

DORIS LESSING'S SHORT STORIES:
THE MALE'S POINT OF VIEW

In a previous article, "Doris Lessing's Short Stories: A Woman's Right to Choose?",¹ attention was focussed on her female characters and their reactions to the roles they played in society. To balance this study, this article will look at the male characters in Lessing's short stories, and especially their attitudes towards women.

Ellen Brooks, a critic of Lessing's fiction, has this to say in general of her characters:

In Lessing's view, men and women do not really confront each other, for they define each other according to vastly different needs, shaping reality to fit the pattern of their desires. Women, depending on men for their happiness, deny their men's deficiencies. Men, in contrast, do not spare their women, using them as sexual scapegoats and viewing them as threatening, dominating mother figures, separating them into categories of conventional wife or sexual playmate . . . both men and women share in the violence of the modern world by playing their opposing roles of oppressor and oppressed.²

While this generalisation may be true of the male characters in *The Golden Notebook*, it is not accurate for all those men who appear in the short stories. For their attitudes towards women depend on many factors; their age, status and class, environment and the nature of the relationship.

The stories to be discussed in this article concern men in social situations which reflect on both their private and public relationships with women. In "A Woman on a Roof"³ Lessing explores the reactions of three men to a woman with whom they essentially have no association. Although the men share a similar social background, their behaviour is a result of their personal opinions, beliefs and experiences. In "The Woman"⁴ two older men, sharing similar sentiments about women from their past, make sure their presence is felt by the young waitress serving them. When she doesn't show them the "respect" they think they deserve, whether for their age or sex, the young girl is subjected to their snide comments. In "The Witness", "The Habit of Loving" and "Flight" (all from *The Habit of Loving* collection) Lessing again shows older men in relationships with younger women. In the final two stories, "The De Wets Come to Kloof Grange"⁵ and "The Story of a Non-Marrying Man",⁶ the male characters are seen in conflict not just with women, but with their environment and work, which can have tragic effects on personal relationships.

Within the framework of "A Woman on a Roof" Lessing shows how the attitudes and age of the three men mending the roof affect the way they react to the woman they see sunbathing. Stanley, married for three

months, stands between Harry, a man of about forty-five and Tom, seventeen. Stanley's resentment of the woman is the most deeply felt. For him she represents all that is unattainable to him. She stands for wealth and leisure; she is relaxing totally while he must suffer physical strain; while he labours in excessively uncomfortable conditions she lies asleep or reads; she worships the sun and heat, the very thing that is tormenting him.

Her indifference to the men is especially hurtful for Stanley because it accentuates the gap between her world and his. Her absence from the roof one day prompts his bitter comment: "I bet her old man has put his foot down" (p. 68), but the other two men, smiling behind his back, know that it is merely Stanley's attempt to include the woman in his view of his working class world. He resents the woman's freedom: he likes to think that somewhere there is a man who can put her in her place. After all men should control women.

Tom and Harry, meanwhile, can stand back from the situation and not let themselves become so emotionally involved. As far as Tom's involvement goes it is completely in the realms of fantasy and is, therefore, relatively harmless. He does not continually whistle and stamp at the woman as Stanley does. Although he too sees her as something unattainable he prefers to daydream about his conquest of her: "He knew from his nightly dreams of her that she was kind and friendly. Perhaps she would ask him down to her flat" (p. 70) where there were fitted "white carpets and a bed with a padded white leather top" (p. 71). He knows his own limitations, accepts them and, therefore, slips into his own imaginative world away from the harsh realities of his real workaday world. If Tom then is absorbed by fantasy, Harry faces up to the facts and accepts his lot. When Stanley comments, "She's on her back", Harry "smiles tolerantly" while Tom snickers. When the younger men shout and whistle, Harry parodies them, "making fun of them" (p. 68). If he is resentful of the woman's indifference he does not openly show it and when he sees the situation getting out of control he commands Stanley to pack up. His restraint is probably due to his age and his own understanding of the ways and inequalities in society. He, unlike the others, does not see the woman as any kind of "sexual playmate".

How different he is too from the two older men, Herr Scholtz and Captain Forster in "The Woman", who "might continually be observed observing the social scene of flirtations and failures and successes with the calm authority of those qualified by long familiarity with it to assess and make judgements. Men of weight, they were: men of substance; men who expected deference" (p. 50). The "woman" of this story, Rosa, the waitress, whom they both eye, will have little to do with them— "and surely they were entitled to feel aggrieved?" Rosa's behaviour, her "cruelty", makes the men resentful and the relationship between the two is strengthened because of this: "When she reappeared with the wine they were so deep in good fellowship they might have been saying aloud how foolish it was to allow the sound companionship of men to be spoiled, even for a week, on account of the silly charm of women" (p. 52).

