

**FEMINISM OF RECONCILIATION AND SOCIAL CHANGE:
PSYCHOANALYSIS, MARXISM AND SUFISM
IN THE WORKS OF DORIS LESSING**

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Valentina Mikluc

University of Defence, Military Academy, Belgrade, Serbia

Abstract. *The most influential personality theories, mainly psychoanalysis and its critique, Marxist, and Eastern psychology, help determine the impact of Doris Lessing's literary engagement and the way literary patterns in her novels redefine terminology detrimental to gender cohabitation. The three crucial elements making up her feminism are compared and the common denominators briefly presented as the basis of a new approach to shaping a socially productive balance between male and female characteristics. Individual novels have been analyzed and compared in order to summarize examples of the novelistic application of her sociopolitical programme.*

Key words: *Doris Lessing, feminism, psychoanalysis, Marxism, Sufism*

1. DORIS LESSING'S FEMINISM

Epic cycle on female destiny in the novels of Doris Lessing deals with challenges from different phases of feminism, from political struggle to a self-critical and liberal approach to problems women face and attitudes they take trying to overcome both socially imposed and self-imposed limitations. As a prolific, analytical and highly versatile writer of the self-awareness Female Stage of feminism,¹ Lessing managed to get rid of the "double legacy of feminine self-hatred and feminist withdrawal" (Showalter 1982, 32). Her contribution is a very forward, practical form of liberal feminism, a mixture of Marxist, Freudian, and Sufi philosophy of everyday life. Liberal feminists believe individual autonomy is of the utmost importance – one must be allowed to choose the conditions under which to live in order to be a productive human being. Feminists of the Female stage of feminism focused on inner space and moved away from social reality. Doris Lessing, on the other hand, took social experience into consideration and

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Corresponding author: Valentina Mikluc

University of Defence, Military Academy, Belgrade, Serbia

E-mail: miklucv@yahoo.com

¹ In *A Literature of Their Own*, Elaine Showalter divided female writing into three phases: Feminine (1840-1880), Feminist (1880-1920), and Female (1920-).

incorporated a dialectical analysis of psychoanalysis and Marxism supplemented with Sufism as the answer to any issues unresolved in the analysis into her writing. Her feminist socialism is not turned against anything or anybody, it presupposes the synthesis of male and female principles, a concept present in psychoanalysis, Marxism and Sufism. Jungian animus and anima, i.e. logos and eros in psychoanalysis, parts of a whole entity, are identical to the man and woman as parts of a strong union leading the class struggle. Marxists have criticized Freudian psychoanalysis for its misanthropy, pessimism and nihilism (Korsch 1938), its artistic fictitiousness (Lukács 1983), i.e. its escapist denial of the dominance of social circumstances over an alterable individual (Bernal 1937). In Marxism, relations between genders must rise above mere needs and pleasures of *id*. Controlled higher feelings improve individual qualities and thus contribute to overall social development. Animalistic urges of pure Eros are humanized and socially useless alienation is overcome. Quality of a man's relationship with a woman measures the extent to which his human essence has become integral part of his character. A love couple is a creative force of history and a mechanism of transformation. However, psychoanalysis and Marxism share the dialectical and chronological methodology, and the comparative psychoanalytic analysis of psychoanalysis itself, performed by Hugo Klajn:

<i>Psychoanalysis</i>	<i>Marxism</i>
suppression	economic exploitation
Freudian slip	protest
controlling the unconscious	banning free thought
free associations method	desire to break free,
can be continued with an analogy in a feminist context:	
<i>[female unconscious]</i>	<i>[female mitsein]</i>

Sufi philosophy studies both libido and survival instincts, trying to find the ideal balance. Archetypal plots in Lessing's novels are abundant with elements of eastern psychology, in keeping with the assumption that it is good "to hold the dilemma in consciousness, wait for new insight or changed circumstance, and meditate or pray for clarity," as all of these activities "may invite a solution from the unconscious that can transcend the impasse" (Bolen 2004, 291). Social revolution begins with the revolution of character: Marxists believe that putting an end to the traditional relations between fathers and sons is a precondition for a successful revolution, i.e. it is a prerequisite for creating an anti-tyrant society. Having the same outcome in mind, eastern psychology regards the union of male and female qualities everyone needs to find within as progress.² Alfred Adler, one of the major reformers of psychoanalysis, introduced the concept of "social feeling," the purpose of human existence and mechanism it is based on. Genders need to learn the rules of co-existence: "In all human failure ... we may read lack of the proper degree of *social feeling* ... a community ... can preserve itself only through cooperation" (Adler 1930, 401). Jung brought the spirit of Sufism into psychoanalysis: "Every man carries within him the eternal image of woman [...] The same is true of the woman: she too has her inborn image of man" (Jung 1954, 198). As a character develops, these

