not gain subjective power through the discovery or expression of a unified subjectivity, but woman is freed from subjection in language through writing the feminine."

Protagonist, Anna Wulf, is a blocked writer who parses her experience into a series of notebooks in an attempt to impose order on what she perceives as mushrooming internal and societal chaos. The black notebook describes the events in Africa that serves as material for the very successful novel she did write; the yellow notebook is a draft of another work entitled *The Shadow of the Third*; the blue notebook records psychological and emotional aspects of Anna's life; the red notebook pertains

to Anna's relationship with the Communist Party. But this organizational strategy backfires: Anna becomes more and more fragmented until she suffers a complete breakdown and the contents of the notebook bleed into one another. *The Golden Notebook*, as the product of this thematic and structural fusion, is correspondingly impressionistic, fluid, and disorienting. The novel suggest both the danger of fragmenting life into categories and the need to acquire to a level of fragmentation and chaos, particularly as regards the humanist myth of 'self' in an age when de-centered subjectivity is the norm.

But Anna's writer's block is a symptom of more than too rigid a view of herself as author. Harold Bloom writers in *Anxiety of Influence*: "We need to stop thinking of any poet [or Writer] as an autonomous ego, however solipsistic the strongest of poets [or writers] may be. Every poet is being caught in a dialectal relationship with another poet as poets" (91). Thus, even though the writer Anna seems to isolate and to cancel her self out-through her notebooks, through her madness, through her relationship with men – her effacements may also work as a response, a communication. Anna is never cancelled completely only intermittently.

The reasons she is unable, and refuses, to write another novel are so complicated and deep seated that their articulation requires all 640 pages of the novel and even then does not 'cure' her of the problem: The reason most immediately apparent to the reader is Anna's fear of what she perceives as increasingly imminent, large-scale doom. She tells her psychoanalyst, Mrs. Marks, "It seems to me that ever since I can remember anything the real thing that has been happening in the World was death and destruction. It seems to me it is stronger than life" (237). Anna's persona in the Yellow notebook Ella, is haunted by "a vision of some dark, impersonal destructive force that worked at the roots of life and that expressed itself in war and cruelty and violence" (195). "On the surface everything's fine," she explains, "all quiet and tame

and suburban. But underneath it's poisonous" (196). The novel broaches again and again this theme of surface normality versus underlying, increasing torment, and Anna's comment about the role of art in this situation also tells something "Art from the West becomes more and more a shriek of torment recording pain. Pain is becoming our deepest reality (344). This deepest reality stifles Anna's creativity and spurs her breakdown not because she can not handle what she feels is the truth, but because society around her seems schizophrenically glib about the threat.

Anna's inability to write also stems from her belief that contemporary experience defines the models of comprehension that literature is capable of offering. She resists Mrs. Marks's attempts to conceptualize her fears with references to Jungian paradigms, protesting, "I believe I am living the kind of life woman never lived before (458). She insists, "I do not want to be told when I wake up, terrified by a dream of total annihilation, because of the H-bomb exploding, that people felt that way about the crossbow. It is not true. There is something new in the World" (459).

Mocking the categories into which life has been compartmentalized stresses the futility of the attempts to impose order through language alone: "Men. Women. Bound. Free. Good. Bad. Yes. No Capitalism. Socialism. Sex. Love" (63). For Anna, to write would be to cater to the fragmentation, since the contemporary novel offers nothing more than 'reportage':

> The novel has become a function of the fragmented society, the fragmented consciousness. Human beings are so divided, are becoming more and more divided, and more subdivided in themselves, reflecting the world, that they reach out desperately, not knowing they do it, for information about other groups inside their own country, let alone about groups in other countries. It is a blind grasping out for their own wholeness and the novel report is a means toward it. (79)

Anna claims she is incapable of writing the only novel that interest her, “a book powered with an intellectual or moral passion strong enough to create order,” because she is “too diffused” (80). She relates this psychological diffusion to “alienation. Being split” (353) and clings to the ideal of a “humanism [that] stands for the whole person, the whole individual” (354).

