

## ENGLISH LITERARY CRITICISM OF THE 20TH AND 21ST CENTURIES PROSE: A NEW THEME AND VARIATION (GYNOCENTRISM IN DORIS LESSING'S LITERARY CREATIVITY)

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**Abstract.** This article is intended to assist in the study of one of the latest disciplines of the literary cycle, literary criticism, literary history and philology of the 20th and 21st centuries. In previous centuries, literary criticism was ahead of all literary sciences. However, in later periods, literary criticism develops in a different direction and becomes even more important. This literary genre is, of course, a tool for critics as well, because critics become masters of their own thoughts to discuss the pressing issues of our time.

It is also a concept, that designed to acquaint researchers and students with the aesthetic and various social principles of literary phenomena, the theory of literary criticism, and instill in them the skills of criticism. In order to understand the importance of the discipline in the structure of literary sciences and its place in the criticism system; they need to have theoretical knowledge about the characteristics of literary criticism and the main directions and tendencies of criticism.

This study provides an analysis of the literary influences of Doris Lessing's novels and a critical approach to them, as well as information about the spread of her traditional heritage throughout the world and the value of classical and national art.

Since her creation, Doris Lessing is recognized as a true postmodern writer-artist of the XX century. An example of this is the writing of a wide variety of her novels and stories based on terrorism, especially in the XX century.

**Keywords:** Gynocentrism, Doris Lessing, criticism, prose, literary, postmodernism

### Introduction

There are different ideas about the essence and history of literature and art for understanding the conditions of existence and development of literature in modern institutional concept: Literary history, aesthetics, philosophy, linguistics and their artistic aspects in criticism, the possibility of a different relationship and their connection. Also, the problem of review and typology according to the features of the methodology of criticism.

Especially, the examination of various scientific schools such as sociological and historical criticism according to the characteristics of the criticism methodology and the problem of typology left their mark on the criticism of the period. Thus, the scientific attitude, which we can call the period of objective criticism in literature, began to acquire value from the 18th century. Known as the first thinkers of the originality of world classical criticism, Giambattista Vico, Henry Fielding and others developed a different and new form of literature, and this "new literary form" culminated in the 19th century with James Agate (1877-1947), Douglas Ainsle (1865-1948), Walter Allen, Matthew Arnold reached the point. This new foundation of literature has managed to present a more revolutionary democratic understanding of criticism in contemporary debates about the role and problems of literary criticism in the 1970s and 1980s.

### The traditional classic choice

The 17th and 18th centuries are a huge and turbulent period in the history of the English soul, including two revolutions, a dictatorship and the restoration of the monarchy: it marks the beginning of the development of English literature as we know it. This development in the history of English literature did not necessarily mean that the writers, artists who wrote works in this area were not necessarily English. Even the first English works written in the Old English of the Middle Ages were written by writers from different cultures with the goal of performing most literary works in the rich culture of English literature. For example, "In James

I's reign, high ideals had combined with daring wit and language, but the religious and political extremism of the mid-century broke that combination. Restoration prose, verse, and stage comedy were marked by worldly scepticism and, in Rochester, a cynical wit worlds away from the evangelicalism of Bunyan. When Milton's *Paradise Lost* came out in 1667, its grandeur spoke of a vanished heroic world. The representative career of Dryden moves from the 'metaphysical' poetry of Donne to a new 'Augustan' consensus" [8, p.90].

In addition, among the literary forms presented in English literature until the middle of the 18th century, a wide variety of popular genres were mentioned, such as "adventure", "biography", "masks", memoirs, travel. But at the end of the 18th century, the genre and the term "novel" very quickly began to conquer the tastes of amateurs and be defined by a more civilized genre of literary novels, which discovered a new prose existence (even a diary one). In short, the 18th century marked the period where novels were distributed on a large scale, and a certain level of demand arose among English readers. This demand is also due to people's desire for reading about everyday events, events which went on to shape the lives and actions of fictional characters.

In this regard, in the field of ideological development, literary traditions and the features of their development began to be of great importance. Despite the different perception of various literary movements in the context of the struggle of genres of the novel in this period (18th century), novelists were very confident that the works they left behind in the next period would be immortal. In this understanding, although the role of literary criticism in the development of traditions and society was not fully expected in terms of content, well-established and historically verified, and also very fast casual and real novels began to emerge.