² "There are two kinds of intelligence... the other kind of intelligence is the gift of God: its fountain is in the midst of the soul... Seek the fountain from within yourself." Rumi, On the Heart, [IV, 1960-68], translated by Camille and Kabir Helminski.

images have to emerge, climb up into the light and compromise. “Therapeutic” confessional fiction, “female” genre, is the type of narrative prose that helps heroines take a rational attitude towards some unresolved issues from the past. Reliving the past from a safe distance of the present makes catharsis from the original definition of the term happen. Several fictional representations of characters relive some crucial situations in different periods of life and practice new spontaneity. They all come back together when the circle closes into a healed unity.

2. PSYCHOANALYSIS: GRASPING THE DEEP INSIDE

Characteristics popularly regarded as exclusively female have been reevaluated in the dictionary of psychoanalysis created in the novels of Doris Lessing. She is a critic capable of assessing Freud in contemporary contexts that cannot exclude multidisciplinary. Psychoanalysis overlooks cultural context, and literature is all-encompassing.

Returning to the forgotten roots of “social feeling”, Doris Lessing reconstructs the very beginnings of co-existence in *the Cleft* (2007), expressing disagreement with narrow-minded, secessionist forms of feminism. *The Cleft* provides us with a glimpse into what might have been the first people's visions of both terrifying and appealing differences between genders, and the initial process of the creation of Guilt, the future driving force of civilization governed by self-imposed restrictions. Transition into the new social form casts doubt on the existing categories, and legends explaining new phenomena start appearing - there is a need to hide anything unpleasant or embarrassing, and myths are the safest hiding places. In this novel, the point of transition from preoedipal to oedipal phase, which represents a significant progress in psychoanalysis, comes with violent sacrifice followed by its repression, i.e. Freudian “screen memory”, in order to keep the domination of one sex over the other hidden at the collective level. A man describes *the first murder*, the hidden first sin that brought the notorious feeling of guilt. Men and women fought for the progress of civilization side by side, and they are now inevitably exposed to the Other's qualities. Animus and anima are eyeing each other, and questions such as *Don't you care about us?* become part of conventional discourse, as well as the male fear of the dark female continent: “The boys were reluctant to show the girls they hardly knew where they were in relation to the women's place. Yet the girls had guessed this. How did they do this? It was uncanny, the ways the females seemed to read your mind” (Lessing 2008, 246). The conclusion of an existential analysis would be that if uniqueness, unity, consistency and harmony are in fact human fixation, as it seems in the female community of this novel, the fear of the cleft and discontinuity brought by men is only natural, as is the constant desire to unify, to create harmony.

The Grass is Singing deals with later stages of the struggle between the “social feeling” and the “animal feeling” through an example of a maladjusted woman who forces herself to death by failing to find a sustainable balance between the two. The object of her desire is a black servant she wants to hate, and the way the story unravels points out that the devastating consequences of racial segregation affect everybody involved in the destructive system, no matter what their skin colour is. The ant heap as a society in *The Grass is Singing* is a meaningful detail in Lessing's symbolism as it vividly represents feelings of hopelessness, claustrophobia, and fear of the overwhelming Other her heroines sometimes struggle with. Mary Turner runs away from her duty within the “productive couple” she

makes with her husband, and the psychoanalytic representation of her life path is given in the analysis of milestones, such as entering a new kind of community that should accept her as an equal who is expected to show a certain degree of “social feeling”. Disappointment with oneself is usually accompanied by self-destructive acts described in Mary’s regression, in line with Erikson’s description of reverse postconflict development: “...where an assured sense of identity is missing even friendships and affairs become desperate attempts at delineating the fuzzy outlines of identity by mutual narcissistic mirroring: to fall in love then often means to fall into one’s mirror image, hurting oneself and damaging the mirror... A sudden collapse for mutuality threatens...” (Erikson 1959, 125). The noise of nature, i.e. eros, causes headaches and heaviness in her limbs. Hot, low, heavy sky and the hot, painful neck that is going to be broken by the end of her story are the images that make the pulsing noise even louder. Right before her death, Mary frantically runs to all the places that make coordinates of her unsuccessful journey through life. She is an example of a patient in need of individual psychology whose principles “lie in making the patient aware of his lack of cooperative power”, and which should be able “to convince him of the origin of this lack in early childhood maladjustments.” (Adler 1930, 404), which is also the essence of literature, as Lessing points out in her famous lectures *When in future they look back on us* and *Laboratories of social change* given in 1985.

