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**The influence of cultural memories in a few of Doris Lessing's novels**

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**Abstract:**

This research explores Doris Lessing's impact on cultural reminiscences in her novels. It discusses the theory of cultural memories, a concept advocated by theorists like Cubbit, Walder, Ricoeur, Assmann, and Olick. The study also provides a biographical sketch of Lessing and her major works, including her first novel, *The Grass is Singing*, which explores Southern Rhodesia and its inhabitants. Lessing's novel explores the oppression of blacks by whites, focusing on the characters Mary Turner and Dick Turner, who live in Negesi village, now Zimbabwe, with mental, financial, and marital disintegrations. The novel is a memory of Lessing's thirty-year residency in Rhodesia. The author also references *Martha Quest*, a 1952 novel about the crystallization of nostalgic illness. *Children of Violence* is the first novel in a series about a fifteen-year-old girl named Martha, who lives on a poor African farm with her parents. Despite her passion for experience and self-knowledge, Martha is affected by her colonial life's narrowness. The novel follows Martha's growth from an ordinary girl to a liberated woman, and her marriage to Douglas Knowell in 1939 highlights the unfriendly and rough relationship between mother and daughter. The article discusses *A Proper Marriage* (1954), the second novel in *The Children of Violence* series, which is divided into four parts, detailing Martha's life stages, including marriage, pregnancy, childbirth, motherhood, and her commitment to the communist party. Martha divorces her husband, Douglas Knowell, who doesn't fulfill her desires, leading to dissatisfaction throughout her life. Lessing's novel reveals her reasons for leaving her child and husband after four years, resembling her own life.

**Keywords:** The influence, cultural memories, Doris Lessing's novels

**Introduction:**

Literature represents the world's growth, journey, and fortitude, reflecting the characteristics of great people. It is a reflection of the world, with strength, variety, and continuity. English literature has experienced dramatic changes from the earliest to the modern age, reflecting the changes in society and its appreciation in various

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volumes.

Understanding the social and political history of England is crucial for evaluating literary works like Chaucer and Shakespeare. Literature is both traditional and original, with originality involving not only inventing new themes but also expressing old unalterable themes in a new way using the author's own words and narrative techniques. This is evident in the works of great figures and movements in English literature, such as Shakespeare and Chaucer. Literature is an art form that connects with people's lives, happiness, sorrows, and outlook. It can be classified as fiction, non-fiction, poetry, prose, novel, short story, or drama, and is often categorized according to chronological periods. The central themes of literature are life, justice, and love, which are unchanging and form the basis of most ideas. Writers' and society's experiences are universally reflected in their works, revealing the problems of their period.

Doris Lessing, a prominent woman writer in English Literature, continues to discover new ways of examining the English language. Her works have contributed significantly to the growth of the language and have made her a prominent figure in the literary world. Lessing's advanced and unique approach has made her an effective contributor to society, making her work an outstanding contribution to English Literature. The history of English literature has evolved through various phases and periods, bringing it to new academic levels worldwide. Cultural studies focus on the social and cultural construction of meanings, utilizing theories from structuralism, post-structuralism, deconstruction, Marxism, postmodernism, feminism, queer theory, and postcolonial theory. This analysis helps explain the theory and practice of cultural studies, highlighting its evolution and relevance in various academic fields.

The second part of the theory utilizes cultural studies methods to analyze everyday life, including memory studies. Cultural studies is an interdisciplinary field that explores how culture shapes individual experiences, social relations, and power in everyday life. The research and teaching in this field investigate the connection between culture, which is defined as human expressive and symbolic activities, and culture, which is defined as distinctive ways of life. Cultural studies integrate literary, sociological, historical, cultural anthropological, and economic theories, leveraging the strengths of social sciences and humanities. Cultural studies tackle contemporary issues by bridging various fields and developing adaptable tools. They focus on finding lasting solutions rather than enduring answers. The art of memory is individual-focused, and current techniques aid in expressing one's personal memory. Cultural memory is a social obligation linked to a group, requiring learning about past memories and comparing them with the present, as these memories are the practices of the past.

Cultural reminiscence plays a crucial role in learning identity formation and

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social construction, linking culture to identity questions and memory representation. It provides meaning for individuals, communities, and cultures as a whole, shaping the social construction of everyday life. Memory studies explore individual and collective cultural practices, as emphasized by Pramod K. Nayar in his book *An Introduction to Cultural Studies*. Memory serves as a social communicative device that connects people together.