The most important writers of this period are Jonathan Swift (1667–1745), William Congreve (1670–1729), Joseph Addison (1672–1719), Richard Steele (1672–1729), Alexander Pope (1688–1744), Henry Fielding (1707–54), may be counted as Samuel Johnson (1709–84).

But the sudden fall of Victorians in England; traditional literary forms and ideas, starting in 1960 in many parts of the world, were stamped with it's the revival of contemporary literary classics. Significant change up to the Renaissance then came to mean a shift in a new literary criticism and the development of literary culture. This approach not only overcame categories over time, but also introduced the fact that it had to create and write unique tags. So that, in literature, too, "critics have been willing to accept complexity and contradiction in their medium... and some, indeed for a long time, have emphasized the qualities of contradiction, paradox, and ambiguity as basic to the medium of poetry", just as Albers does with painting [5, p.157]. And this was considered a very important shift in Western consciousness that could be characterized as the transition from humanism to modernism.

Every criticism in English literature and culture, every emotion now contained unique habits in every situation. Even if there are differences and analogies between species such as form and time, nevertheless all these details seems to be a temporary element. Known forms of expression sometimes arouse suspicion and awareness in the life of new classroom writers; originality was becoming a new tradition. Ultimately the XX-XXI century multiculturalism began to become a new trend in the development of English literature after World War II. In British literary studies, the idea of novel genre began to change significantly under the influence of ideas of postmodernism. "The reason why the concept of the dominant is useful is that none of these features are exclusive to postmodern fiction. Self-reflexivity is common in the eighteenth-century novel, but modernist fiction rejects nineteenth-century realist techniques, and a great many novels from all periods invite the reader to interrogate the reading process. The question is really one of degree. It is also important to consider how these dominant features correspond to the specific historical context of postmodernism – in other words, how certain social and cultural factors have caused them to be more dominant than they are in, say, modernism [4].

So, in English literature at the end of the 20th century and at the beginning of the 21st century, a special and widespread field appeared in the field of artistic tradition and aesthetic theory, both in classical tradition and in cultural works. With this, special attention and testing began to be given to how the modifications such as literature, architecture, painting, cinema, theater, and so on, were the main types of theory experience.

### **Gynocentrism in Doris Lessing's Literary Creativity**

#### ***"We've got to believe in our beautiful impossible blueprints". Doris Lessing***

The most important role in the analysis of a literary work is that, this work is accepted and imposed by the society first and then how the society can create an image for it. In every period of the literary process, the understanding of the author's main idea and criticism features is also the expression of the culture that the author wants to introduce to the world vision. Starting from the second half of the twentieth century, due to the high self-awareness of women, was achieved a strong aesthetic breakthrough in world literature. And this step, was led to the appearance of female gynocentric phenomena of prose writers in the global sociocultural field. This problem defined as a literary category that emerged to identify a group type with similar and structural features on the one hand. But on the other hand, in a mixed shape, it was characterized as the starting points of the main masterplan of a modern case in such as women's (gynocentric) literature.

The universal interpretation of the term "Gynocentrism" is described in "Encyclopedias almanacs transcripts and maps" as follows: **Gynocentrism (derived from the Greek *gyno*, meaning "woman," and *kentron*, meaning "center")** is a radical feminist discourse that champions woman-centered beliefs, identities, and social organization. It also challenges the androcentric promotion of masculine standards as normative, and the presentation of those standards as neutral rather than gendered. Consequently, from a gynocentric perspective, the assumption of masculine-neutral norms has meant that femininity has traditionally been presented as deficient, secondary, and lacking. Gynocentric feminism is concerned, therefore, to revalue sexual difference and femininity positively [13].

The main aspect of gynocentric literature is the novels written in the gynocentric genre. Generally, most of the gynocentric literary works have a feminist background. So, the ideal and the design here are not only represent a heart and love in the context of love experiences, on the contrary, it also focuses on thinking about a strong and brave woman in the context of a sociocultural environment. Feminine worldview, women's needs and desires have priority in this system and so the woman's appearance is recognized as a point of confidence or prism task where all issues are analyzed.