Doris Lessing analysed the punishment for self-imposed isolation and a mother’s withdrawal from life in *The Fifth Child*. The mother is punished for her *will to nothingness*, i.e. rejection of life as something natural and animalistic. Mother holds a great responsibility in both western and eastern psychology, and the words of Alfred Adler, completely in agreement with his teacher Freud: “The first social situation that confronts a child is its relation to its mother, from the very first day. By her educational skill the child’s interest in another person is first awakened” (Adler 1930, 403) are as affirmative as the famous eastern definition of what a woman’s role is all about: “*Good wife, wise mother*”, obviously different in phrasing than western “*Kinder, Küche, Kirche*”³ or “*Barefoot and pregnant*.” A specific documentary style Lessing uses in this novel, as later in *Alfred and Emily*, has a specific purpose. The reader is offered a distant viewpoint which is a path towards a certain intellectual catharsis: artificial “insistence on life”, basically insistence on watching a movie about life, is now starting to reveal its “true colours”. Looking straight into the dark secret of her motherhood, anxious Harriet feels unpleasant for the first time. Trying to conquer the pain, she cleans her house desperately, out of the same need as Mary Turner’s in *The Grass is Singing*, she is trying to get rid of the inner dirt, the vast black clot of bruised blood within,⁴ unaware that she is bruising her own identity by trying to wash away something that is there for a purpose. In a warm room, with the furious wind outside pushing rampant tree branches into the windows, in the atmosphere of *Wuthering Heights* infused with feelings of an impending storm of something wild, destructive, unstoppable, the father is telling an altered version of Hansel and Gretel to his children. The well-known story contains terrifying elements of the new atmosphere. Gretel, the character Harriet identifies with, recognizes herself, faces her own ominous reflection in the lake, and is surprised by what she sees. The reader still prefers such a turn of events because Harriet is finally analyzing her situation: “Ben makes you think - all those different people who lived on the

³ children, kitchen, church

⁴ an allusion to a passage from *Lady Chatterley’s Lover* which Doris Lessing decided to include in her novel *Alfred and Emily*

earth once - they must be in us somewhere” (Lessing 2007, 137).⁵ Harriet is close to the surface for a moment, open to the world and her inner self, just a step away from the real woman in the mirror and the realization that “the innermost core of man’s nature, the deepest layers of his personality, the base of his ‘animal nature,’ is positive in nature—is basically socialized, forward-moving, rational and realistic,” (Rogers 1961, 91), but her fear suppresses the experience and a satisfied Medusa is once again substituted with an infuriated and ugly, fake woman.

3. MARXISM: REACHING FOR THE SURFACE

The link between the linear male and the circular female principles is what Lessing’s heroines seem to sense the world lacks. This lacking disrupts the harmony by allowing the ruling male principle build up with no alleviation by female influence whatsoever and smother life with its destructive quality.

