

Chapter 1 : The Nobel Prize in Literature - Bio-bibliography - calendrierdelascience.com

Rereading Doris Lessing: Narrative Patterns of Doubling and Repetition [Claire Sprague] on calendrierdelascience.com
**FREE* shipping on qualifying offers. According to Sprague, doubling in Lessing's novels is a perfect correlative for the complexity and contradiction Lessing perceives as central to the private and collective human experience.*

The Grass is Singing. Joseph, ; New York: Crowell, Martha Quest. Joseph, A Proper Marriage. Prometheus, The Habit of Loving. Crowell, Going Home. Ballantine, A Ripple from the Storm. Scorpion Press, In Pursuit of the English: Joseph, The Golden Notebook. Panther, Winter in July. Panther, Particularly Cats. Cape, ; New York: Knopf, Collected African stories. Joseph, Collected African stories. Joseph, The Summer Before the Dark. Knopf, The Memoirs of a Survivor. Octagon, ; New York: Knopf, To Room Nineteen: Collected Stories Volume One. Cape, The Temptation of Jack Orkney: Collected Stories Volume Two. Archives; 2 The Sirian Experiments. Archives; 3 The Making of the Representative for Planet 8. Archives; 5 The Diary of a Good Neighbour. Knopf, If the Old Could "â€” London: Knopf, The Diaries of Jane Somers. Knopf, The Good Terrorist. Picador, ; New York: Vintage, The Fifth Child. Knopf, The Real Thing: HarperCollins, African Laughter: Four Visits to Zimbabwe. HarperCollins, Shadows on the Wall of the Cave: Volume One of My Autobiography, to Collins Educational, Playing the Game. HarperCollins, Love, Again. Flamingo, ; New York: Flamingo, Walking in the Shade: Volume Two of My Autobiography, HarperCollins, Mara and Dann: HarperCollins, Ben, in the World. HarperCollins, The Sweetest Dream. Flamingo HarperCollins, ; New York: HarperCollins, On Cats. Flamingo HarperCollins, The Grandmothers: HarperCollins, Time Bites: Fourth Estate, ; New York: HarperCollins, The Cleft. Press, Doris Lessing: Breaking the Forms of Consciousness. Chelsea House, Doris Lessing: University of Michigan Press, cop. Sufism in the Novels of Doris Lessing. Flamingo, Klein, Carole, Doris Lessing: Duckworth, Lessing, Doris, Doris Lessing:

Chapter 2 : Doris Lessing Books for sale | eBay

Read "Rereading Doris Lessing Narrative Patterns of Doubling and Repetition" by Claire Sprague with Rakuten Kobo. According to Sprague, doubling in Lessing's novels is a perfect correlative for the complexity and contradiction Lessing.

They are listed in reverse chronological order. If your book about Doris Lessing is not listed here, please contact us. Poetics of Being and Time. Social Sciences Academic Press China , Narrative Patterns of Doubling and Repetition. Contemporary World Writers Series. Manchester University Press, Ohio State University Press, Vandome, and John McBrewster. From Irony To Nostalgia. Ridout, Alice, and Susan Watkins, eds. Continuum International Publishing, Facts On File, La vejez como materia literaria en la narrativa de Doris Lessing. Perrakis, Phyllis Sternberg, ed. Spiritual Exploration in the Works of Doris Lessing. Between East and West: Sufism in the Novels of Doris Lessing. State University of New York Press, University of London Press, California State University Press, Ontario Review Press, Reprint, Putting the Questions Differently: Interviews with Doris Lessing, The Poetics of Change. The University of Michigan Press, Sufi Equilibrium and the Form of the Novel. A Novelist with Organic Sensibility. Associated Publishing House, University of South Carolina Press, Fine-Tuning the Feminine Psyche: Jungian Patterns in the Novels of Doris Lessing. Kaplan, Carey, and Ellen Cronan Rose, eds. The Modern Language Association, The Alchemy of Survival. Ohio University Press, University of North Carolina Press, The theme of enclosure in selected works of Doris Lessing. Sprague, Clair, and Virginia Tiger, eds. Critical Essays on Doris Lessing. The Unexpected Universe of Doris Lessing: Frederick Ungar Publishing Company, University of Wisconsin Press, Reading and Rereading Doris Lessing. Routledge and Kegan Paul, From Society to Nature: Acta Universitatis Gothoburgensis, The Novelistic Vision of Doris Lessing: Breaking the Forms of Consciousness. University of Illinois Press, The City and the Veld: The Fiction of Doris Lessing. Bucknell University Press, A Small Personal Voice: Pratt, Annis, and L. The Novels of Doris Lessing. Southern Illinois University Press, A Checklist of Primary and Secondary Sources.