Public memorials, cenotaphs, audiotapes, CDs, oral materials, folk and popular culture practices, and official history texts are tools for recollecting one's memory. Personal diaries and family albums are a subjective form of memory-making. Understanding culture is crucial for understanding "Cultural memories" in literature. Culture is a shared self-perception reflected in actions like relationships, communities, and archaeology, with the concept of cultural memory rooted in Western tradition. Memory has been a focus of social thinkers since the nineteenth-century *Social Frameworks of Memory* in 1925, *The Legendary Topography of the Gospels in the Holy Land* in 1941, and his final work, *The Collective Memory*, posthumously published in 1950. Lewis Coser translated three works into English in 1980, inspired by philosopher Henri Bergson. Memory studies emerged in the nineteenth century and have expanded across history, sociology, art, media studies, philosophy, theology, psychology, and neurology. They combine humanities studies of national, social, religious, family, memories, friends, and veterans.

Cultural memory is a multidisciplinary subject, influenced by various writers such as Jan Assmann, Olick, Weizer, Markowitsch, Halbwachs, and Cubbit. It has been studied from various perspectives, including Cultural History, Early Studies of Civilization, Neuroscience and Social Psychology, Cognitive Psychology, and Social Memory. Reminiscence is a crucial aspect of life, and storytelling is a perfect way to recollect past events and experiences. Grandparents often share their experiences with their grandchildren, ensuring that the past is passed down to the next generation. Sharing personal stories with friends and others helps pass on these experiences. Reminiscence, first coined by Ballard in 1913, has been experimentally established by Oehr in 1896. It is used by old people as a therapeutic tool for dementia, improving self-esteem and providing older patients with a sense of fulfillment and comfort as they reflect on their lives. Reminiscing therapy helps older patients communicate and interact with a listener in the present by recalling past events using tangible prompts like photographs, household items, music, and archive sound recordings. Each person has their own memories in their life.

Doris Lessing utilizes her memories as a self-therapy tool in her writings, focusing on a growing area of literary and cultural study. Memory aids include photographs, newspapers, films, diaries, albums, video clips, music, sounds, letters, and poems. The inscription of the past provides insight into the complexities of memory and nostalgia, as memory is considered an impression made upon the mind

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to increase, as per Plato and Aristotle Memory has been interpreted through various metaphors, such as storing or archiving memories or imprinting Freudian writings on them. Myths are powerful tools for transmitting historically rooted events, carrying enormous amounts of cultural memory, and have a historical basis, allowing them to be transformative even in the unconscious. They are powerful vehicles for transmitting such memories. Memory, often found in books and photographs, serves as a collective identity from the past to the future, resembling stories and stories, and often becomes a part of our collective identity.

Memory studies explore individual and collective self-representations of the past, focusing on extreme events, wars, and political revolutions. These studies reflect the present and provide historical descriptions of past situations, preserving their echoes. Cultural memory studies aim to create identification through social production, focusing on the time. Professor Jan Assmann explains that memory culture relies on various links with the past, and the past only comes into being as we refer to it, as outlined in his book *Cultural Memory and Early Civilization* The formation of the past, which appears natural, is a process that evolves over time, and society can react differently to this natural process, as today will be history in the form of yesterday tomorrow. In Olick's book *Social Memory Studies: From Collective Memory to the Historical Sociology of Mnemonic Practices*, collective memory is defined in three broad senses: Collective memory, Historical memory, and Psychological memory.

Olick defines collective memory as the binding factor of the active past that passes our identities, used by people of different nationalities, cultures, religions, and genders, including official, family, and vernacular memory. Historical, religious, and national memories are shared by different groups, while psychological memory aims to cure mental health-affected individuals. Professor Jan Assmann highlighted that cultural memories connect the past to the present and future, highlighting their importance in understanding mental health The professor introduces the concept of cultural memory in the archaeological discipline, describing it as a narrative of self-development and the ability to regenerate one's past. He defines two concepts: memory culture and a reference to the past. This transfer of collective knowledge allows future generations to reconstruct their cultural identity by sharing it with the current generation. Jeanette Rodriquez and Ted Forties' work, *Cultural Memory: Resistance, Faith, and Identity*, defines cultural memory as the survival of historically, politically, and socially marginalized groups and the role of spirituality as a form of resistance.

Culture is explained by the unique categories people develop, such as languages, political organizations, rituals, and ceremonies, and the additional categories of historically marginalized groups reveal their cultural forces resisting annihilation from dominant groups. Cubbit's book *History and Memory* explores the

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various definitions of memory and its role in reconstructing collective and individual memories, highlighting the historical struggles of individuals to maintain a social construct. Collective memories are linked to official, family, vernacular, religion, culture, and gender, while individual memories are associated with nationality, racism, discrimination, and politics, providing multiple answers to memory questions. Cultural memory studies explore the concept of memory production and its mechanisms, focusing on how memories form common and cultural communities or groups influenced by brain activity. Cubbit's book *History and Memory* argues that cultural memory studies will likely never be a coherent and unified field of inquiry. Memory studies, a multidisciplinary field, is challenging to provide a theoretical framework that encompasses all aspects due to its diverse involvement in fields such as history, sociology, art, literature, media studies, philosophy, and psychology.