What follows is a little game designed by the men to weaken Rosa's harmless self-confidence and hurt her unnecessarily. They are both "fatally attracted" to her, yet she chooses to flirt not with them but with a handsome young man, "as if she were taking a pleasure in the cruelty" (p. 51). In retaliation the two men talk loudly about their youthful gallantry. The captain boasts of his affair of long ago at that same hotel:

'She was tall, very slim, with a beautiful body—beautiful! And black eyes, and beautiful teeth'. He added loud and spitefully towards Rosa: 'She was not the country bumpkin type, not at all. One has some taste' (p. 58).

The jibe is aimed deliberately at "the plump village Rosa." To match the captain, Herr Scholtz claims: "'Mine was fair. Tall and fair. A lovely girl . . . Might have been an English girl'" (p. 59). Rosa, the Swiss serving girl, however, parries the attack on her appearance and nationality well. Her final comment, "Perhaps the lady changed the colour of her hair to suit what you both like best" (p. 60), gives her the final victory.

Still Lessing has shown in this vignette a situation that demonstrates not so much an inequality between men and women, but an undermining of the female character by the two male characters. Like the woman on the roof, Rosa is made to feel ill at ease and, uncomfortable because of her lack of attention and casual air towards the two men "who expected deference." They use her in their game of one-upmanship, having little care or thought for her feelings, merely because she is young, attractive and, of course, a woman. Rosa, nevertheless, rises above them, laughing at their attempts "with a final swish of her dress". One may ask *why* the two gentlemen chose to act this way — do they do it for pleasure, or is there a real intention to humiliate the woman because she is young and free? Here, perhaps, is an example of "oppressor and oppressed" (to use Brooks's terms). Rosa is not seen by the two men as a woman, but as a "sexual play-mate" categorised because of her social position, age and occupation.

In many of Lessing's short stories young women are seen caught in situations with men much older than themselves — or is it the men who are caught? Mr Brooke in "The Witness" (*The Habit of Loving*) is a pathetic old man who falls for the scatty little eighteen-year old Marnie, who comes to work in his office. Lessing builds up the reader's sympathy for him in the opening scenes of the story. He lives alone and fantasizes about receiving some trace of attention from his workmates. While training his dog, alone in his rented room, he thinks:

'It will make them sit up when I tell them he can keep perfectly still for ten minutes by the watch the office gave me when I had worked for them twenty years.' He used to say things like that to himself long after he had given up trying to attract their notice (p. 101).

The office means everything to him in his empty lonely life. He doesn't want to retire for financial reasons but Marnie's appearance in his life destroys everything for him. His attempts to comfort the girl when she is reprimanded for her inefficiency are cruelly derided. He is accused of being a

"dirty old man" when he shyly and innocently shows her his pictures and room. And his final humiliation comes when he is dismissed from his job, after thirty years' service, because he catches his boss and Marnie embracing.

Lessing has given a sensitive portrayal of an old man in this story — as the witness, he is the innocent victim who ultimately suffers because he saw something he shouldn't have seen. The flighty young girl, oblivious to age and feeling, leaves his little world in pieces. There is a strong sense of his loneliness in the story and Marnie's actions make this more acute. The final scene where Mr Brooke waits at the foot of the stairs so that he can wave goodbye "to the people he had worked with for so long" brings the young girl's heartlessness and the old man's misguided benevolence clearly into focus. Here is one male character whose actions and motives are understood by the reader but misunderstood by the characters he associates with and it is this that gives the story its sad irony.

As a figure lonely and alone, Mr Brooke bears a close resemblance to George Talbot in "The Habit of Loving", a story that shows more clearly than any other of Lessing's short pieces an older man's attitude towards love. Again the male is treated sympathetically by Lessing and the reader is given close insights into his emotional life — "He was becoming conscious, though, of a discrepancy between that suave exterior and what he felt. Beneath his ribs his heart had become swollen and soft and painful, a monstrous area of sympathy playing enemy to what he had been" (p. 9).