The Golden Notebook shows how fiction can be socially engaged and progressive. Characters are approached in the same way writers and readers approach text – they are deconstructed only to be reconstructed into a balanced personality, i.e. there is a progressive resolution. The main character, who is also a writer, works on herself as an example for both writers and readers to follow. A character in *The Golden Notebook*, notably a professional writer, feels that western art is turning into a scream of anguish from within our tortured souls. Inability of literary forms to cope with the threatening reality is a symbol of overall ideological downfall of the society she is a well-adjusted, active member of. Nervous breakdown as a cure and the way to break free from delusions is one of the topics in this novel. It starts with Anna’s gradual disappointment with the principles of the Communist Party, simultaneously with a comprehensive self-analysis. Anna is crazy Cassandra who wants to let the world know that there are more important issues than sexual freedom (Henstra 2007, 3). Hence the thematic variation in *The Four-Gated City* seven years later: the one who can see into the future is a crazy woman, new collectivity is acceptable and proclaimed normal, while the self-analysing, self-criticizing and criticizing individual is a misfit. Her way of writing resembles a collage technique Mark Coldridge applies on his room walls in *The Four-Gated City*, and both characters are strong individuals Doris Lessing sees as possible leaders towards a social change (Lessing 1994, 82). One of the possible ways of interpreting female characters in this novel is a traditional psychoanalytic approach to categorization. Molly and Anna are seen as one by their surroundings, although their completely different characters constantly fight each other. Molly as a rash extrovert, less inclined to analysis, would represent ego, while Anna could be super-ego. Anna is afraid of sharing her thoughts and talking about her writing process because she is afraid her attitudes might be regarded as too peculiar and end up misinterpreted. This line of thinking is later confirmed by a male character inclined to introvert analysis, whom Anna compares to a blind man whose eyes are “as if turned inwards on himself” (Lessing 1966, 39). He is in touch with both natures, male and female, and he is balanced and capable of correlating the fear with an emotion opposite to it – i.e. contempt. Anna can see “the dry well, a cracked opening into the earth

⁵ Trying to prove his hypotheses while studying incest, Freud was looking for examples in lives of primitive people whom we can recognize not only in material traces they left behind, but in our own thoughts, tradition and habits. He found a comparison of results in ethnology and psychoanalysis rather useful in any research of this kind.

that was all dust,” and she comes to a realization: “I must dream of water, I must dream of how to go back to the spring” (Lessing 1966, 399). The recognition of the necessity to find the spring is the beginning of a healthy transformation of the female unconscious and the first step to its placement into a space of its own within the space of the Other. Once she confronts a somewhat different man with an overly aggressive and destructive character, she enters a fight between a man and a woman isolated from the outside world. Describing her psychoanalytic approach as simplification, Anna modifies the Oedipus myth and gives a super-ego-like diagnosis to her opponent: it is a mother complex of the man who must first abuse and then comfort her, frightened of his own abusive urges. Their fight is an homage to Freud’s dynamic concept of psyche as a constant struggle between opposing forces. Saul and Anna are now Martha and Linda Coldridge in *The Four-Gated City* walking in circles between impenetrable walls. The room is to be sorted out yet and psychoanalysis alone cannot grasp how. Saul finds a woman “inexplicably in command of events” (Lessing 1966, 571) unbearable.⁶ She looks for diagnosis and cure within herself, picturing herself as one of the women who might please him, transforming in dreams, evoking goddesses, reading like Martha Quest and pushing the horror out and into the outside world, imploring the African Sun to come and bring some warmth into her life: “there is no doubt of the new note women strike, the note of being betrayed. It’s in the books they write, in how they speak, everywhere, all the time. It is a solemn, self-pitying organ note. It is in me, Anna betrayed, Anna unloved, Anna whose happiness is denied, and who says, not: Why do you deny me, but why do you deny life?” (Lessing 1966, 582)

The Good Terrorist illustrates what happens if energy is wasted on a struggle with wrong issues. The heroine fails to recognize the quality of her own energy and its potential as part of a productive (Marxist) couple. A large, solid, but messy house the novel opens with is one of the two main characters of the novel. It is a dwelling of those who represent a true danger to society and consistently go from one failure to another, it is a therapeutic purgatory for people whose unfounded self-confidence sometimes becomes comical in the gray atmosphere of their pointless existence. The second character is Alice, solid and messy, the good terrorist of the narcissistic commune inhabiting the house. Instead of analyzing her own darkness, and rearranging her interior life, Alice works on the house which becomes her Other in the course of the novel. She describes women she knows and meets in the way she should learn how to describe herself. They are either attractive or repulsive, in Alice’s metaphors they are *edible* or *inedible*, i.e. they are either wanted or unwanted by their surroundings. Images such as *glossy, firm, fresh* lips of an unprotected and frail sleeping beauty are part of her spontaneously ironic, but still fairytale descriptions of other women, and when the asexual Alice describes herself, the images show signs of suppression: “Alice shut her eyes, retreated inside herself to a place she had discovered long years ago [...] she was safe, and the world could crash and roar and scream as much as it liked” (Lessing 1985, 121-122). She categorizes people into dispensable followers, and leaders capable of developing the society and themselves in order to push the society forward. Socially marginalized groups of women are marginalized by the main character as well. Lesbians and young single mothers are hysterical and neurotic, hence of no use