Chapter 3 : Free Woman review – Lessing is more | Books | The Guardian

Central to Claire Sprague's rereading of Lessing's novels is the figure of the double (or to do justice to the multiplicity that Sprague finds in Lessing's work, the doubles).

They are mostly unemployed but not ordinarily engaged in obvious pleasure seeking—that is, heavy drug scenes or sex orgies. The more literate among them are fond of quoting Lenin. They demonstrate for currently popular liberal causes such as banning the bomb, supporting the rights of women and minorities, saving the whale. They indulge in minor civil disobedience and seem to enjoy confrontations with the police. Though she has attended college, she reads little and has only a few stereotyped ideas about politics. Nevertheless, she is continually in a desperate search for cash to make improvements in the abandoned dwelling where she and her friends are temporary squatters. Alice actually has quite conventional, middle-class preferences regarding cleanliness, order, and housekeeping. She has an intuitive, practical intelligence, an incredible capacity for work, and considerable skill in coping with indifferent bureaucrats, hostile police, and neurotic companions. Nothing enrages her more than the callous waste of the council, which has deliberately filled toilets with cement and torn electrical wiring from the walls of abandoned buildings to discourage the homeless from taking shelter there. Yet, Alice herself displays the most willful and tragic waste of her own human resources of intelligence, compassion, and hard work, which seldom result in any lasting benefit to anyone. Indeed, they tend to intensify or focus the destructive tendencies that otherwise remain latent in indolent or disorganized companions. The novel focuses on the internal contradictions of the protagonist, whose instincts lead her to create a loving, cohesive, social group in a protective environment—in short, a family in a home of its own. Even in the happiest moments around the kitchen table, however, when the ill-assorted members of the commune enjoy the nourishing soup she cooks for them, Alice is too shrewd and perceptive to think that this peaceful accord will last. She knows from experience how fragile such genial companionship is. If there is one element of experience that all seem to share, it is the feeling of rejection and the anger that it evokes. In one way or another, each of these social misfits expresses anger that erupts in rebellion or, directed inwardly, in despair. The individual causes of antisocial attitudes remain mysterious and complex, however, and, in this sense, true to real-life perplexity about human behavior. Purely individual causes are sometimes vaguely suggested but seldom explored deeply. Faye, the obviously neurotic or even psychotic lesbian, is said to have been an abused child. This may be a convenient rationalization, however, offered by her overprotective lover, Roberta. Even loyalty seems to be a neurotic defect in some circumstances. Alice is unaccountably loyal to her companion Jasper, who seems to be altogether unlovable. The roots of this malady, if such it is, may stem from her childhood, but her background is hardly bleak enough to account for her emotional difficulties. She was aware that they were restrained from some kind of behavior because of her presence, but she offers no particular evidence that she witnessed sexual intercourse and interpreted it negatively, in Freudian fashion, as painful. This is, perhaps, a device of psychological realism. Her conscious outrage seems to be with the idea that she could be willfully dispossessed of her private domain. Her drifting mode of life as an adult perpetuates this pattern and the rage it engenders. As a matter of fact, her mother has been sheltering both her and Jasper for the last four years, a fact that does nothing, apparently, to endear Dorothy Mellings to her daughter. Then, after Jasper and Alice quarrel with her mother and flounce out, Dorothy tries to sell the house because she can no longer afford to maintain it. Alice is again outraged, like the wronged child deprived of her private room. Lessing does not offer any analysis of this odd, but perversely believable, set of circumstances. The entire section is 2, words. [Unlock This Study Guide Now](#) Start your hour free trial to unlock this page [The Good Terrorist study guide](#) and get instant access to the following:

Rereading Doris Lessing by Claire Sprague, , University of North Carolina Press edition, in English.