George suffers from a loss of love for which he can find no compensation after the "love of his life" leaves him for ever. He "came to understand that the phrase, heart-ache, meant that a person could carry a heart which ached around with him, day and night, for, in his case, months. Nearly a year now. He would wake in the night, because of the pressure of pain in his chest" (p. 9). His emotional suffering becomes physical; his heart literally causes him pain, like the woman from Lessing's story "How I Finally Lost my Heart" (in *A Man and Two Women*), who confesses: "When he left me for new pastures, I spent two years, or was it three? half-dead, and my heart was a stone, impossible to carry about . . ." (p. 76).

George falls ill and is nursed by Bobby Tippet, the "gamin, boy-girl" whom he eventually marries. He boasts to her how "his generation had been altogether more successful about this business of love and sex than the modern generation" (p. 16). But she tells him that he has "just got into the habit of loving". This shocks George — for the first time he sees her as emotionless and hard, lacking his own "responsible experience and the warmth of a life-time's responses" (p. 20). She cannot understand or see love from his point of view. Her retort, "You just want something in your arms, that's all. What do you do when you're alone? Wrap yourself round a pillow?", makes George realise how great the gap is in their relationship. Because she has never experienced the joy or warmth of a real love affair she cannot comprehend George's feelings. Defeated, George stops sleeping with his new wife; her independence and carelessness towards

him make him afraid to relate to her at all: "He could not bear it again, putting himself in a position where he might hear the cold sharp words that showed she had never had an inkling of what he felt, because it was not in her nature to feel it" (p. 22). More and more Bobby comes to represent the modern heartless generation. In a small theatrical production "The Offbeat Revue" George watches her perform a parody of the past, "a sort of potted history, as it were, Noel Coward's falsely heroic view of his time parodied. But it wasn't even that. There was no emotion, nothing" (p. 23). George can make no impression on Bobby's life; he "aches permanently with loneliness", until the day he finds out that his wife is in love with Jackie, the other half of her act. And it is her pain at not having her love returned that stirs George into some kind of emotional response. Lessing's comments at this point tell us much about her character and her own attitude towards him: "at last, she had been admitted into the world of emotion and they would learn to be really together. He could feel his strength stirring along his limbs for her. He was still a man, after all" (p. 29).

Her unhappiness arouses him and restores his masculine ego. But why must she suffer to be like him and share what is "his world of emotion"? We see at this point that George's emotions have been selfishly expressed. Firmly believing that the modern generation has less experience of "love" or "emotion", George confuses his wife's unhappiness with his own. She is upset because she can't be like those people younger than herself, who are carefree in their relationships. George refuses to believe that she is older than she looks and in fact a part of *his* generation. Her final performance (one which he, as a theatrical producer, cannot direct), when she deliberately makes herself look like a forty-year old unattractive and graceless woman, is her definitive act of changing from her imaginary world of youth and beauty (which of course is also a part of the theatrical world) into the harsh world of social reality.

George's reaction is to plead for her former appearance, and it would seem that it is her appearance only that he really cares for: "I do so love you in your nice clothes. I do so love you being beautiful in your lovely clothes" (p. 31). He doesn't want to know the real Bobby; it is too much for his "world of emotion" to cope with. Bobby, however, refuses to play a part for him any longer: "I haven't got time for all this nonsense anymore" (p. 32). So George is left in the end with "his heart . . . swelling, an enormous soft growth of pain" (p. 32). Was Bobby right after all about his "habit of loving"? He could love only on his own terms and felt lost when he had nothing to love. The story demonstrates then both the obsessive nature of love and the misunderstanding of emotion between people, and more simply the delicate and painful emotional dilemma in which a lonely old man constantly finds himself. Ellen Brooks's claim then, about Lessing's characters in general, has little relevance in this instance.

The old grandfather in the story "Flight" (from *The Habit of Loving*) is like George, old and misunderstood, yet he finally but painfully accepts the realisation that he cannot change the course of nature to suit himself. As an imperious King Lear-like character the old man rails against his daughter for allowing her young daughter to marry. He does not want to see his granddaughter caught in an early marriage like her sisters: "He thought of the other three girls, transformed inside a few months from charming, petulant, spoiled children into serious young matrons" (p. 150). His daughter's children are symbolised in the story by the birds that the old man keeps.