Cubbit's book *History and Memory* highlights the belief that memories are the private property of individuals and that something in them is lost in translation from one mind to another. Nowadays, few people speak familiarly or share memories, and many do not become members in remembrance or commemoration. This belief is supported by Cubbit's work. Memories are the reconstruction of past events, a human's sense of identity, influenced by their autobiographical mode. Cubbit's text, *History and Memory*, asserts that past events are psychologically regenerated from personal experiences and that we construct and maintain ourselves as remembering subjects, making us the only ones truly capable of recollecting unique individual reminiscences are passed down through generations to remember personal experiences, which do not necessarily involve face-to-face expression.

Listening to old people's wartime memories can enhance their understanding of the war and their participation, but this knowledge is not a part of their memory. Memories externalized as written texts can provide shortcuts across generations, allowing one generation's stories to be passed on to others. However, this understanding of social memory is limited to personal and autobiographical memory, and it is essential not to separate individual memories from the past. Cubbit's work, *History and Memory*, asserts that while cultural memory requires a factual framework, history requires a social or cultural framework, making it common for a nation's history to be intertwined with its cultural memory. Different groups within a society or country can coexist with each other, but their cultural memories cannot be directly linked to the country's or society's history due to their intertwined nature. Alternative history offers a unique perspective on cultural memory studies, allowing for a comprehensive analysis of the impact of historical facts on personal and cultural identities.

Nostalgia, a common experience of deep longing for the personal past, is often viewed as a distorted memory that is morally questionable, as explained by Walder in *Postcolonial Nostalgias Writing, Representation, and Memory*. The

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concept of nostalgia is prevalent in colonial history, often found in novels that highlight inequality, racism, and the repercussions of colonialism, as per Walder's theory, balancing history and memory. Nostalgia is a feeling of genuine loss that is not tied to memory or history. It can create a false memory, which may be happier or better than the original experience, and distort the critical relationship between history and memory, leading to a negative perception.

Past events are remembered, and they are closely linked to history and cultural memory. It is important, therefore, to have an understanding of the historical events for the analysis of Lessing's studies reveal that cultures remember their past in various ways, with Europe utilizing memorials, national holidays, literature, and museums, while other countries rely on oral traditions for storytelling and myth-making. In every way of remembering, the reputation of a group or person plays an important role. Cultural memory refers to the way a person, society, or event is remembered, and a historical framework is necessary to contest this memory, whether it's about greatness or evil.

Lessing, in an interview with Roy Newquist, published in Paul Schleuter's book *A Small Personal Violence*, shares her childhood spent alone in a landscape with few human activities. It was sometimes hellishly lonely (16). She spent her childhood in absolute nature, without much room for other people. This isolation has left its mark in an intense manner and an almost overwhelming sense of being an outsider. Lessing was brought up in a remote place and then became an immigrant to London city. The author discusses colonial Southern Africa, particularly Southern Rhodesia, and how the inadequacies of white settler culture have led to a greater understanding of the deficiencies of the dominant civilizations in the region. The novelist seeks options influenced by her past memories and nostalgia for idealized versions, often discussing her memory in interviews to express her complex and interactive relationship in fiction based on her real-life experiences.

She consistently highlights the connection between collective and individual memories in her writings, referencing the recursive personal history. Naturally, she has declared in her conversations with Nancy Chodorow, which has been published as a book, *The Reproduction of Mothering: Well, I'd read all of Lawrence and Virginia Woolf of the moderns*, but it astounds me that it's reminiscent of *Lady Chatterley's Lover*! I suppose they influenced me. The thing is, I read so much then, you see. The author describes their isolation and constant reading habits, which allowed them to identify influences and uninfluencers. M.H. Abrahams distinguishes between autobiographies and memoirs, which are accounts of personal experiences without detailed reflection or introspection. Autobiographies, on the other hand, provide an account of people and events, while memoirs provide an account of personal experiences.

An autobiography is an individual's account of their life and character,

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written for public consumption. Memories are often emphasized for private use, like diary entries or journals. These records are meant for personal satisfaction and record the events of one's life. Cultural memory studies are a growing field in interdisciplinary literary studies, with Doris Lessing's works focusing on this form of analysis. In her novel, *The Grass is Singing*, she explores the concept of cultural memories formed within colonial society as a white settler in Southern Rhodesia. She also explores the concept of nostalgic memories in her novels *Martha Quest*, *A Proper Marriage*, and *A Ripple from the Storm*. Lessing's writings are centered on the African continent, with her main theme being a white settler's haunting desire for African expertise, both within and outside her country of exile.