Since the last years of the last century, Lessing's work on her novels has been a serious research topic, and this topic is still the center of literary work on this day. Authors who are seriously interested in Lessing's creative heritage often study the feminist aspect of her works. Although the greatest interest of the researchers who study and criticize this subject is towards the author's science-fiction studies, the three main factors of the author's creative belief are evaluated separately from the subject of "communist ideas, Sufism and feminism". At the same time, according to Clade Sprague, these factors, "These divergent readings challenge readers and critics to create a critical approaches to Lessing that is neither periscopic nor monoscopic.

Doris May Lessing was born on October 22, 1919 in Kermanshah (Pers). From a very young age, because of her father's job, she had to live her life in South Rhodes from 1925. Lessing's life within the border of Zimbabwe, her hatred of the Catholic school where she attended, and the depletion of her private life unexpectedly spurred her into political action. Struggling to survive in an environment full of modernity and extreme political chaos, the writer managed to reveal the most powerful social works of the 20th century without ideological justification. It can be said that the main themes of Lessing's works are individuals pursuing feminism, gender war, mysticism and integrity. Lessing's leftist views, her fondness

for independence, her attitude towards communist society, and her ideas and thoughts about the problems of modern women, which she tried to solve in her works written in the south of Africa and in England, has brought her a great reputation and fame. Although Doris Lessing insists that she is not a feminist in the sense that feminists expect her to be, she nevertheless brought women and their problems to the fore with a surprising power of analysis in all her works. The Swedish Academy, in awarding the Nobel Prize for Literature to Lessing, emphasized this characteristic of her with these words: "The author who writes the epic of women's experiences with skepticism, fervor, and imagination."

In fact, if we talk about the definition of Doris Lessing's literary career in the English tradition, even after the writer returning to England, she never reached to her own "theoretical" systematization level. Lessing, who gave immortal works to the world literature as a science fiction writer, did not try her hand only in science fiction for a continuous creative activity. I have tried to analyze how "The Golden Notebook is exemplary in showing how Anna Wulf emerges with a more balanced psyche as she combats, with her counterpart Saul Green, her inner chaos and ultimately overcomes the contradictions of her own consciousness and perception of reality.

In her fiction, Lessing contests the traditional dichotomies of sanity and insanity, and the assumptions regarding normality and abnormality. She encountered a major theoretical challenge while writing about madness in her fictional works: "How can madness be conceived of outside its dichotomous opposition to sanity? Can madness be a strategy of dissent and subversion? How can it be a major way to "breakthrough" and awakening? Here again, Lessing found in Laingian psychology and Foucauldian views answers to her questions" [7, p.20].

That is why Lessing decided to choose literature as her profession. And with this pulse, Lessing managed to attract the attention of the entire literary world, especially with her works of a socio-political, communist and autobiographical orientation, consisting of five novels. In this regard, we decided to read six her main works, starting with her best books and science fiction, which are considered as a esoteric literature.

The Grass is Singing (1950)

The Golden Notebook (1962)

Shikasta (1979)

The Good Terrorist (1985)

Children of Violence

Alfred and Emily (2008).

The created legend in "The Golden Notebook" (1962)

Doris Lessing today - not only the creator of art images in the literary culture of the XXI century; she is also a symbol of literature, created by memories of the ideas of her people about herself. Thus perhaps, Lessing is late for the sacrifice art pays for every victory over reality, yes perhaps she has managed to hide in the secret essence of time; but who responds to everything - but she an echo that is unaware of herself; and a phenomenon as a women writer.

Lessing a figure, who is connected to the British culture with all her head and worry, but sometimes, she does not fit the concrete plane of time in her thoughts. Although the main line of the novel is the family marriage arrangement, Lessing concludes that these facts are not based on sincere feelings for each other, and therefore nothing is natural in Mary and Dick's life. These insecure feelings always create failed contact in a romance, and everything in their life ultimately leads to the breakup of the family:

"Lessing has chosen fiction writing as a weapon to fight against the society of her time. Doris Lessing through her protagonist wants to emphasize the harsh treatment that a female meets in a society. Her protagonist Mary Turner is an existentialist and craves for freedom and independent identity but meets with her doom by the male dominated society who wants her to be repressive and submissive for her entire life. It shows that whatever a female wants to be or

do but can't escape from this male dominated society. Lessing's novels *The Grass is Singing* portray the existentialistic issues and also the pathetic condition of Mary who faces alienation, isolation, agony, and distress throughout her life" [2, p.580].