In the opening scene he is content playing with the doves, his "strutting, preening birds". However, his mood changes when he sees his granddaughter swinging on the gate waiting for the postmaster's son. As he watches the girl he takes his favourite bird, "a homing pigeon". He holds the bird before it can take flight: "He felt the plump shape strive and strain under his fingers; and in a sudden access of troubled spite, shut the bird into a small box and fastened the bolt" (p. 147). As he stalks the girl, her singing — "a light happy sound mingled with the crooning of the birds" — angers him. When he knows she is going "courting" he turns towards his dovecote, "which was his refuge from the house he shared with his daughter and her husband and their children", mutters at the cooing birds, and fears for his own future: "But now the house would be empty. Gone all the young girls with their laughter and their squabbling and their teasing. He would be left uncherished and alone" (p. 148). Yet the young girl's loss, we know, will be greater than his; he mourns that she will lose her freedom in another way, in marriage, "caught and finished" like her mother, his daughter.

The old man's conflict then is two-fold. "Flight" is about experience and innocence, freedom and captivity. The analogy with the birds, however, takes an ironic turn at the end of the story. As the girl chooses her kind of captivity (in the old man's eyes), the birds are set free. And the old man's sacrifice gives the girl a horrifying glimpse of the meaning of her decision. While the birds return to "the shadowed earth over trees and grass and field", the granddaughter stands "pale in the cold shadow, and he saw the tears run shivering off her face" (p. 152). The closing scene is ominous, hinting at the dark and serious life facing the girl, no longer "running free".

"Flight" is reminiscent of the many African stories that form a large part of Lessing's short story repertoire — the stories in which women are controlled by their man, subservient to them; they must learn to live in the man's environment, the great velds of Africa where man and nature are the only protagonists. In this environment the men's attitudes to their work are reflected in their relationships with their women. (This theme is dealt with at length in Lessing's novel *The Grass is Singing*.) Long strenuous days spent on the lonely expanses of African land give men little time or inclination to relate to personal matters concerning family and friends.

"The De Wets come to Kloof Grange" tells of two men, one a retired major, the other his assistant who brings his "child bride" to the vast lonely outbacks, expecting her to settle down to a life of child bearing. While the men devote their lives to the grange, their wives struggle to keep feelings of panic and loneliness at bay, and the story reaches its climax with De Wet beating his pregnant wife because of her attempted escape. The young girl's despairing query, "Who would be a woman, eh?" (p. 52), echoes an older woman's statement from "The Traitors"⁷: "It's no life for a woman, this" (p. 82). It is no life for a woman in all the African stories — but then it's not much of a life for the men either. The young De Wet at Kloof Grange, misunderstanding his wife's behaviour, beats her as a result of his own frustrations; his problems with his work and life are intolerable. The land and the farm are a kind of hell over which he can exert no control.

Lessing is able to sum up the great complexity of the problem, because of her own experiences in African territory: "In a civilised sort of place, the girl would have caught the train to her mother, and a wire would have put everything right. Here, she might have killed herself, simply because of a passing fit of despair" (p. 59). Communication breaks down on all levels here; the women learn not to worry their men with their problems. The major's wife, Mrs Gale, however, shocked at seeing De Wet's treatment of his wife, attempts a change: "Then she interjected a remark (a thing she never did, as a rule, for women get used to sitting silent when men discuss farming)" (p. 48). Her husband's absent-minded reply, "Yes dear", which does not at all fit her remark fills her with anger and resentment. The bitterness grows inside her, and later she becomes hysterical.

But the major knows her anger must be mollified — what is the use of railing against overwhelming odds? He has learnt to accept defeat, to swallow his bitterness and struggle to cope. The nature of his work has taught him this. He stoically tolerates his wife's outbursts, sees her despair, but knows he can do nothing to help. He cannot tell De Wet to stop maltreating his young wife; experience will be the young farmer's only teacher. In time he too will understand that to make life tolerable in this environment he has to withdraw from open human conflict, and to ignore the woman's hatred of her lot (tragically all too often at the expense of female sanity, as Lessing frequently shows). But for the sake of his own sanity he cannot bring out his own frustrations on another person. As Mrs Gale comments: "These might be savages, the way they behave" (p. 62). She is right about De Wet, but as Lessing has shown in this story, uncivilised irrational behaviour must not be allowed to take over from normal "civilised" reactions of showing respect and giving consolation, or the consequences can be disastrous (as in *The Grass is Singing*).