The stories evoke tension in readers who accept romantic responses to the African bush, as Lessing is aware that white settlers are more likely to improve their economy and are less concerned about the conditions of blacks. Her writing focuses on the landscape, people, and recent history and society of black and white Africans over the past thirty years. The novelist portrays the cultural differences between British settlers in Rhodesia and those in Great Britain, highlighting how their identities have evolved over time despite maintaining certain cultural practices like clothing and eating.

British settlers in Rhodesia have maintained their belief in African black superiority, while the British have become more liberal in their views on cultural white supremacy. Culture is the shared practices of diverse individuals, influenced by behavior, social beliefs, symbols, knowledge, values, attitudes, experiences, and religions, which are transmitted through communication or imitation from one generation to the next. Lessing utilizes her memories to reveal her identity as a white colonial woman in Southern Rhodesia, a topic explored in cultural memory studies to identify elements in selected novels. The selected novels explore themes of loneliness, racism, and gender issues in Rhodesian society, focusing not only on the author's memories but also on societal issues.

Doris Lessing, a prominent post-WWII woman novelist, explores themes such as colonialism, racism, communism, war violence, psycho-analysis, memories, mysticism, autobiography, feminist movement, welfare of the state, population explosion, socioeconomic ethos, terrorism, racial conflicts, and world politics like colonial oppression and apartheid in South Africa. The recurrent threat of the nuclear holocaust, Marxism, racial politics, poverty, slavery, class conflict, and women's suffrage are also well depicted in her writings. She is a South African expatriate writer and settled in London permanently in 1949. A prolific writer with over fifty books, she discusses various theories, including psychiatry, Marxist theory, feminism, racism, Sufism, mysticism, science, and environmental destruction, as well as novels, short stories, plays, poems, and autobiographies.

The author is a modern novelist known for her diverse themes, complex

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ideas, and diverse forms. She writes across borders, identifying African nations, Britain, and Space, offering socio-political and cultural commentary on the post-war world and playing a crucial role as a critic of modern civilization. Her works are based on the elements of complex problems, with deep concerns and increasing tensions among human beings all over the world in the second half of the present generation. Ellen Moore has rightly called her period the 'Epic Age of Women Writing'. Lessing reveals a message in her novels: to provide a better society that promotes justice and equality for all. The author addresses racial discrimination in English society through her writings, portraying all female characters as modern women and addressing the oppressive white class.

Her literary works vividly depict colonial oppression in South Africa, spanning decades and centuries, and have evolved into a new dimension in the twentieth century through the voices of women writers. The first main feminist manifesto is *A Vindication of the Rights of Women*, written by Mary Wollstonecraft and has been published in 1792. She has rightly demanded equal opportunities for women in the fields of education, economics, and politics. Her writings are an attack on the social and economic system and support women's education, and their protection by laws. Modern feminists demand equal rights for women, mirroring existing educational and political freedoms. Contemporary writers like Margaret Drabble and George Eliot, as mentioned by Lessing, are considered modern women writers.

George Eliot's novels, like *The Mill on the Floss* and *Middlemarch*, explore women's issues, asserting women's superiority and advocating for sex abhorrence as a means of freedom. Feminists often claim women's superiority over men, rather than promoting equality with them.

Writers like Penelope Mortimer and Margaret Drabble focus on women's social freedom and societal change. Reminiscence influences narrative fiction, particularly novels, which emerged in the 18th century from personal histories. These works aim to improve women's status in society. Some of the popular novels with autobiographical elements are Daniel Defoe's *Robinson Crusoe*, Samuel Richardson's *Pamela*, Jane Austen's *Emma*, George Eliot's *Adam Bede*, and Charles Dickens's *David Copperfield*; all these novels are based on the personal experiences of the respective author. The novel's history and development represent social and personal issues, shaping and directing their consideration. Women's reminiscences are widespread, focusing on inner life rather than public life, reflecting the power of the novel in shaping these issues.

Martha, the protagonist in Lessing's *The Children of Violence*, grapples with oppression from her parents and colonial society, resenting their authority and dominance, and yearns for a break from her parental presence. Margaret Drabble's *The Waterfall* (1969), Jane Grey's childhood is shaped by societal misconceptions



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and hypocrisy, highlighting the lack of authenticity and authenticity in her parents' relationship, reflecting a similar reflection. Lessing's novels feature heroines like Emma Evans, Clara Maugham, and Sarah Bennet, who reject Victorian principles and face humanity's problems. These women have faced issues like child marriage and illegitimate babies, showcasing Lessing's ability to explore the challenges faced by women.