The novel is promoted as five chapters under the name "Free Women" All events in the notebooks are written by Anna Wulf, the main character of the work. Four notebooks, five chapters. While reading this novel, we had to draw a lot of lines to separate some cases that, we did not understand in the minds. When I first read this novel, I tried to see how much effort I was making to understand the content of some things and I wanted to see the meaning of these sentences not only with my eyes, but also with my mind [1, p.5].

The mixed and messy study of "The Golden Notebook" from the beginning it could have been caused by Lessing's being a prisoner of some misfortune on this matter. Perrakis states that, "The Golden Notebook" is a rich and complex orchestration of the conscious and unconscious themes that run through the lives of many modern women [9, p.407].

The "marginal flaws" of the author in this regard can may of the novel a little harder to understand. The narrative style that Lessing chose in "The Golden Notebook" was written almost in the same - close style as her other books. The writer is considering to describe the state of each characters and events in the book and the countless descriptions of what they had in mind during the day.

Although Lessing intends to make her works public, she had preferred a logic that flexibly creates more complex meanings instead of simplicity in language and expression style. For example, "The two women were alone in the London flat. "The point is," said Anna, as her friend came back from the telephone on the landing, 'the point is, that as far as I can see, everything's cracking up". Or "Saul Green came to see the room and to leave his things. I took him straight up to the room, he gave one glance at it and said: "Fine, fine." This was so offhand I asked if he expected to leave again soon. He gave me a quick wary look, which I already knew to be characteristic, and began long, careful explanations, in the same tone he had used for his apologies about the day in the country" [6].

As Lessing stated above, Anna and American collapse Saul Green; they are both crazy- whatever you say. They make their depressions live in each other and in others; they break the wrong patterns they created from their past; they understand each other's thoughts and they know themselves in each others. Saul Green is someone who envies Anna and brings destruction to her. We pay attention when reading a book, the writer "gives" the support and advice to Saul Green, on the other hand - at the same time, she gives the title and the main idea to it, as if she introduced of her next book. The most obvious form of the subject is the author's phrase "Two women are alone in the apartment in London". This sentence, which given with an ironic title, is perceived as the main idea of the author's next book "Free Women".

A second paradigm, like this, which we read in "Notebooks": Anna's notebooks that she did not want to give them before, she was giving the theme of her future book that started with the sentence One of the soldiers on a dry slope in Algeria was watching the moonlight shining in her rifle. It is not known which of these notebooks was written by Saul and by Anna, or you can't understand which ones are other people.

"The Golden Notebook" is a novel that, is considering to be a Cult classic. This novel has a unique fragmented structure and expression that appeals to the zeitgeist of the postmodern world. In this novel, writer tuckles a whole range of issues which include gender politics, racial discrimination, communism and her individual conflict. But Lessing's gender race and sexual understanding is very different here. She never classified people as rich or poor or forlorn, white or black, in contrast, whatever happens – she saw them as a whole of society and accepted them. According to her, this kind of features that makes people different eas the emergence of a new understanding of art in the concept of literature and writing.



The most important feature of postmodernism literature is the rejection of essentialism. Essentialism is also to oppose the determination of social categories such as postmodern thought, gender, race, class. This trend also constitutes postmodern feminist literature. According to Flax, “there is no any single category of social interaction in a society that women affect and are affected by. On the contrary, there are various categories in the society such as race, class, sexual identity, sexual orientation, and personality”.

### **Postmodern Directions and Preliminaries in “The Golden Notebook”**

The differentiation, which constitutes the general features of the postmodern novel, shows itself in many of the English Literature novel genres. Therefore, this new literary movement, which originates in all the World and Western literature, had the opportunity to introduce itself, generally in all Lessing’s novels. In this context, the issues leading the “Golden Notebook” to the postmodern novel genre are quite clear. The novel develops in a unique historical period and in a different line than other genres. The time and the place preference of the author in “The Golden Notebook” is defined as one of the most important elements of the novel in the category of postmodern novels. Even a less hysterical view, that of Mona Knapp “in Doris Lessing, suggests that “the book presents modern life’s miseries as more or less given, and society’s self-destruction as a foregone conclusion” [12, p.11].