In "The De Wets come to Kloof Grange" Major Gale's final comment to his distraught wife is an innocuous and hopefully pacifying remark about the weather, "A lovely morning". But the final scene, one of resignation, indicates the futility of the wife's outbursts. She will simmer quietly as she drifts mentally further from her husband. He remains helpless, unable to

comfort his wife (beyond pleasantries about the weather), yet is held culpable for their drifting apart. But he just cannot cope with his wife's emotional cries of despair, and although he is blamed, he is not responsible. Lessing's own comment to Florence Howe about the relationships she writes about in her stories throws light on this problem:

The relationship between the sexes everywhere . . . is so much of a melting pot — all kinds of emotions that don't belong get sucked in . . . Similarly with men and women, any sort of loaded point sucks in anger or fear . . . I don't think we understand about what goes on.⁸

In this story Lessing has shown the difficulties and frustrations that both men and women must live with in the African environment. The men, however, have their work to immerse themselves in when relationships are strained. They can, therefore, withdraw, turning their backs on emotional problems and refusing to let "emotions that don't belong get sucked in". Maybe it's a technique for survival; men value their independence and so make sure their lives and their women's lives are not too closely shared. De Wet wants it this way, as do most of the men Lessing writes about in the short stories.

Johnny Blakeworthy, in "The Story of a Non-Marrying Man", wants it this way and gets it. He shares his life with many women but leaves them when it suits him. He'll commit himself to no-one and claims: "I like to be my own master . . . I get restless, and I must be on the move" (p. 224). Three women, however, claim him as their husband. The account of Blakeworthy's marital affairs is a story within a story, deliberately fictionalized by its "author", Alan McGinnery, who did actually marry Johnny's second wife. But he compresses the story of Johnny's life, giving the reason that "life is always much more lavish with coincidence and drama than any fiction writer dares to be" (p. 234). The point of the story, however, is not lost despite its changes; in fact it becomes clearer.

It tells of three different women, all quite dissimilar in appearance, but with a common purpose: to limit their man's freedom, control his carefree activities, and make him sympathise with the difficulty of their roles (which they deliberately choose by marrying him). They marry him, though, to avoid their society's ignominious labels of "spinster" (p. 226) or "scarlet woman" (p. 234). The story in a sense is about conformity; in a small social group isolated from their native England, conventions have a stronger appeal. The habits and customs of living set roles are rigorously adhered to because this precludes any moral decline while living in a less "civilised" area. Consequently Blakeworthy, as an Englishman, is an anomaly. He'll commit himself to no one. And he is uniquely labelled as a "non-marrying man" because he is never legally married. There is no suggestion of marriage in the equivalent African term, "A Man who has no Woman" (p. 236), perhaps because marriage is not a strict legal social convention for African natives.

The three English women who think they are married to Blakeworthy try to change him but fail to understand that his way of life and ideals are more akin to the natives. The narrator meets the first wife, "a plump, dark-haired creature in a pink apron, her hands floury with cooking", who complains that Blakeworthy had left her after eleven months, then sent her a letter, "thanking her for all her kindness". The wife considers the letter is like "a slap in the face" (p. 229). By chance the narrator runs into the second wife, attractive and fair-haired, who talks about Blakeworthy "in the same impatient, yearning bitter, urgent voice of her sister of the evening before" (p. 230). She too after her husband's departure had received a letter "saying he would never forget her affectionate kindness". The letter had upset her: "It was a funny thing to say wasn't it?" (p. 231). The "plump, red-haired, voluble" third wife is the narrator's next hostess who happens to still be married to Blakeworthy at that time. When Blakeworthy joins her with their guest, she immediately scolds him for being late and for not having washed, provoking his reply, "Don't try to houstrain me", a remark that indicates he will not stay with this woman for much longer either.

The third wife had moaned about her having to "spend her life cooking and slaving for a man", doing exactly what he didn't want her to do, since there was simply no need for it. The way *he* saw it was "he was invited, three times a day, to sit down at a table crammed with roast beef and chickens and puddings and cakes and biscuits"; he would have been quite happy living off one piece of meat that could last for four days. He tells his wife: "If you don't spend a lot of money, then you don't have to earn it and you are free" (p. 238). His yearning for freedom clashes with his wife's need for cluttering up her life with trivia and mindless hard work (like Annie Blake in "*He*", *The Habit of Loving*, pp. 183-90). But the tragedy is that she acts in *his* interests performing conventional tasks of running a home and feeding her husband because there is nothing else she can do within the confines of her own narrow concept and view of what marriage is.

In Blakeworthy's view his "wives" suffer from a misguided sense of duty which prevents them from forming basic humane and understanding relationships based on true feeling. What he values most is "kindness" although he understands it in a very broad sense. He thanks his wives for their "kindness" in so far as they looked after him, while he supported them, but in the end he finds real kindness (as Lessing tells us) among the natives: "he found a life that suited him, and a woman with whom he lived in kindness" (p. 238). "Kindness" is a word that occurs frequently in Lessing's writings. Tommy in *The Golden Notebook* makes an observation in a conversation with Anna:

'If people can imagine something, there'll come a time when they'll achieve it.'