⁶ “Women, whether the good ones who follow the rules for their gender or the bad ones who violate them, inevitably prove to be a source of trouble for men.” (Howe Kritzer, A., (2015), “Witchcraft Trials in Arthur Miller’s *The Crucible* and Caryl Churchill’s *Vinegar Tom*”, In: Howe Kritzer, A., & López-Rodríguez, M. (eds.) *Woman on Trial: Gender and the Accused Woman in Plays from Ancient Greece to the Contemporary Stage*, Teneo Press, New York, p. 166)

to society. She compulsively despises dirt, but consciously only the exterior one, as if she were haunted by the same “housewife’s disease” depressed Ella suffers from in *The Golden Notebook*. Though an unbeliever in the unconscious, some unconscious urges she herself does not believe in visit Alice when she starts touching her neglected body. The scent of her seduced fingers stuns her for a brief moment before the feeling fades back into the firmly shut *id*. *The Good Terrorist* aims to prove that the female principle of circularity, constant movement that is still progressive in quality as it easily changes its shape, is neither futile nor regressive - what actually keeps the status quo is the insistence on rigid male linearity without the quality of fluid female influence. Alice’s libido is sleepy, trained to stay put without any air in its enclosed space. If libido is regarded as life energy in general, and not only as sexuality, one cannot live without it and some kind of compensation is necessary - Alice finds it in a typically female struggle with details. The struggle becomes her obsession as the big things are out of her reach. As a way of compensation, she creates pleasant circumstances for the battles and rest of the leaders. What she keeps missing though is that inadvertently hurting people outside of the commune is an inevitable part of the active male domain, and she as a woman has not been taught how to deal with the consequences. She has to come out with a better plan, a plan made by a woman who is unaware of her sex when looking for words, she must start “examining ideas, from whatever source they come, to see how they may usefully contribute to our lives and to societies we live in” (Lessing 1994, 87). Alice forgot about the priority of the *productive* couple and set herself up for failure.

3. SUFISM: JOURNEY IS THE DESTINATION

Doris Lessing recognizes the need for some urgent changes in defining goals of western science whose methodology is rushing the world towards a crisis, and that is one of the topics in *Mara and Dann*. Western science needs to learn something from eastern methodology in order to return to its metaphysical roots which are still at the essence of the eastern science the West has distanced itself from. The priority now needs to shift to creating a higher science that can unite the quantitative West and qualitative East. In order to make the fusion happen, western science must substitute its subjugating manner for a cosmological, contemplative approach to nature, for nature is all-encompassing and it applies all the patterns offered to all there is, even to relations between people. Various insights into the structure of female principle confirm it is reproductive, circular, but also willing to embrace the power of linear male discourse and accept the Other by surrendering to it. Doris Lessing describes female psyche as a giving, open and accepting circularity that brings its unconscious linearity to light on its journey from preoedipal phase. It exposes and gives itself to the male principle in the coexistence it accepts, and it comes back to itself in order to start a new journey.

Mara and Dann is a novel about a successful concept of well-fused qualities and about the constructive circularity of a woman in love with her needs. Mara and Dann’s adventures may be read as a Sufi pilgrimage teaching how to separate important from unimportant facts and how to accept the present as the only dimension we can shape directly (Crater 2004, 191). In their new world, education cannot be based on technology and written word because science has disappeared. Knowledge is transferred orally, and history is recorded in the memory of people dubbed Memories, as in *The Cleft* and *The Four-Gated City*. The game applied to