In addition, in Lessing’s narratives, the concepts of space have also studied parabolically; for example - the people’s permanent habitats, friendship relationships and other cases coincide with the functions of events.

Therefore, it is possible to say that the reconciliation between these events and narratives is the same part with the author’s of her own life, her place of residence, her mood and even the her character.

### **Postmodern Directions and Preliminaries:**

1. The most original aspect of the work on the postmodern line is that the author always defends women. Lessing, unlike traditional feminist literature, which focuses on exposure to the oppression of women in the men’s world, she gives a special status to women’s problems in the novel; she always protects the women, demonstrates a position against the men who are aggressive towards everything and women and she does not even hesitate to express her views on love relationships between men and women.
2. The creative style of Lessing, allows the reader to unite with her heroes and to experience the fantasy of the story even for a day with them and what’s more, the writer characterizes the human emotions and experiences with a psychologist and a successful language. Likewise, it is also, possible to say that the author avoids a certain convenience while writing the work. At the same time, the most important area at the construction point of the novel is the analysis of rich metaphorical discourse and ideas. These moments in Lessing’s narrative also make it easier to understand indefinite times and places in his novel. In this context, the novel forces the reader to be more active in accordance with the postmodern understanding.
3. The woman world has an encyclopedic character in “The Golden Notebook”; the author tells about the role and place of women in society, without any overlooking anything from birth to death.
4. In this work, Lessing magnifies all female images (girl, woman, old woman, loved and abandoned, happy and unhappy) more than the frame of the feminist subject, as an artistic image and make the women archetypal essences of nature.
5. Lessing’s artistic world is characterized chaos, uncertainty, and often by unreality that, this shows that the essence of the author’s perceived image is not simple.
6. Therefore, the author does not take any advantage of ready-made and final solutions, considering the certain stories of his characters’ life, likewise, also wants her reader to be a

partner to the described story, and with that the author presents that many novels have open ends on this subject.

The concept of the originality of the artistic world of Doris Lessing also plays an important role in “The Golden Notebook”; instead of the objective behavior of modernism, the author also, highlights the actions of living life in the novel; she also articulates of her own writing acton with her readers; she goes towards striking to the thoughts and ideology which has in her mind. For this reason, in Lessing writings, she kept away all types, forms, lines, expressions and from the other language use in literature.

### **Philosophical Assays in “The Golden Notebook”**

Movements such as Positivism, Determinism, Rationalism and Realism, which established with its philosophical order of the modern world, have played an important role in the world’s literary creation by providing accumulation in the birth of Postmodernism. But despite all this, the Innovation Movement, which emerged in the 18th century French Literature and other European Literatures, was gradually growing and intensifying, especially in the field of novelism. The most influential attempt to formulate a new methodology has been Robert Escarpit *Sociologie de la litterature*. As his title suggests, Escarpit, now director of the Centre de sociologie des faits litteraires at Bordeaux, wanted to define the objects and methods of a new branch of sociology. He treated books as agents in a psychological process, the communication of writer and reader, and also as commodities, circulating through a system of production, distribution, and consumption

Also, besides words reflecting national elements during this period, the concepts that reject generalizing approaches to modern meanings and carry universal claims have also continued to be produced. Although it is accepted that art and culture were shaped by the influence of modernism, the phenomenon of tradition also has been accepted as an undeniable reality in this process. According to Benzoukh “each literary genre is characterized by its own language patterns, its specific stylistic choices and its patterns of cultural orientation. Novels and short stories, for example, take advantage of their setting and plot to expand new degrees of realism” [3, p.246].

There is no doubt about it that, literature is an element that changes the world of people’s thought and reflects life in a different mirror. Of course there also will be development and progress where there is different thinking. Literature can be used as a tool especially for this development. In all the developing societies of the world, people had created different works by trying to promote their literature more in order to adopt their culture more: For example:

In XIX century, Virginia Woolf was able to depict the drawings she imagined, both individually and culturally, with a great skill, in the language of real literary, in a simple and highly specific style. No doubt, even though Woolf faced so many mental and physical difficulties in her life, she was able to prove in her works to the world that English women do not have to live within the traditional boundaries of society.