For Lessing and her women, this is a freedom to live as one wishes- taking lovers, leaving husbands, having careers. The dilemmas faced by Lessing’s women are not only modern but contemporary; they still resonate today even though Lessing was writing in 1963, as the feminist movement was just gathering steam. Although communism has disappeared and New Labour has replaced and Left Solidarity in England, the personal issues of work, family, love, and lust that Molly and Anna grapple with are as unsettled as ever.

The Golden Notebook is actually five notebooks threaded together. The five are emblematic of the chaos in Anna’s life; she can not contain all its aspects in one book, but rather must color – code her life in books of red, black, blue, and yellow. A black notebook records her childhood and political coming of age in Africa. A novel about this period brought Anna a sort of fame off, of which is lives currently. Forbidden love, an appropriately colored red notebook, records her attachment and dissatisfaction from communism and the Soviet Union.

Anna has multiple notebooks because she “has to separate things off from each other, out of fear of chaos, of formlessness -of breakdown.” Women bringing up children of their own, taking lovers, having careers in the arts and professions were not the norm in London eleven years after the Second World War. Lessing says in one of her interviews, “When I began writing there was pressure on writers not to be subjective,” she recalls – which meant not to suggest that the personal concerns of

women regarding their children, their lovers, their careers, were as important as "world historic" events.

Anna decides to join the Communist Party but she is not sure whether to join or not. Anna says, "One reason not to, that I hate joining anything, which seems to me contemptible. The second reason, that my attitudes towards communism are such that I won't be able to say anything I believe to be true to any comrade I know, is surely decisive" (151)?

Anna writes in her diary that although she joined the party to satisfy "a need for wholeness, far an end to the split, divided, unsatisfactory way we all live," joining the Communist Party "intensified the split." The split Anna feels is this personal-political divide for which communism offered no answer. As she wades into a debate about a North London by election – whether to support the labor candidate to defeat the Tories or to support the Communist Party candidate to build the party – her interests in the party continues to unravel. Out canvassing for the Communist Party candidate, she meets several women in their homes, all of whom are polite to her when she says she is there representing the Communist Party, but who are uninterested in politics and anxious to engage Anna, a complete stranger, in discussions about their life's disappointments. Anna returns to Party headquarters to remark that "whenever I go canvassing, I get the hebby, Jeebies. This country's full of women going mad all by themselves…. Well, I used to be the same until I joined the party and got myself a purpose in life." But as she says this, she knows it is not true and tells herself, "The truth is, these women interest me much more than the election campaign" (161).

In a conversation between Molly and Anna, Molly says she is "sick of it [Communism] all" and does not "want to bother with it again." Anna responds: "We were communists or near communists or whether you like for years and years. We can not suddenly say, oh well, "I am bored." But she can not convince Molly, who tells her,

"the funny thing is I am bored. Two or three years ago I felt guilty if I did not spend all my free time organizing something or other. Now I do not fell at all guilty if I simply do my job and laze around for the rest. I do not care any more, Anna. I simply don't."

At last Anna and Molly decide to leave the Party. Molly says to Anna, "I am thinking of leaving the party; I said 'Why not see if things do not get better" (268) Anna joined the party was a need for wholeness so; she can't left the party truely. Anna having dinner with John, he said; "The reason why we don't leave the party is that we can't bear to say good bye to our ideals for a better world." Molly says, "The real reason we are upset is that we were scored stiff 'better the evils we know'. Well, things can't be worse" (158).

Both Molly and Anna realize they spent weeks and months in frenzied political activity and have achieved absolutely nothing. Anna says it best: "There is no group of people or type of intellectual I have met out side the party who are not ill-informed, frivolous, parochial, compared with certain types of intellectuals inside the party. And the tragedy is that this intellectual responsibility this high seriousness, is in a vacuum: it relates, not to Britain; not to communist countries as they are now; but to a sprit which existed in international communism years ago before it was killed by the desperate, crazed spirit of struggle for survival to which we now give the name Stalinism."