Jean Rhys' novel *Good Morning, Midnight* (1939) portrays the protagonist as a lonely woman cheated out of her rights, highlighting the suffering women who are treated as outcasts and driven to insanity. Her novel, *Wide Sargasso Sea* (1966), is represented by a mad woman. Bertha is the wife of Rochester, and the novel is, in a way, a replica of Charlotte Bronte's *Jane Eyre*. The themes of madness, painful solitude, and dissatisfaction with women's position in society have become more prominent in English women's works in the 1960s. These similar themes are found in Lessing's writings. Lessing's writings reveal her thoughts, attitudes, and behavior through reminiscences, while the protagonists, Mary Turner and Martha Quest, are depicted as modern women in their lifestyles. It is no exaggeration that Lessing has been oppressed by her own family. Mary Turner, the character of her novel, remains dissatisfied throughout her life, and she fails to get her liberation. It shows the modern woman's weakness at the time of her death. It is then she realizes that she cannot fully develop herself as a modern woman. Lessing's female characters, independent from South Africa and England, are influenced by her own life experiences and memories, allowing her characters to understand and navigate their own identities in her novels. Doris Lessing was born in Kermanshah, Persia (now Iran), on October 22, 1919, to English parents Alfred Cook Tayler, who has lived through the fear of the world. War after the war, he works at the Imperial Bank of Persia and lives with his wife, Emily Maude Mcveagh Tayler, a nurse with a vision of a free and open life.

In 1924, an English man, feeling suffocated, decides to move to Southern Rhodesia, now Zimbabwe, where he plans to make a fortune by farming tobacco and corn. He and his family, along with many other English people, moved to the colony. Emily, a woman living on a farm with her children Doris and Harry, struggles with extreme poverty and lessens her education at a Roman Catholic convent and a Salisbury girls' secondary school. The writer has spent from childhood age to adolescence living in the landscape of perplexing Africa stricken with poverty. The African veld, its vegetation of barbarous life, has never left her mind, and it returns in her writings with deep symbolic significance. The author recalls her childhood in the African veld, where she experienced poverty and remarkable aspects of farm life. Her family migrated to Rhodesia in 1924, spending much time in the veld, which is nostalgically reflected in her fiction and short stories.

The text highlights the social and political conditions of colonial Africa, highlighting the discrimination faced by white colonialists against black majorities

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and the disturbing portrayal of native people and their racist activities. The novelist leaves her school at the age of fourteen, and her formal school education is stopped by her mother, like her protagonist Martha in the novel *Martha Quest*. The individual's knowledge is cultivated through extensive reading, heavily influenced by works by renowned literary figures such as George Eliot, Charles Dickens, Sir Walter Scott, R.L. Stevenson, Rudyard Kipling, D.H. Lawrence, and Anton Chekhov. Classic writings provide her education, but she didn't graduate from high school. She reads everything she enjoys at a young age, and in 1937, the Lessing family moves to Salisbury.

At 18, she worked as a telephone operator and office clerk in a law firm. At 15, she left home and became a nursemaid. Her employers provided her with books on politics and sociology, which enriched her understanding. At the same time, she has had her bitter and unforgettable moments in life. During her days of prime youth, she has been tormented by her brother-in-law. He literally shocks her by creeping into her mattress at night to give her crude kisses. Lessing is taken back, for it has been purely unexpected. The young girl, unaware of an obnoxious act, writes a book, *In a Fever of Erotic Longing*, expressing her annoyance due to her past experiences. Lessing's brave outspokenness is revealed in her writings, as well as the bitter experiences of Southern Rhodesia. She has defined her childhood as a rough blend of a few prides with pain. She has elevated from the rigid domestic values; then she goes to a convent school where the nuns terrify her with stories of hell and damnation. Later on, she joins the high school in the town of Salisbury. At fourteen, Lessing drops out of formal education due to bad luck. She works as a secretary in the Rhodesian parliament and a typist for the South African newspaper in Cape Town, where she interacts with Royal Air Force young men.

European immigrants arrived in Rhodesia for war, gaining political experience from them. This led her to pursue a political career, become a writer, and meet her husband. At the age of nineteen, she married Frank Wisdom, a civil servant, a year after she left her family permanently in 1938 to work as a phone operator. However, her marriage has not been a long-lasting one. Lessing's life ends with a divorce after giving birth to two children, James and Jean. The two world wars greatly influenced Lessing, as her parents were victims of the First World War, and their experiences had a lasting impact on her. She has always felt that her life has been overshadowed by the Great War, for it has affected her parents in different ways by disabling her father physically as well as psychologically and affecting her mother emotionally by taking away from her the kind of life she has always dreamt of. Lessing's novels explore the impact of war, the African landscape, the veld, and her mother, with race relations being a significant theme. She has been politically influenced by Marxism for a considerable time, presenting her experiences through various narratives. She even became a member of the communist party in Britain for

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some time before breaking away from it later due to dissatisfaction with it. Lessing has also been influenced by Sufism, and at a later period in her life, many of her works can be interpreted in the light of Sufi thoughts and principles. Works have been influenced by various schools of thought, but it would be unjust to limit discussion using these frames of reference, as she has written in different styles at different times and continues to explore new grounds.