When it comes to the art of Russian poetry, the Golden age of Russian poetry began with Alexander Pushkin who is the founder of Russian literary language and is more commonly known as the “Russian Shakespeare”

The fact is that Pushkin, a new stage in Russian literary life in the 19th century, has been attracted attention by combining the high society, love and his dizzying whims with serious works of art. Pushkin was able to express the most attractive and aesthetic requests of art written on this topic with a high poetic dream in “Ruslan and Lyudmila”. In his first genuine poem “Ruslan and Lyudmila”, Pushkin made the extensive use of Russian history, folklore and old Russian fairy tales.

“Romantic Lies and Romantic Truths” by Rene Girard was one of the most resonant and critical works in the literary structure throughout the period. Girard tried to analyze the works of great novelists such as Cervantes, Stendhal, Fobert, Proust, Dostoevsky, who have very different views on literary movements and has revealed the (negative) properties of the universe that will feed people as the most basic mechanism of “social resentment”.

Charles Dickens and James Joyce did not hesitate to portray contemporary social realities as they are.

But Doris Lessing was a little different from her predecessors before her essence. The independent, leftist and feminist heroes in her novels, were always rebelling against the cultural constraints of the societies in which they lived.

But however, as a continuation of traditional art culture, on the other hand, Symbolism, Impressionism, Surrealism and other similar philosophical genres also began to emerge as another basis of the idealized moon as a reaction and response to postmodernism. Postmodernism, on the other hand, takes its first steps from ancient Greek philosophy and usually proceeds from the assumption that it is a construction, not a representation of reality. Hence, postmodernism traces another narrative within a narrative rather than representing reality and it offers a versatile narrative to a particular plot from a different prism.

Doris Lessing was an erect woman, a writer, who did not like to live in standard patterns and was shaped by what she rejects when she was young. Culturally, she was a non-European English woman. Although she said that she was not a feminist, she tried to reveal the freedom and the rights of women and their role in society, which is the main rule of feminist theory in the “Golden Notebook” as a classic of feminist literature. Lessing’s goals in “The Golden Notebook” are clear. Lessing has created this work while she was in her own personal crisis.

The most important part of the book is “Free Women”. Lessing tells the life story of novelist Anna Wolfe, who is no longer satisfied with her writing or her personal life. But “The Golden Notebook” differs from the other novels by the author in a complex narrative. Each notebook focuses on a part of the author’s own personality.

According to the author, the philosophical essence of modern literature floats on the surface of life.

Lessing devotes “**The Black Notebook**” to the memories of African life, to her own writing problems. Also, the author avoiding the generalizations all the ideology throughout of her work, introduced a new understanding of art that consisting of notes that taken from four notebooks referring to different periods of Anna’s life. And this philosophical scrutiny of the author on Anna even causes Lessing to be labeled as a “feminist writer”.

“**The Red Notebook**” is a diary that describes the author’s political life, her political development, membership in the Communist Party and her exit from it.

After returning to London, Lessing visited the USSR in 1952 as part of a delegation of British communist writers and attended a formal meeting with Stalin. Following this view, Lessing’s views on Communism and Western leftism changed dramatically. The lack of freedom of Soviet society, which was subject to totalitarian practices in the USSR, the slave psychology and the vast gap between Western countries and the Soviet Union Lessing saw all these with her real eye and tried to put forward these ideas with real enthusiasm.

In short, all of Lessing’s experiences and views on Socialism and Communism naturally surfaced during the writing of the book. Considering these experiences, Lessing instantly decided to “jump” herself into the ranks of socialists and Marxists, in order, to reveal the ideological “atmosphere” of her century where she lived in. This possibility also was a parable of the “*silent expression*” Lessing might have given in her book; she was determined to express what she wanted to say to her readers in this way. For this reason, Lessing discusses the reasons for this theme summarizing the conversation between Tommy and Anna, and says:



“The real influence of the Communist Party on the West “Marxism and its various sprouts brewed ideas everywhere, and also produced it with great speed and enthusiasm that, and this became a part of the autho’s ordinary thinking that there is no any longer “way out” [10, p.18].