Married 1 Frank Charles Wisdom in divorced , one son and one daughter; 2 Gottfried Lessing in divorced , one son. Au pair, Salisbury, ; telephone operator and clerk, Salisbury, ; typist, ; journalist, Cape Town Guardian, ; moved to London, ; secretary, ; member of the Editorial Board, New Reasoner later New Left Review , Named Woman of the Year, Norway , Publications The Grass Is Singing. London, Joseph, and New York , Crowell, A Ripple From the Storm. New York, Simon and Schuster, London, Joseph, ; New York, Prometheus, Briefing for a Decent into Hell. London, Cape, and New York, Knopf, The Summer Before the Dark. The Memoirs of a Survivor. The Making of the Representative for Planet 8. The Diaries of Jane Somers. New York, Vintage, and London, Joseph, London, Joseph, and New York, Knopf, If the Old Couldâ€™ as Jane Somers. New York, HarperCollins Publishers, An Adventure by Doris Lessing. New York, HarperFlamingo, Ben, in the World: The Sequel to the Fifth Child. New York, HarperCollins, London, Joseph, ; New York, Crowell, No Witchcraft for Sale: Stories and Short Novels. Moscow , Foreign Language Publishing House, The Habit of Loving. A Man and Two Women. Nine African Stories, edited by Michael Marland. The Sun Between Their Feet. Stories , edited by Alan Cattell. London, Cape, 2 vols. London, and New York, HarperCollins, Wisdom , in Rafters Salisbury, Rhodesia , November Wisdom , in Rafters Salisbury, Rhodesia , December Wisdom , in Rafters Salisbury, Rhodesia , April Salisbury, Rhodesia , January Plays Before the Deluge produced London, Dollinger produced Oxford, Each His Own Wilderness produced London, Hatch, New York, Random House, The Storm, adaptation of a play by Alexander Ostrovsky produced London, The Making of the Representative for Plant 8 opera libretto , music by Philipo Glass, adaptation of the novel by Lessing produced London, Northwood, Middlesex, Scorpion Press, In Pursuit of the English: A Small Personal Voice: Essays, Reviews, Interview, edited by Paul Schlueter. New York, Knopf, Prisons We Choose to Live Inside. London, Pan, and New York, Vintage, Particularly Cats and More Cats. The Doris Lessing Reader. Four Visits to Zimbabwe. Conversations, edited by Earl G. Putting the Questions Differently: Interviews with Doris Lessing, , edited by Earl G. Walking in the Shade: Volume Two of My Autobiography, On Women Turning Honoring the Voices of Wisdom, interviews and photography by Cathleen Rountree. San Francisco , Jossey-Bass Publishers, Brueck, London, Metropolis, Critical Studies edited by Annis Pratt and L. Danziger, New York, P. Lang, ; From the Margins of Empire: She is a writer of epic scope and startling surprises. Her novels range from social realism to science fiction , with brief forays into speculative mysticism and fables of horror. After completing five books in her science-fiction sequence, Canopus in Argos, in , Lessing startled her public by turning away from the Antarctic cold of two of her planetary realms and returning to novels of postwar London with its welfare state, terrorists, and aging population. Two of these books, The Diary of a Good Neighbour and If the Old Couldâ€™, were originally published under the pseudonym of Jane Somers; the third, The Good Terrorist, offers a detailed psychological and political portrait of a group of radicals-turned-terrorists living in London in a dilapidated council flat. Her novella The Fifth Child, tells the chilling tale of a changeling, a goblin-child, and questions whether this child is actually the incarnation of evil, a bad seed, a genetic freakâ€™ or is it the mother who is deeply disturbed, projecting her own fears and ambivalence regarding the child onto a child who might, in fact, be nearly normal, or minimally retarded, had he not been so cruelly treated by his family and relatives who thought they had an evil "alien" in their midst? Subsequent books, departing completely from her science-fiction vein, nonetheless continue her preoccupation with human behavior and social processes. Another recounts the life of a group of squatters whose radical spirits transform them into revolutionaries. Later in life, Lessing was a pioneer in writing novels of aging and dying, confronting the pressing social problems these entail and depicting the grim reality we so often ignore or repress. Her fierce reformist spirit pervades her writing; her anger very much with her, she nonetheless tempers her disillusionment with a wisdom learned through living. Her uncanny gift for knowing characters deeply is very much in evidence. More often than one would expect from so prolific a writer, she is sufficiently imaginative to integrate smoothly her ideas into her narrative.