The Yellow notebook contains serious attempts at fiction and parodies of various styles. Chiefly it contains a novel called *The Shadow of the Third* which Anna does not intended for publication, for it too suggests chaos, the protagonist Ella writing a novel about a young man who commits suicide. Ella and her friend Julia are 'free women' who are fictional versions of the archetype to which Anna and Molly belong, the creative individual. Through a distanced, projected fictional type of herself, Anna can express her painful relations with men, "her death wish, her artistic sensibility, and the creation of a shadow of a third- the image of the person she wants to be" (459–60)

Both her lovers Michael and Soul, tell Anna what she herself knows: that in life as in her fiction, she makes up stories to avoid confronting the truth, which she fears is chaos.

Anna refers to her four notebooks as a fragmented naming of reality not shown to others for fear they would spread disgust. Or anarchy. Or a felling of confusion. "Molly's son Tommy accuses her of lacking moral responsibility for others by locking up her thoughts in her notebook" (40). He is overwhelmed by the chaos implied by the four notebooks into which Anna fragments her life; he attempts suicide, blinding himself. She is cut off from writing in the notebooks felling guilt and papers her walls with conflicting newspaper accounts of man's inhumanity to man from which she infers the will to destruction. She says to herself, towards the end of "free Women," "I do not know why I still find it so hard to accept that words are faulty and by their nature inaccurate. If I thought they were incapable of expressing the truth I would not keep journals which I refuse to let anyone else see- expect, of course, Tommy" (653).

At the end of Free Women, Anna's daughter, Janet rebels against her mother's world. She wants to attend a 'Conventional Boarding School' Anna writes that her daughter "had taken a look at the world of disorder, experiment, where people lived from day to day like balls perpetually jigging on the top of jets to prancing water, keeping themselves open for any new feeling or adventure, and had decided it was not for her" (561).

Female subjectivity through sexuality seems profoundly masochistic, dependent scandalous; but it is also affirming it autonomy from make systems, breaking free. *The Golden Notebook* contain memorable descriptions of monumentally has heterosexual sex, depicted from a woman's point of view, in fact from the point of view of a woman's natural and healthy interest in, an right to, less than monumentally-bad heterosexual sex. It discusses the female and male anatomy in a detailed and

unsentimentalised way, and again from the point of view of women's subjective experience of it.

Anna, sexually free woman sleeps with history: first with Willi, then with Michael, who has left the party, betrayed and betrayer, yet who calls himself the history of Europe in his century. The sex is good, but he leaves her. Beauvoir implies and Lessing says straight out, that female sexual subjectivity is different from male sexual subjectivity.

Willi and Anna in Africa are incompatible "as if the very chemical structure of [their] bodies were hostile" (70); the only time I could remember him making love to me with any conviction was when he knew I had just made love to somebody else (151). Molly's repellent ex-husband Richard, stands throughout the book for a certain kind of sexual stupidity, "I know there is one problem you have not got- it is a purely physical one. How to get an erection with a woman you have been married to fifteen years? He said this with an air of camaraderie, as if offering his last card."

And it is clear that he misses the point over and over again:

> 'You should have loved her', said Anna simply. [. . .] 'Good Lord', said Richard at a loss. After all I have said – and it has not been easy mind you. He said this almost threatening, and went red as both women rocked off into fresh peals of laughter. 'No it's not easy to talk about sex frankly to women'. (31)

The last section of this book turn into almost a laundry list of sadism; the man who calls Julia a castrating woman after she has taken pity on his impotence; Da Silva, who turns women into players in his own sick sexual scripts; Milt, who can not make love to a woman he likes; Nelson, who is using Anna as a pawn in his neurotic battles with his wife; most of all Saul in the last sections. Saul may be clinically 'mad' and may be infecting Anna with his madness he has lost his sense of time, seems to be a

number of different people, often seems unsure just who he is making love to when he is in bed with Anna [. . .] yet part of what Anna is fighting is her own masochism and the tendency to turn all this experience into self-pity.