'Imagine what?'

'What you said — goodness. Kindness. The end of being animals' (p. 274).⁹

There is the same emphasis on "kindness" in Shakespeare's *King Lear*. Lear tells Goneril, his "unkind" daughter, that Cordelia is "kind and comfortable" (1.4.307); Kent calls her a "kind and dear princess" (4.2.29). The sense contained in the word is of natural affection, that feeling that binds father to daughter. Goneril and Regan are "unkind", lacking affection in the "natural" sense. They are like animals for their morality is more akin to bestial behaviour.

Blakeworthy finds true kindness, natural affection, only from an African woman. With her he can eat his maize meal which he carries with him on his prospecting ventures:

The presence of the maize flour was a statement and probably unambiguous, for the Africans ate maize-meal porridge as their staple food. It was cheap, easily obtainable, quickly cooked, nourishing, but white men did not eat it, at least not as the basis of their diet, because they did not wish to be put on the same level as Africans (p. 222).

The story, then, ostensibly about a non-marrying man explores also the strong conventions, customs and prejudices that separate people of different races. Blakeworthy, however, can live according to his own needs; unhindered by responsibilities or permanent attachments. Unlike the women, he values most of all his independence, non-involvement and detachment. Like De Wet and Major Gale, his work alone provides adequate stimulation and satisfaction.

Men and women, therefore, in these stories do confront each other "according to vastly different needs". There is a gulf in relationships made even wider by misunderstandings and poor judgement on both sides. Men do not need marriage for any self-identification or definition.

Lessing, nevertheless, realistically conveys the need that her older male characters have for relationships where genuine affection and concern have most importance. Her stories about older men ("The Witness", "The Habit of Loving" and "Flight") tend to show sympathetic glimpses of problems faced, especially when changes and adjustments have to be made. Lessing's insights may be a result of her own experiences with her father, a man whom she observed closely as he became increasingly bitter about his own life. In an essay simply entitled "My Father"¹⁰ she presents a sensitive portrait of how she saw him, his disillusionment after World War 1: "the anger, the sense of betrayal, strengthened as he grew old and ill" (p. 87). She may even have seen a part of him in Major Gale, for his experiences in Rhodesia led him into a life of "misery" (p. 91) which his wife (Lessing's mother) shared for twenty years.

Lessing's male characters in general are not "oppressors"; circumstance, social position and occupation do strongly influence their attitudes towards women but Ellen Brooks's view is unduly limited. She recognises merely one facet of Lessing's multi-faceted presentation, a presentation that we can see stresses more woman's vulnerability than man's culpability. And some of Lessing's men *do* suffer in relationships, as she has shown in "The Witness" and "The Habit of Loving", yet she sees the suffering

as more a result of loneliness and depression, than a yearning for romantic love. What Lessing writes about then is not a battle between the sexes, but a struggle for men and women to understand and communicate the complexities and problems that are an integral part of involvement for both parties.

NOTES

Since many hardbound original editions of Lessing's works were inaccessible or in some cases unavailable, paperback reprints have had to be cited.

¹ In *LiNQ*, 6, No. 1 (1978), pp. 24-38.

² "The Image of Women in Lessing's *The Golden Notebook*", *Critique: Studies in Modern Fiction*, 15 (1973-4), 101-109.

³ In *A Man and Two Women* (1963; rpt. London: Panther Books, 1965), pp. 66-75.

⁴ In *The Habit of Loving* (1957; rpt. London: Panther Books, 1966), pp. 48-60.

⁵ In *Winter in July* (originally part of the collection *African Stories*, 1964; rpt. St. Albans: Panther Books, 1966), pp. 36-62.

⁶ In *The Story of a Non-Marrying Man and Other Stories* (London: Cape, 1972), pp. 221-238.

⁷ In *The Black Madonna* (originally part of the collection *African Stories*, 1964; rpt. St. Albans: Panther Books, 1966).

⁸ "A Talk with Doris Lessing." *Nation*, 6 March 1967, p. 312.

⁹ *The Golden Notebook*, new ed. (1972; rpt. London: Panther Books, 1973).

¹⁰ In *A Small Personal Voice* . . . ed. and introd. Paul Schleuter (New York: Vintage Books, 1975), pp. 83-93.