Even more to her credit is that her writing is continually evolving and is unusual in its breadth. Her plunge into science fiction seemed entirely unexpected. With more reflection, one can discover the thread that connects *The Golden Notebook* to her science-fiction sequence, *Canopus in Argos*; but it is hard to think of a writer of her stature in the past half-century who has demonstrated such range. Her career began with *The Grass Is Singing*, a gem of a book. After Lessing left Africa in 1960, she devoted ten years to the *Children of Violence* series which explored exhaustively the theme of the "free Woman" long before it was fashionable. *The Golden Notebook* is the best of her works from this period despite its obvious flaws. Both descend from Joyce; both require a sophisticated audience who enjoys unraveling puzzles; both mirror an age when the Heisenberg Uncertainty Principle threatens the reliability of all narrators and estranges the artist from world and self. In the 1960s came the unexpected turn to science fiction. Madness had been seen as a state offering Anna Wulf a respite from the obsessional insistence upon the self that Saul Green spattered out like machine-gun bullets in *The Golden Notebook*. In *Briefing for a Descent into Hell* Lessing took her interest in madness a step further. Calling the book a work of "inner space fiction," she built a story around Charles Watkins, a fifty-year-old classics professor who is found wandering on Waterloo Bridge and is confined for a stay in a psychiatric hospital. Two doctors, of conflicting views, struggle to bring back his memory while he follows a visionary journey in which he enjoys a different, higher identity—one conferred upon him by the Crystal—and one that ordained that he enter earth, hell, as part of a Descent Team whose mission is to show the mad, ego-obsessed humans that they are part of a larger harmony. Laing, explores the possibility that only the mad are sane. The inner journey of this modern Odysseus is traveled on the space-time warp of science fiction. The regions he visits are vividly depicted. The language which attempts to capture the visions Watkins is experiencing is one where words are understood by their sounds, not their connotative meanings. Lessing sustains this style, interrupted by only the curt notations of the two psychiatrists, for over a hundred pages. The effect is startling. At times one almost drowns in verbiage, but the flow of the vision is interrupted with the banal observations of the doctors or the staccato questioning of the patient. The reader must try to decide whether Felicity, Constancia, and Nancy, creatures in his visions, correspond with his wife, Felicity, his mistress, Constance, and the wife of a friend. We are also left puzzling whether Miles and Watkins are at some level identical, and whether it matters at all since others in the Descent Team seem still to be around. Also, of course, there is the possibility that Watkins is nothing more than temporarily schizophrenic, though the weight of the story seems to negate this alternative.

Chapter 5 : Doris Lessing | calendrierdelascience.com

Rereading The Golden Notebook in her midthirties, shortly after Doris Lessing's death, Lara Feigel discovered that Lessing was a writer who spoke directly to her about her experiences as a woman, writer, and mother in a way that no other novelist had done.