She fights not to a victim. And her weapons are partly formal: She turns some of her experience over to Ella, the fictional Anna character in the novel she is sort of writing, and arranges some of the rest of it in lists of possible 'stories' or scripts, as if to distance it and analyses it. Although the Anna who analysis is a stranger to the Anna who is capable of falling in love, who can not 'create through naiveté.

Sex is essentially emotional for women. How many times has that been written? And yet there's always a point even with the most perceptive and intelligent man, when a woman looks at him across a gulf; he has not understood: she suddenly fells alone; hastens to forget the moment because if she does not she would have to think. Julia, myself and Bob sitting in her kitchen gossiping. Bob telling a story about the breakup of a marriage. He says: 'the trouble was sex. Poor bastard, he's got prick the size of a needle'. Julia: 'I always thought she didn't love him'. Bob, thinking she hadn't heard: 'No, it's always worried him stiff'; he's just got a small one. "Julia: But she never did love him, anyone could see that just by looking at them together" (199).

When Ella first made love with Paul, during the first few months, what set the seal on the fact she loved him, and made it possible for her to use the word, was that she immediately experienced orgasm. Vaginal orgasm, that is. And she could not have experienced it if she had not loved him. 'It is the orgasm that is created by a man's need for a women, and his confidence in that need' (200) and that if it is vastly superior to the clitoral orgasms Paul is pleased to 'give' Ella when he is backing away from emotional commitment to her.

Yet for all this focus on the 'emotional' side, and for all Ella's irritation with Paul's 'mechanical' ways of bringing her to orgasm. Female subjectivity through

sexuality seems profoundly masochistic, dependent, scandalous; but it is also affirming its autonomy from male systems, breaking free. In conservation between Ella and Julia, Ella says dryly; 'My dear Julia, we've chosen to be free women, and this is the price we pay, that's all'. 'Free', says Julia. Free! What's the use of us being free if they aren't? Free, we say, yet the truth is they get erections when they are with a woman they don't give a damn about, but we don't have an orgasm unless we love him. What is free about that" (404)? Anna Wulf lives as a 'free women', who, although she may not really be free, is free with her sexually, is not bound to husband and is able to recover from her bout with madness.

Toward the end of "*The Golden Notebook*, when Anna is giving in to madness during her affair with Saul, her nightmarish "vision [of] the power of destruction" also reveals her own contribution of that power. Not only has she indulged, and therefore spread, her longing for dissolution in her past writing, but her very dread of destruction arguments the destructive forces in the world; "[T] he great armouries of the world have their inner force, and [. . .] my terror, the real nerve- terror of the nightmare, was part of the force. And I knew that the cruelty and the spite and the I, I, I, I, of Saul and Anna were part of the logic of war" (568).

When Anna rejects Saul Green's "I," she reacts against not only his "I" but also her own 'I', which she believes compromises her art. According to Anna's logic, the artist needs to erase her 'I' from the text; in order to honor the demands of art, the personality of the author must be driven underground. Because this is the case, Anna has a visceral reaction against Saul's repeated assertions of his self. Anna writes:

> Sick Anna was back. I, I, I, I, like a machine-gun ejaculating regularly. I was listening and not listening; as if to a speech I had written someone else was delivering. Yes, that was me, that was everyone, the I. I. I. I am. I am. I am going to. I won't be. I shall. I wasn't I. He was walking

> around the room like an animal, a talking animal, his movements violent and charged with energy a hard force that spat out I, Saul, Saul, I, I want. (599)

Saul in this moment reinforces a binary opposition between male/female or masculine/feminine, evaluating male as bad and female as good. Rather, this passage indicates that the ego binds the subject within a particular perspective and that bondage is detrimental to art.