teach children how to think properly is called *What did you see?* Later, *the image* is supplemented with questions: *What did you think at that moment? Why did you think that? Are you sure that the thought holds true?* The questions are closer to Sufi terminology, but they may be associated with western psychotherapy as well. They could represent a fusion of selected western elements and wise eastern influence. Sufi symbolism is the essence of this novel. Drought does not have only literal meaning - water represents pleasure, inner peace, female *jouissance*. Mara's body is dry, it lacks life juices to draw strength from. When floods come and her body feels the water, she gets rid of the dry strain, she starts to feel separate parts of her body, and finally wakes up to go and look for the right space to fit the invigorated parts. When she daydreams, analogously to Martha Quest's golden city, she imagines discovery of a city from the past, her wishes go towards reconstruction rather than construction. When Dann comes back for her after five years of adventurous conquest, to take her north where the drought has not destroyed everything yet, as a young lover would rescue the Great Goddess, Mara is ashamed of her newfound restrictions the reunion clearly reveals. In every town they visit on their way, Mara is interested in acquiring and sharing knowledge, through spoken word, the form available to the marginalized, as both Virginia Woolf and Doris Lessing suggest. For the lack of official education, a wise woman performs a kind of narrative psychotherapy on a group of passion-crazed women. Sessions, i.e. disguised stories about Madame Bovary, Ana Karenina, Madame Butterfly, and Romeo and Juliet, are out of an old medical book resembling *Studies on Hysteria* in form.⁷ Psychotherapy of postnatal depression and childhood traumas is still present in these new primitive times. Upon reaching a certain goal, when Dann is unsatisfied and wants to keep moving and conquering, Mara, active in her passivity, waits for a hint to start a new cycle that would lead to a resolution everybody can be happy with. She is either active or passive with an unexposed intention that may come across as female shrewdness, as "*exploring, manipulating, experiencing, being interested, choosing, delighting, enjoying* can all be seen as attributes of pure Being, and yet lead to Becoming, though in a serendipitous way, fortuitously, unplanned, unanticipated" (Maslow 1968, 45). This is how Maslow develops Freud's concept of active male and passive female principles in a manner closer to eastern mysticism and literature. Female principle, redefined by use of multiple disciplines, unites reconstruction and construction, circularity and linearity.

Though deconstruction might mean personality breakdown in psychoanalysis, *The Four-Gated City* brings it to a positive end. It is explained how what may be considered a mental problem in western psychology is actually a path towards freeing the personality from sickening social restraints in order to enable its active contribution to society. An old Sufi story, known as *four gates of speech*, teaches us not to speak until we have made sure our words passed the four gates. In front of the first gate, we should ask: "Are these words true?" If so, we let them pass on; if not, back they go. At the second gate we ask; "Are they necessary?" At the third gate we ask; "Are they beneficial?" and at the fourth gate, we ask, "Are they kind?" If the answer to any of these is no, then what you are about to say should be left unsaid. This is not suppression, it is introspective progress, development and cleansing of the conscious using slightly different methods. "A noble city, set foursquare and colonnaded" (Lessing 1952, 11) appears in the first sequel of

⁷ In *Laboratories of Social Change*, Lessing compares literature to anthropology and history, disciplines that will help us see the world through long-term memory, as both literature and history are branches of collective human memory (Lessing, 1987/994, p. 84).

Children of Violence in front of Martha's daydreaming eyes taking in the vast African landscape. Through Martha's observations, new experiences and self-analysis, the city changed locations, residents and shapes. Mature Martha Quest is still shaped by men in *The Four-Gated City*, the last sequel of *Children of Violence*. Both male and female characters are victims of different kinds of suppression that needs to be overcome. The new post-apocalyptic generations are taught that psychoanalysis is an attempt at making the patient dependant on his therapist who then becomes an authority not in the least easily shaken off. The main characters meet at a *white hotel*, similar to the one Donald Michael Thomas wrote about twelve years later, where mysteries of spiritualism which psychotherapy wishes to destroy get resolved. Martha starts noticing such a mystery, i.e. her ability to read minds – she is a woman who can sometimes hear herself expressing strange thoughts, as if quoting out of a play, like Phedra or Lady Macbeth, she patiently waits for archetypal images from within. Sufi philosophy at the end of the fourth part: “Organs come into being as a result of a need for specific organs. ... so we have been given the possibility of a conscious evolution” (Lessing 1993, 467- 468) makes us think whether a female power, such as ethics of care,⁸ is the specific organ people needed. Martha's Swiftian and Brechtian alienation effect in describing half-beings walking the streets without noticing anything around, with their stomachs filled with medicines and stench, is a technique successfully applied in this novel. It is self-observation from a distance, i.e. our 'second eye'.