Her mother, Emily Maude Taylor, had been a nurse. In the family moved to a farm in what was then Southern Rhodesia now Zimbabwe hoping to improve their income. Lessing described her childhood on the farm in the first part of her autobiography, *Under My Skin*. When 14 she independently ended her formal schooling. In the following years she worked as a young nanny, telephonist, office worker, stenographer and journalist and had several short stories published. The couple divorced in 1947. In 1948 Doris married Gottfried Lessing, a German-Jewish immigrant she had met in a Marxist group mainly concerned with the race issue. She became involved with the Southern Rhodesian Labour Party. She and Gottfried had a son, Peter. When the couple divorced in 1951, she took Peter and moved to London, quickly establishing herself as a writer. Between 1951 and 1956 she was a member of the British Communist Party and was active in the campaign against nuclear weapons. Because of her criticism of the South African regime, she was prohibited entry to that country between 1956 and 1961. After a brief visit to Southern Rhodesia in 1961, she was banned there as well for the same reason. *Four Visits to Zimbabwe* she described going back in to the country where she had grown up. She now lives in London. The book is both a tragedy based in love-hatred and a study of unbridgeable racial conflicts. Even the semi-autobiographical *Children of Violence* series, usually called the *Martha Quest* series for its main character, is largely set in Africa. With these books Lessing created a modern equivalent of the *Bildungsroman* of women writers of the 19th century. The *Children of Violence*, despite its emphatic liberation theme, is characterised by an almost fatalistic outlook. The story is told with the mild despair of someone seeing her younger self from the heavens of an afterlife, unable to intervene. The burgeoning feminist movement saw it as a pioneering work and it belongs to the handful of books that informed the 20th-century view of the male-female relationship. It used a more complex narrative technique to reveal how political and emotion conflicts are intertwined. The style levels of differing documents and experiences mix: Anna Wulf, the main character, has five notebooks for her thoughts about Africa, politics and the communist party, her relationship to men and sex, Jungian analysis and dream interpretation. There is no single perspective from which to capture the entirety of her life experience. Books published in the 1960s included *Briefing for a Descent into Hell*, inspired by R. In the novel series *Canopus in Argos*: The series studies the post-atomic war development of the human species. Lessing varies thoughts about colonialism, nuclear war and ecological disaster with observations on the opposition between female and male principles. Doris Lessing revisited her interest in Sufism in the *Time Bites* collection of essays. The autobiographical *Under My Skin* and *Walking in the Shade* represented a new peak in her writing. Lessing recalls not only her own life but the entire epoch: England in the last days of the empire. Her novel *The Sweetest Dream* is a stand-alone sequel in fictive form. Perhaps her unsparing view of the political antics of friends and lovers necessitated such discretion. In the former, the reader at first infers a liberation motif: After a first reading, the contours of the real novel take shape: The vision of global catastrophe forcing mankind to return to a more primitive life has had special appeal for Doris Lessing. It reappears in some of her books of recent years: From collapse and chaos emerge the elementary qualities that allow Lessing to retain hope in humanity. Works in English *The Grass is Singing*. Joseph, ; New York: Crowell, *Martha Quest*. Joseph, *A Proper Marriage*. Prometheus, *The Habit of Loving*. Crowell, *Going Home*. Ballantine, *A Ripple from the Storm*. Scorpion Press, *In Pursuit of the English*: Joseph, *The Golden Notebook*. Panther, *Winter in July*. Panther, *Particularly Cats*. Cape, ; New York: Knopf, *Collected African stories*. Joseph, *Collected African stories*. Joseph, *The Summer Before the Dark*. Knopf, *The Memoirs of a Survivor*. Octagon, ; New York: Knopf, *To Room Nineteen*: *Collected Stories Volume One*. Cape, *The Temptation of Jack Orkney*: *Collected Stories Volume Two*. Archives; 2 *The Sirian Experiments*. Archives; 3 *The Making of the Representative for Planet 8*. Archives; 5 *The Diary of a Good Neighbour*. Knopf, *If the Old Could* " " London: Knopf, *The Diaries of Jane Somers*. Knopf, *The Good Terrorist*. Picador, ; New York: Vintage, *The*

Fifth Child. Knopf, The Real Thing: HarperCollins, African Laughter: Four Visits to Zimbabwe. HarperCollins, Shadows on the Wall of the Cave: Volume One of My Autobiography, to Collins Educational, Playing the Game. HarperCollins, Love, Again. Flamingo, ; New York: Flamingo, Walking in the Shade: Volume Two of My Autobiography, HarperCollins, Mara and Dann: HarperCollins, Ben, in the World. HarperCollins, The Sweetest Dream. Flamingo HarperCollins , ; New York: HarperCollins, On Cats. Flamingo HarperCollins , The Grandmothers: HarperCollins, Time Bites: Fourth Estate, ; New York: HarperCollins, The Cleft. The Golden Notebook Les enfants de la violence. The Memoirs of a Survivor Mariages entre les zones trois, quatre et cinq: The Good Terrorist Le vent emporte nos paroles. The Temptation of Jack Orkney Dans ma peau: Walking in the Shade: Forum, Den femte sanningen. The Sirian Experiments Planet 8: The Fifth Child Rufus: Britt Arenander och Solveig Nellinge. Trevi, Under huden: Love, Again Vandra i skugga:

Chapter 6 : Rereading: Claudine's House by Colette | Books | The Guardian

As one of the premier rare book sites on the Internet, Alibris has thousands of rare books, first editions, and signed books available. With one of the largest book inventories in the world, find the book you are looking for. To help, we provided some of our favorites. With an active marketplace of.