Saul is seen as a fairly typical American expatriate of the 1950s, the embittered political idealist, the former ‘world changer’ who has had the misfortune to survive beyond thiry. But above all Saul is so fully representative of modern life because of his complexity and ultimate opacity “in any conservation, he can be five or six different people” (573). Thus he is by turns, deceitful or trustingly vulnerable, hate filled or tender, an ostentatious male chauvinist or a sensitive, supportive lover, a neurotic talker or a sweetly reasonable and intelligent man. In the forever, elusive, cruelly unpredictable Saul Green and in what happens between them, therefore, Anna comes up against the limits of the minds capacity to understand and of the language to define:

> During the last weeks of craziness and timelessness I’ve had these moments of knowing one after the other, yet there is no way of outing this sort of knowledge into words. The fact is, the real experience cant be described. I think, bitterly, that a row of asterisks, like an old fashioned novel, might be better. Or a symbol of some kind a circle perhaps, or a square Anything at all, but not words. The people who have been there in the place in themselves where words, pattern, order, dissolve, will know what I mean and other’s wont. (633–34)

Furthermore, it is characteristic that it is also Saul Green who comes closest to being Anna’s intellectual equal. It is no accident that he should be the one to give Anna

the first sentence of the novel. And it is he who helps her perceive the inadequacy of her art. “They were all, so I saw now, conventionally well-made films, as if they had been done in a studio; then I saw the titles; these films, which were everything I hated most, had been directed by me.” What she has lived through with Saul confirms once again the triteness and superficiality of her work. She is faced “with the burden of re-creating order out of the chaos” (619) that her life has become.

A first step is taken in that direction when, before taking his leave, Saul makes the fraternal gesture of writing down the sentence “The two women were alone in the London flat” (25). Only when Anna realizes this can she write her second novel, Free Women,” in which its opening sentence came to be written. Anna also gives the first sentence of novel to Saul, “On a dry hillside in Algeria, the soldier watched the moonlight glinting on his rifle” (554). The short novel was later published and did rather well.

At the last section of “Free Women” Anna returns to being “sane.” “Molly gets married and Anna has an affair.”

“So we’re both going to be integrated with British life as its roots.”

“I was carefully avoiding that tone.”

“You’re right-it’s just the idea of you doing matrimonial welfare work.”

I’m very good at other people’s marriages.”

“Oh! Quite so. Well perhaps you’ll find me in that chair opposite you one of these days.”

“I doubt it.”

“Me too.”

There’s nothing like knowing the exact dimensions of the bed you’re going to fit yourself into. Annoyed with herself; Molly’s hands made an irritated gesture, and

she grimaced and said: You're a bad influence on me, Anna. I was perfectly resigned to it at all until you came in. Actually I think we'll get on very well.

"I don't see why not," said Anna. A small silence

"It's all very odd, isn't it Anna?"

"Very" (576).

At the same time, Anna, too, decides to turn her back on the amorphous chaos of her life. She is alone in the apartment, free to write, but that is too frightening for her so much so that she decides to forgo writing. Instead, she takes a job as a marriage and welfare counselor during the day, joins the Labour Party, and plans to teach delinquent kids at night.

Molly and Anna both fully entered the post ideological era of Britain's New Labour. Luckily, for all those women who still feel the chaos churning inside them, there is *The Golden Notebook*, a monumental book that chronicles the seemingly timeless struggle to make it through the dailiness of one's life. In hindsight it looks as if the women's revolution begun in 1963, focused on that dailiness, was the one with staying power.

It would seem as though Anna has worked through her dread successfully and come to terms with grief: this mourning is re-enacted for the text as a whole with the return to, and closure of, the closure of' the umbrella plot:" These two women kissed and separated" (576). Later, when Anna reads a story written by a Communist Party member and cannot tell whether it is "an exercise in irony," "a skillful parody," or "serious," she calls the confusion another expression of the fragmentation of everything [. . .] the thinning of language against the destiny of our experience" (301).

Anna calls it a "refusal to fit conflicting things together to make a whole; so that one can live inside it, no matter how terrible. The refusal means one can neither change nor destroy: the refusal means ultimately either death or impoverishment of the

individual" (83–84). Despite Anna's early recognition of this cost, her notebooks are the product of her refusal to compromise for the sake of wholeness.