4. CLOSING REMARKS

The key to success of intelligent feminism is not emphasizing taboos, which is something we can see in intentionally shocking writings; it might be that rejecting taboos and refusing to attribute any significance to them actually makes a difference. In that sense, the role of literature and politics is creating circumstances for radical transformation of bad systems of values and for cleansing the existing social spirit. A writer's task is to *prepare* people for changes (Blume 1962). Science is the ground Doris Lessing builds her fictional world on: “It's not that I'm not madly in love with the novel and with literature, because I am, but where do we actually wait for news? It's from the scientists, and it's always so marvelous and extraordinary, and opens whole horizons” (Blume 1962). The reader is offered a multidisciplinary approach to burning social issues. By combining elements of criticism built on psychoanalysis, scientific facts, practical feminist and leftist activity in the field of current social position of women, as well as intuitive eastern psychology, she creates a whole new theory of accepting multiple variations of female psyche as all equally normal. Some authors whose thoughts are supported by Doris Lessing's novels believe in the return of a mild, yet powerful female principle after an iconistic revolution (Shlain 2008), which will reestablish the balance between linear male and holistic female hemisphere of the human brain. In her essay *Feminist Misogyny*, Susan Gubar argues that we need to accept the fact that even our interpretation of social relations or concepts of femininity and masculinity were influenced by

⁸ Ethics of care specifically promotes interpersonal communication and development . The ethics of justice, based in and related to common male experience, and the ethics of care, which is focused on the specific needs of an individual in a specific situation, should be integrated in order to make an informed ethical decision being reached. (Mikluc, V., (2015), “Stoning”, In: Howe Kritzer, A., & López-Rodríguez, M. (eds.) *Woman on Trial: Gender and the Accused Woman in Plays from Ancient Greece to the Contemporary Stage*, Teneo Press, New York, p. 224)

the very same relations and concepts (Gubar 2000, 152). Freud himself admitted his knowledge of femininity was fragmentary and incomplete, and that poets might have more extensive knowledge on the topic (Freud 1933, 135). Doris Lessing believes that literature should focus on correcting collective misconceptions, and writers should write about human brutality and primitivism. Literature is a study and *Memory* of humankind and it should, together with the “soft sciences” - psychology, sociology, and eastern spiritualism with its inner senses, provide people with some information that will help them understand themselves better: “You will be taught that no matter how much you have to conform outwardly - because the world you are going to live in often punishes unconformity with death - to keep your own being alive inwardly, your own judgment, your own thought.” (Lessing 1994, 85) The novels of Doris Lessing incorporate dramatization and analysis; they try out several therapeutic options, and they *teach spontaneity*. As a well-adjusted, pragmatic and optimistic Marxist, Doris Lessing believes in the great process of progress that everybody can give their humble contribution to. As an advocate of eastern psychology, she firmly believes that “soft sciences”, such as psychology and sociology, are of vital importance in social progress as they shed light on the true nature of human beings as social animals (Lessing 1994, 76). She is also certain that any further softening of sciences that can provide the world with deeper insights into the benefits of the soft female influence can be quite useful, and that the essence of progress of a social being lies in the capability of overall and objective approach to various ideas (Lessing 1994, 81). Upon assessing the so-called categories of female types, she argues that while there do exist many different types, they are not strictly isolated categories, but fluid combinations that vary with space and time. Her heroines do not stay in one place long enough to be categorized, they are sometimes aggressive, and sometimes humbly resigned. Categorization is simply an indication of groups of urges named after dominant characteristics. Doris Lessing can see the future world where people are free to indulge in different choices, the world free from hypnotized people she writes about in *The Four-Gated City*. Her novels are a rational deconstruction of the irrational and a set of directions to a new and alert understanding of the world and the status of women in it.

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FEMINIZAM IZMIRENJA I DRUŠTVENOG PREOBRAŽAJA: PSIHOANALIZA, MARKSIZAM I SUFIZAM U DELIMA DORIS LESING

Najuticajnije teorije ličnosti, pre svega psihoanaliza i njena kritika, marksizam i istočna psihologija, pružaju instrumente za definisanje uticaja književnog angažmana Doris Lesing i načina na koji književni obrasci u njenim romanima redefinišu terminologiju koja negativno utiče na kvalitet suživota polova. Tri ključna elementa koja čine njen feminizam se najpre porede, a zatim se zajednički imenitelji ukratko predstavljaju kao osnov novog pristupa oblikovanju društveno produktivnog odnosa između muških i ženskih karakteristika. Pojedinačni romani su analizirani i poređeni kroz pregled primera romaneskne primene njenog sociopolitičkog programa.

Ključne reči: *Doris Lesing, feminizam, psihoanaliza, marksizam, sufizam*