He had always been urging her to "spice things up a little" - to him her writings had only one use, to earn money. She had resisted, and we may be sure he would not have welcomed a sad memoir. We know all about unhappy childhoods; you could say we specialise in them, to the point where some, upon hearing "I had such a happy childhood," have been known to protest: She was a child in paradise, presided over by a goddess of love and harmony, her mother Sido. There are no photographs of Sido, and that is as it should be. No, I prefer my imagination unfettered by fact. But I may dream of a tall, calm, Demeter-like figure as much as I like: Colette longed for her mother always, and particularly when first married and immured in Paris. The idyll ended when Colette was 12, but she does not dwell on what must have been a tragedy for the family - no room for tears in these smiling memoirs. She does no more than hint at the money troubles and discords that had to end the life in that house. She must have been so painfully aware of the differences between her difficult second life and the one described so nostalgically in this book, where happiness is boundless, spreading along streets and gardens, all under the same beneficent spell. When Sido visits Paris, she returns to the house - which is a hundred miles from Paris, but could be in another realm altogether - to say she could not bear to live where there were no dogs to greet you, going out and coming in, no cats, none of the vigorous animal life of a village; where a cat or a dog or a horse is known to everyone like a neighbour; where birds, insects, the weather provide the dramas of the everyday. Sido liked a cup of chocolate by her bed, kept warm by a glimmering night light. She would lie and watch the great spider let itself down over the cup and drink its fill of the sweet draught, and then it ascended, slowly, because of its load of nectar. She read novels day and night, lived entirely on dreams, and was a stranger in this blessed house. She married unwisely and cut off relations with her family. And why did she do this? She did not forgive carelessness with money, which meant there would be no inheritance for her. When the unhappily married daughter is incarcerated by her wicked husband we expect her to let her braids down over the garden wall so that a rescuer may climb up them. This other, darker, parallel life would become visible when Colette once consulted a fortune-teller who told her that her dead father was present, unseen by Colette, sitting there in a corner, unable to take his eyes off his successful daughter, whom he has always envied as a result of her becoming what he had always wanted to be, a writer. When her father died, his family found beautiful books, with enticing titles and sheets of stiff, gleaming creamy-white paper - but they were blank; he had been unable to write. Sido used the glossy pages to make covers for her jams and preserves. Why not secretly burn them? But what thrifty woman could have brought herself to do that? The father, Captain Colette, had only one leg, having lost the other one on the battlefield, and he was handsome and brave. He also flirted with women, but he adored his wife so much the children often felt they were in the way of this great passion. It was not only her dead father who haunted Colette - perhaps not as a ghost, which the rationalist Colette would have dismissed, but certainly as a reminder of unanswered questions - her younger brother visited her too. He was the child who adored music so much that he would follow a travelling band for miles and, grown-up, would not take a real job because that would get in the way of his music. Tell me, tell me! What a pleasure this book is, making you dream of that old house in its garden, just as Colette did, all her life.

Chapter 7 : Rereading Doris Lessing (edition) | Open Library

Download Citation on ResearchGate | Rereading Doris Lessing: Narrative Patterns of Doubling and Repetition | According to Sprague, doubling in Lessing's novels is a perfect correlative for the.

Nayantara Sahgal and Doris Lessing: A Feminist Study in Comparison. A Checklist of Primary and Secondary Sources. Fine-Tuning the Feminine Psyche: Jungian Patterns in the Novels of Doris Lessing. Sufi Equilibrium and the Form of the Novel. Reconstructing Subjectivity in Woolf, Lessing, and Atwood. The Unexpected Universe of Doris Lessing: A Study in Narrative Technique. Between East and West: Sufism in the Novels of Doris Lessing. Rhys, Stead, Lessing and the Politics of Empathy. The Poetics of Change. University of Michigan Press. Carey Kaplan; Ellen Cronan Rose editors. The Alchemy of Survival. Routledge, Chapman and Hall. In the World But Not of It. Fiction, or the Language of Our Discontent: Volume One of My Autobiography to Walking in the Shade: Volume Two of My Autobiography, For the British Council. A Novelist with Organic Sensibility. Phyllis Sternberg Perrakis editor. Adventures of the Spirit: Ohio State University Press. University of South Carolina Press. University of Wisconsin Press. London and New York: The Novels of Doris Lessing. Southern Illinois University Press. An Annotated Bibliography of Criticism. The City and the Veld: The Fiction of Doris Lessing. The Problem of Alienation and the Form of the Novel. Narrative Patterns of Doubling and Repetition. University of North Carolina Press. Claire Sprague; Virginia Tiger. Critical Essays on Doris Lessing. Reading and Rereading Doris Lessing. From the Margins of Empire: Most of the sources listed are encyclopedic in nature but might be limited to a specific field, such as musicians or film directors. A lack of listings here does not indicate unimportance -- we are nowhere near finished with this portion of the project -- though if many are shown it does indicate a wide recognition of this individual.

Chapter 8 : Through the Tunnel Questions and Answers - calendrieldelascience.com

Rereading Doris Lessing: narrative patterns of doubling and repetition Item Preview.

Chapter 9 : Doris Lessing - Bibliography - calendrieldelascience.com

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.