The complex, highly organized structure of *The Golden Notebook* responds and reflects the novel's subject matter. Most straightforwardly, the fusion of fragments in Anna's consciousness is writ large in the flowing together of content from black, yellow, blue, and red notebooks into *The Golden Notebook*. Lessing's Preface describes her intentions "to shape a book which would make its own comment, a wordless statement; to talk through the way it was shaped" (14). Lessing wanted to "capture the 'feel' of mid-century England, and this required a structural demonstration of the social dichotomies she expanses of wholeness and collective, understanding" (11).

Even today, although the politics have become passé, the personal dilemmas faced by Lessing's heroines are amazingly contemporary. Lessing's chronicle of the communist- inspired intelligentsia is true to its time, but her feminist 'argument' is almost as fresh as today- perhaps more so than it was when the book has lasted and thrived in countless languages is certainly because of the story it tells of the dilemma of the modern women.

Irving Home's 1963 comments on the book place it within a context that resonates for new generations of women. Anna Wulf and her old friend Molly understand perfectly well that modern woman [. . .] face crippling difficulties when they choose or another role of freedom. But they do not fall back upon their charm, wit, or headaches' they take their beatings, they ask no quarter, they spin and bear it. They are tough minded, generous and battered descriptive one is temped to apply to the author herself, formerly close to the English Communist Movement, a woman whose youth is Southern Africa had shaken her into a sense of how brutal human beings can become [. . .] one feels about Mrs. Lessing that she works from so complex and copious

a fund of experience that among women writers and her English predecessors seem pale and her American contemporaries parochial.

The dilemmas faced by Lessing's women are not only modern but contemporary; they still resonate today even though Lessing was writing in 1963, as the feminist movement was just gathering steam. Although communism has disappeared and New Labour has replaced Old Left solidarity in England, the personal issues of work, family, love and lust that Molly and Anna grapple with are as unsettled as ever.

IV. Conclusion

Anna's crises are primarily concerned with her intention to create a space for her within the patriarchal society. Anna wants to be free from society. This is a freedom to live as one wishes taking lovers, leaving husband, having careers. But it is also the freedom that comes to those who break from the orthodoxy of communism.

The novel defines freedom in two primary ways: on the one hand, 'freedom' might signify a unified integrated subject's refusal to live according to social conventions, a coming into her true identity, on the other, it might signify the chaos, or cracking up that accompanies the breakdown of social conventions and the disintegration of individual subjectivities.

Women throughout history have been considered the weaker sex. They are commonly believed to be more susceptible to emotional breakdown and mental illness. They are perceived in this way because of patriarchal society and existing stereo types. Women who suffer from depression are often focused on the meaning of their lives and the importance that they place in themselves. They become depressed about their role in or inability to find a worthwhile career. Anna suffers from madness because she is unable to achieve order in the society.

Anna struggles to define her commitments for herself and to live them honestly on three fronts simultaneously: those of free women, a political activist, and a writer. In the circumstances-the circumstance of Western Europe and Colonial Africa in the 1940's and 1950's, of the world war II and the cold war, of Stalin, de-Stalinization, McCarthyism, and the austerity of the welfare state- the ideal of the integrated life, of fulfilled relationships between purposeful individuals, and of harmony between the public and the private spheres is clearly a chimera. The willingness to move 'women's problems' from the private sphere into the public sphere to claim a space for them among the public discourses of resistance.

The dilemmas faced by Anna are not only modern but contemporary: they still resonate today even though Lessing was written in 1963, as the feminist movement was just gathering steam. Although Communism has disappeared and New Labour has replaced old Left solidarity in England the personal issues of work family, love, and lust that Molly and Anna grapple with are as unsettled as ever. We have come so far and yet not for enough.

The five notebooks are emblematic of the chaos in Anna's life. A black notebook records her childhood and political coming of age in Africa when, she argues, the communists were the only ones around who wanted to end race discrimination. A novel about this period brought Anna a sort of fame, off of which she lives currently. Forbidden love, an appropriately colored red notebook, records her attachment and disaffection from communism and the Soviet Union. A blue notebook is her personal diary. A yellow notebook contains Anna's novel within a novel about Ella and Julia, two free women modeled on Lessing's free women, Anna and her best friend Molly, an actress on London's West End.