The author was of the opinion that, anyone who was a member of the Communist Party, was or had any relationship with it, was “megalomaniac” Why, because, improving the health of the people there is no use unless the organization at the base of society changes.

For this reason also, Lessing was not afraid to experiment with the “Golden Notebook”, which stylized as Anna Wulf’s diary, with her sharp critiques of both Stalinism and the Cold War. Lessing completely distanced herself from leftism, and continued to pursue radical political views. She actively fought against Apartheid – and was banned from entering South Africa and Rhodesia (Zimbabwe) for a long time.

The “**Yellow Notebook**” is the story of Anna’s life however, this story is told by the author in the form of a novel. So, in this notebook Anna writes about herself as if from the outside, here she presents here herself as Ella, not Anna. The author confronts us as a phenomenon that has been directed to the definition of Anna’s (as Ella) special relationships and emotions and the emotional regulation of her behavior.

The “**Blue Notebook**”, which does not differ much from others in its nature and its main theme, just tells about the Anna’s psychological problems, her visits to the psychoanalyst and her everyday events. As a result, the “Blue Notebook” is a post full of letters written to Anna from third parties, and excerpts from newspapers and magazines. However, according to the writer, in order to open the door to Anna’s spiritual analysis, she still needs a fifth notebook.

In general, the texts of Lessing’s “notebooks” intersect with each other and are reflected on each other. For Anna, the parallel maintenance of several notebooks is not only the fact that she copes with the life crisis to the end, this also indicates that one should trust one’s own judgments. One of the main lines of the road to the notebooks is that despite the complex, narrative form of “The Golden Notebook”, the novel reflects the human belief in a holistic worldview. In fulfilling these creative functions, Lessing never guarantees the success of a liberated woman in her story, but she gives her integrity even if she stumbles upon the failures of life. For example, the life lives of Anna and her friends appear throughout the novel as a living witness of this supposedly. Even though Anna and her friend Molly divorced, they both raised their own children without any male support. They have managed to live their entire lives financially independent, but in their love affairs they both have failed. In this context, Lessing also, rightly refers not about the physical and mental state of the hero, but on the contrary, to the inner pursuit of the hero’s true self, integrity, personality.

In “The Golden Notebook”, we do not see a writer who only monitors the situation, thoughts and actions of the protagonist and conveys information about him through narration. Lessing also discusses, the logic and philosophical history of the concepts of the world, man and time and other issues in this context. The author has used enough socio-political and philosophical sources, not only with aesthetic problems, and has caused scientific and intellectual discussions with many philosophical questions and thoughts based on his own experience. Since the writer predicts the influence of his thoughts on his work, he very well expresses his main goal even in the introduction to the novel: The novel inhabits many worlds of thought. It just so happens that at the time of its publication it was a very poignant work for feminism. More than any book I know it has the deepest and longest meditation on what it means to split your identity into categories because you can not conceive of yourself as whole in the present climate of society and in viewing your own interactions with people. This obsession with constructing a comprehensive sense of identity leads to an infinite fictionalisation of the protagonists life” [11, p.17].

In addition, the author did not stand aside from sufficient criticism of herself, presenting this novel. Sometimes, however, she successfully expresses what is not expressed by some writers, and thus creates herself as a separate art. With all these features, Lessing manages to put forward a World class original and unique novel with its durable fiction in his Postmodern novel.

### Conclusion

This work also characterizes some of the lines and definitions connections that have led to debates about aesthetic categories such as the sublime and pleasure in the integration of English literary criticism. The twentieth century was a turning point in the development of English literary thought, to which Lessing's attention was drawn and her traditional philosophy course aimed at society. According to Doris Lessing, latent manifestations in literary works, philosophical studies and essays on rhetoric come to the fore as an independent field of criticism during this period. Throughout her entire writing, she wrote what she intended. That is, Lessing, in her political thoughts, (initially to the Soviet Union - her love for Stalinism, later her formal renunciation of Stalinism, after seeing the communist and police regime's uprising of people and intellectuals) wanted to show the idea that "every narrowness leads to mental disorder," and tried to give courage.

Therefore, the millions of personal and psychological tragedies caused by the Second World War also increased the tendency of Doris Lessing to focus on neoclassicism in her literary thoughts, on the decoding of myths and legends. There are very few subjects in the hands of these devoted stage people who travel around the country that will show the public, raise the cultural level of the people, and tell the public about new causes.