Lessing observes the racial and political situation of South African society well. She has an interest in politics and joins a small Marxist group in Salisbury, and so far, she has written numerous novels and short stories, an autobiography, and substantial journal articles based on her political experiences. The war in Southern Rhodesia influenced society and disturbed conservatism. Lessing's life was significantly impacted by encounters with English Royal Air Force members who embodied a fresh Marxist ideal. They formed a communist group without race discrimination, highlighting the impact of the war on her life. Lessing has joined this group in Rhodesian society. In 1943, Lessing joined the Left Book Club; she is one of the members of the communists, and this is where she meets her second and last husband, Charles Gottfried, a German East ambassador to the Uganda rebellion. A prominent member of a group, he influenced a refugee to join the Fuhrer regime and marry him in 1945. However, their relationship ended in divorce in 1949. Lessing moved to London with her son Peter in 1949, starting her writing career and embracing socialism in the same year.

Lessing learns of her second husband's murder in 1979 during the rebellion against Idi-Amin. She has been campaigning against the apartheid system since 1956 and has been warned by Africa and Rhodesia for years about the use of weapons. In 1949, she published her first manuscript of the novel, *The Grass is Singing*, and it was published in the year 1950. She maintains silence about her personal life in her interviews. She has been confined mainly to discussions about her works. Doris Lessing, a renowned author, has written numerous plays, poems, and essays, as well as short story collections like *This was the Old Chief's Country* (1951), *A Man and Two Women* (1963), and *African Stories* (1957). Her novels explore the people and lifestyle of Southern Rhodesia before and after WWII. Her writings are usually divided into three different phases. She has written radically about social issues during her communist phase (1944-1956). The author's literary career began with her first novel, *The Grass is Singing* (1950), followed by short stories, *African Stories* (1950), a psychological period (1956-1969), *The Golden Notebook* (1962), and *The Children of Violence* series (1979-1983), culminating in her Sufi-influenced science fiction.

*The Children of Violence* is a series of five novels by Lessing, written from 1952 to 1969. The first is set in Africa, while the second reflects Lessing's experiences over the next seventeen years, including *A Proper Marriage*, *A Ripple from the Storm*,

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Landlocked, and The Four Gated City. The first four books are set in white-dominated parts of an African colony called Zambesia and the last novel is about London. The protagonist's experiences resemble the author's own, including her early marriages and departure from Rhodesia.

The author highlights her potential in her memoir, *The Golden Notebook*, which vividly portrays contemporary women's struggles. The fourth novel in the Landlocked series, *Landlocked*, focuses on the restoration of Leftist movements in Zambesia while the Cohen brothers are discharged from the army. Some of the fervent political people like Athens, Thomas Sterns, Tony Lindsay, and Jack Dobie also contribute to the communist activities under the guidance of Anton and the Cohen brothers. Athens, a Greek army veteran, frequently returns to Greece for guerilla fighting. Thomas Sterns, a leftist, has an affair with Martha before leaving for Israel. He returns to Zambesia for natives and later dies from fever. Some people die in guerilla fighting. Tony Lindsay and Jack Dobie, along with Martha and Mrs. Van, are crucial members who die prematurely, while others, like Tony Lindsay and Jack Dobie, join the movement to help suppress natives.

Martha divorces Anton Hesse due to discrimination in Rhodesia, leading her to leave and start a new life in England. She is disappointed with the leftist movement, but the novel portrays the agitated communist mind. The protagonist also calms down with a sort of dispassionateness in communism. She is stunned before leaving for England and learns from her colleague Mrs. Van that the evils of communism have never been a secret for her. She feels deeply for racial justice and equity. *The Four-Gated City* is the final novel in the volume, focusing on Martha's life issues, politics, and her growing awareness in England, with no satisfactory declaration at the end. At the end of the novel, Martha's awareness and experiences help other people to transcend the limitations of political ideologies and shift towards Sufism, aiming to enhance the inner consciousness of people for the salvation of mankind.