The Golden Notebook is a slim novella near the end of the novel, where Lessing brings together many of the personal and political themes that swirl through the rest of the notebooks. This is also the portion of the novel where Anna's love affair with an American Leftist, a writer in his twenties when Anna was an older thirty-something woman.

Anna has multiple notebooks because she has to separate things off from each other, out of fear of chaos, of formlessness of breakdown. She pares her experiences into a series of notebooks in an attempt to impose order on what she perceives as mushrooming internal and societal chaos.

Anna decides to join communist party to satisfy a need for wholeness. As she wades into a debate about a North London by election – whether to support the Labour

candidate to defeat the Tories or to support the Communist Party candidate to build the party – her interest in the party continues to unravel. Due to the impact of women's movement Anna wants to live as a 'free woman' when women's emotions are still fitted for a kind of society which no longer exists.

Anna, as a writer doesn't get her space because she has always feared that she can't create. She joins communist party to satisfy a need for wholeness but fails. At last, Anna's daughter Janet also rebels against her activity. Anna can't become a good mother also. It is the result of movements. At that time women were becoming conscious about their roles but their personal and familial lives were still behind the premises of the socio-political movement. So, at that time women are living in full of confusions.

The novel looks at the world from the other side of the window. More importantly Lessing puts under scrutiny the dark spots or, in other words, looks at the side of life left unnoticed and ignored in male-dominated mainstream literature. As a result, the present novel becomes a touching poignant tale as well as a great work of art.

Works Cited

Abrams, M.H. *A Glossary of Literary Terms.* Bangalore: Prism Books Pvt. Ltd., 1993.

Beasley, Chris. *Gender and Sexuality.* New Delhi: Sage Publications, 2005.

Bloom, Harold. *Anxiety of Influence: A Theory of Poetry.* 1973. Oxford: Oxford University Press, 1997.

Bryson, Valerie. *Feminist Political Theory: An Introduction.* New York: The Macmillan Press Ltd, 1992.

Cixous, Helene. *The Laugh of the Medusa.* Signs 1.4 (1984): 875–99. Rpt. in "French Feminism Reader." Ed. Kelly Oliver. New York: Rowman and Littlefield, 2000: 257–75.

Cranny-Francis, Anne, et al. *Gender Studies: Terms and Debates.* New York: Palgrave Macmillan, 2003.

Freedman, Jane. *Feminism*. New Delhi: Viva Books Pvt. Ltd, 2002.

Felski, Rita. *Beyond Feminist Aesthetics: Feminist Literature and Social Change.* Cambridge: Harvard University Press, 1989.

Friedman, Ellen G. and Miriam Fuchs, Eds. *Breaking the Sequence: Women's Experimental Fiction.* Princeton: Princeton University Press, 1989.

Gilbert, Sandra and Susan Gubar. "Infection in the Sentence." *Critical Theory since Plato.* Ed. Hazard Adams. Florida: Harcourt Brace Jovanovich, 1992: 1135–1244.

Lessing, Doris. *The Golden Notebook.* Great Britain: Michael Joseph Ltd, 1962.

Lightfoot, Marjorie J. "Breakthrough in *The Golden Notebook." Studies in the Novel 7.2*. (Summer 1975): 277–84.

Rapping, Elayne Antler. "Unfree Women: Feminism in Doris Lessing's Novel." *Women's Studies.* Vol. 3. London: Gordon and Breach Science Publishers, 1975: 29–44.

Ruthven, K. K. *Feminist Literary Studies: An Introduction.* Cambridge: Cambridge University Press, 1991.

Sanders, Andrew. *The Short History of English Literature.* 2nd Ed. New York: Oxford University Press, 2002.

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory.* London: Harvester Wheatsheaf, 1988.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Bronte to Lessing.* Princeton, New Jersey: Princeton University Press, 1977.

Thornley, G.C. and Gwyneth Roberts. *An Outline of English Literature.* Calcutta: Orient Longman, 1991.