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## XX VƏ XI ƏSRLƏR NƏSRİNİN İNGİLİS ƏDƏBİ TƏNQIDI: YENİ MÖVZU VƏ VARIASIYA (DORIS LESSİNGİN ƏDƏBİ YARADICILIĞINDA GİNOSENTRİZM)

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Bu məqalə XX-XI əsrlərin ədəbi dövryyəsinin ən yeni fənlərindən olan ədəbiyyatşünaslığın, ədəbiyyat tarixinin və filologiyasının öyrənilməsinə kömək etmək məqsədi daşıyır. Əvvəlki dövrlərdə ədəbi tənqid bütün ədəbiyyat elmlərini qabaqlayırdı. Lakin sonrakı dövrlərdə ədəbi tənqid başqa müstəvidə inkişaf edərək əhəmiyyətini daha da önəmli halə gətirmişdir. Bu ədəbi janr, təbii ki, tənqidçilər üçün də bir vasitədir, çünki tənqidçilər dövrümüzün aktual problemlərini müzakirə etmək üçün öz düşüncələrinin ustasına çevrilirlər. Bu, həm də tədqiqatçı və tələbələrə ədəbi hadisələrin estetik və müxtəlif sosial prinsipləri, ədəbiyyatşünaslıq nəzəriyyəsi ilə tanış etmək, onlara tənqid vərdisləri aşılamaq məqsədi daşıyan bir anlayışdır. Ədəbiyyat elmlərinin strukturunda fənnin əhəmiyyətini və tənqid sistemindəki yerini dərk etmək üçün; ədəbi tənqidin xüsusiyyətləri və tənqidin əsas istiqamətləri və meylləri haqqında nəzəri biliklərə malik olmalıdırlar.

Ədəbiyyat elmlərinin strukturunda fənnin əhəmiyyətini və tənqid sistemindəki yerini dərk etmək üçün; ədəbi tənqidin xüsusiyyətləri və tənqidin əsas istiqamətləri və meylləri haqqında nəzəri biliklərə malik olmalıdırlar. Bu araşdırmada Doris Lessinq romanlarının ədəbi təsirlərinin təhlili, onun ənənəvi irsinin bütün dünyada yayılması, klassik və milli sənətin dəyəri baxımından da məlumat verilir.

**Açar sözlər:** ginosentrizm, Doris Lessinq, tənqid, nəsr, ədəbi, postmodernizm

## АНГЛИЙСКАЯ ЛИТЕРАТУРНАЯ КРИТИКА ПРОЗЫ XX И XXI ВЕКОВ: НОВАЯ ТЕМА И ВАРИАЦИЯ (ГИНОЦЕНТРИЗМ В ЛИТЕРАТУРНОМ ТВОРЧЕСТВЕ ДОРИС ЛЕССИНГ)

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Статья призвана помочь в изучении одной из новейших дисциплин литературного цикла — литературной критики, истории литературы и филологии XX и XXI веков. В предыдущие века литературная критика опережала все литературные науки. Однако в более поздние периоды литературная критика развивается в другом направлении и становится еще более важной. Этот литературный жанр, конечно, также является инструментом для критиков, потому что критики становятся хозяевами своих собственных мыслей, чтобы обсуждать насущные проблемы нашего времени. Это также концепция, призванная знакомить исследователей и студентов с эстетическими и различными социальными принципами литературных явлений, теорией литературной критики, прививать им навыки критики. Чтобы понять значение дисциплины в структуре литературных наук и ее место в системе критики, необходимо иметь теоретические знания об особенностях литературной критики и основных направлениях и тенденциях критики.

В этом исследовании представлен анализ литературных влияний романов Doris Lessing и критический подход к ним, а также информация о распространении ее традиционного наследия по всему миру и ценности классического и национального искусства. С момента своего создания Doris Lessing признана настоящим постмодернистским писателем-художником XX века. Примером этого является написание ею широкого спектра романов и рассказов, основанных на терроризме, особенно в XX веке.

**Ключевые слова:** Гиноцентризм, Doris Lessing, критика, проза, литература, постмодернизм