Martha, upon her arrival in England in 1949, grapples with inner change due to her colonial legacy. She observes the inconsistencies and Space in English life, recognizing that social changes require inner change. To meet her economic condition and to have a secure life, she becomes the secretary to a writer, Mark Coleridge, and the general administrator to his family because his wife is insane. Martha, a twenty-year employee at the Coleridge Company, collaborates with Coleridge's insane wife, Lynda, for mutual survival in England, leading to Martha's realization of existence's meaning.

Coleridge and Martha's company explores the evolving political and social landscape of the forties, fifties, and sixties, examining global trends, transitions, movements, communism, and the mid-fifties Cold War. There is a misconception of the Leftists after Stalin's death. She cannot quit the role of the Labour Party in England as an alternative to communism. She meets Coleridge's sister, Phoebe, a

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member of the Labour Party, who also believes the Communists to be dangerous fanatics individual withdraws from the Labour Party after assessing the political situation, but expresses disappointment with the divided and unfocused communist movement in England, including Rhodesia, which is not concerned about the welfare of the common man's discovers communists are blacklisted due to the cold war atmosphere, making them considered dangerous and suspects by the general public. The Golden Notebook follows Anna Wulf, a protagonist who has freed herself from major professional spheres like finance and sex, reflecting her fragmented self in the novel. The author divides her memories into four separate notebooks: black, red, yellow, and blue, thus indicating her fragmented life. The protagonist achieves awareness through her painful disillusionment; her experiences and memories are revealed in the novel. Lessing's nonfictional works from Africa and England resemble her own life, with the main character also resembling her own.

Her writing addresses racism in British colonial Africa, the place of women in a male-dominated world, and their escape from social and sexual repression. Some of her nonfictional works are *In Pursuit of the English* (1961), about her youth in London; *Prisons We Choose to Live Inside* (1987), a collection of lectures; and *The Wind Blows Away Our Words* (1987), which describes in detail the sufferings of Afghan refugees from the Soviet invasion of their country. *A Small Personal Voice* (1974) is an insightful essay analyzing Lessing's writings, providing valuable biographical information about the writer.

Lessing's science fiction, known as *Shikasta*, explores higher planes of existence in the *Canopus in Argos* series (1979-83). The series includes works like *The Marriage Between Zones Three, Four, and Five*, *The Siran Experiments*, *The Making of the Representative for Planet 8*, and *Sentimental Agents in the Volger Empire*. These novels take one to the conception of planets and lives and clearly show the influence of Sufism here. *Sirian Experiments* is a series that explores life, relationships, and the planets of Canopus, including *Shikasta*, which is often associated with Earth, despite popular belief that sci-fi is solely for entertainment. The third volume has been nominated for the Booker Prize. The protagonist of the novel, at the age of twenty-five, takes care of the family all alone. She avoids her nurse job for the sake of her love with Jeffrey. The author analyses her own memories when she describes Kate's youth in Mozambique when she was an individual and had the power of sexual attraction over the years; she has transformed due to her maternity and self-defined identity, marrying a supportive husband, and coping with unexpected family misfortunes.

*The Memoirs of a Survivor*, published in 1974, was written between 1970 and 1980, during the middle stage of Lessing's career.

The novel, a dystopian tale, explores the tumultuous mother-daughter relationship, with Emily as the protagonist, a character resembling the author's own,

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and has won the Nobel Prize. The novel was taken as a film in 1981, starring Julie Christie and Nigel Hawthorne, and has been directed by David 19 Gladwell. The story takes place in the near future in Britain, where society has broken down due to an unspecified disaster. The Good Terrorist (1985) is a realistic novel that deals with the dynamics of a revolutionary group and the theme of social responsibility. The novel, published under the pseudonym Jane Somers, exposes the illegal naivety of terrorists who believe they can change the world's deplorable system.

Terrorism is a global issue that cannot be cured, as it leads to the destruction of existing structures. Lessing's disillusionment with ideologies like feminism and Marxism is evident in her work, The Good Terrorist, which continues in The Sweetest Dream (2001), the third volume of her autobiography. The work highlights the ongoing struggle against terrorism and its destructive nature. After this, reviewers have been comparing her to Balzac and George Eliot. The novel The Sweetest Dream is about the emotional aspect of domestic labor and women's lives during the Second World War period.

The 1960s political radicalism often highlighted the financial burden on domestic women and their emotional growth within their homes. This utopian idealism, often found in forms like crude Marxism and nationalism, is reflected in the protagonist's memories of her ex-mother-in-law, her ex-husband's second wife, friends, and her own ex-husband. It vividly and mainly discusses the qualities and vices of the nuclear family and its alternatives. Lessing's novel Mara and Dann (1998) is set about the story of a brother and sister. Mara is the chief protagonist of the novel, and she grows up with memories of childhood and adulthood. The readers understand clearly that most of the sections in the novel are focused on Mara's childhood days.

The fact that the novel is narrated initially from close to a child's perspective is itself significant.

The Fifth Child (1988) is a Gothic fiction that the writer hated writing, describing a family's near-destroyed family after the birth of their abnormal fifth child. Lessing compared it to Frankenstein, describing it as a classic horror story. Its sequel, Ben in the World (2002), is more realistic in treatment and deals with the theme of the universal tendency to exploit the disadvantaged. 20 Cleft (2007) is a novel that talks about the flexibility of human life.

In this speculative fiction, the idea is that human beings are originally parthenogenesis, produced by asexual reproduction. These types of members are entirely female. This similarity is compared between humans and other species like plants and animals. Lessing's semi-biographical fiction, Alfred and Emily (2008), envisions a peaceful all-female human community in a world without threats to their existence.

The novel, consisting of two fictional and biographical stages, narrates the author's memories of parents affected by war despite not directly highlighting the war

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in the narrative.

The novel, consisting of two fictional and biographical stages, narrates the author's memories of parents affected by war despite not directly highlighting the war in the narrative. The first part of the novel identifies Lessing's mother and father, Emily, a nurse, and Alfred. Both are married at first sight but not with love for each other. These biographical identities are present in the novel. Lessing precedes her writings about childhood emotions of discovering nature, insects, and real food with exotic fruit and home cooking, as well as people and books. She wants freedom from her mother's traditional rules. Alfred, a war-stricken individual lives a life of hardship and unluckiness, despite his mother's insistence on leaving him as an independent girl to grow up, ultimately dying from his crippled limbs.

Emily wants her daughter to be a respectable woman in her life and society. The year 1995 has witnessed Lessing receiving an honourable degree from the Harvard University. The same year she has visited South Africa to see her daughter and grandchildren, for her autobiographical writings. She collaborated with Charlie Adlard on the graphic novel *Playing the Game* and with Philip Glass on the opera "The Marriages Between Zones Three, Four and Five." Her autobiography, published in October, has been nominated for the Book Critics Circle Award.

She received honorary memberships from the American Academy of Arts and Letters in 1974 for Cultural Research; the Austrian State Prize for European Literature in 1982, W. H. Smith Literary Award for the novel, *The Good Terrorist* (1986). The Palermo Prize in 1987; James Tait Black Memorial Prize for her biography in 1995; David Cohen British Literary Prize in 2001; S.T. DuPont Golden Pen Award in 2002; and Man Booker International Prize in 2007. The novelist got the Nobel Prize for Literature on the eleventh of October 2007 as the eleventh woman to win the prestigious prize in its history of 106 years. She got the award at the age of eighty-seven, the oldest winner of the Nobel Laureate in the literature category. The woman who won all European prizes is delighted with her achievement. In 2008, she published *The Cleft* and her final book, *Alfred and Emily*. The Times ranked her fifth on a list of the fifty greatest British writers since 1945.

*Under My Skin* is an autobiographical piece that explores the writer's lifelong experiences with Martha Quest, highlighting the profound impact and magnitude of her initial memories and the ongoing resistance she faces throughout her adulthood. She opens with a historical background of her family and the memories of her parents. The purpose of the autobiography is also one that is born out of urgency, a need for the retelling of events. *in the Shade* is a historical account of England and Africa, focusing on political changes. The author, who left South Africa in 1949, returned to Africa in 1956 and wrote a nonfictional work, *Going Home*, reflecting her return home experience.

The text highlights the harsh treatment of black prisoners, including mental

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depression and physical abuse, and highlights the realistic conditions they endure, such as being forced to lick meals with their hands tied behind their backs.

The literary work vividly portrays the unchangeable realities faced by black prisoners, such as nasty food and overcrowded conditions, but never by white prisoners, who eventually recognize their mistakes and consider education as a solution. The number of blacks who go to universities and night schools has increased considerably. This has made them more aware of the brutalities of apartheid and has drawn some of the few into communism.

Lessing's novels feature independent female characters from Southern Africa and European nations who were influenced by white people in the 1950s. Her fiction closely reflects her own life, providing a well-understood understanding of the characters' experiences. One understands the writer's experiences through her novels significantly. Lessing's writings all coped with equal subject matters: the hassle of racism in British colonial Africa and the place of women in a male-dominated society and their escape from the social and sexual repression of that world. These are the dominant themes of her writings. All these show her maturity and experiences in Africa.

Lessing's novels feature independent female characters from Southern Africa and European nations who were influenced by white people in the 1950s. Her fiction closely reflects her own life, providing a well-understood understanding of the characters' experiences. Every human in this world is prone to have memories, and whether they kindle the feeling of joy or pain in the heart is left to the individual. Some memories are strong and dominant, whereas some are weak and submissive. However, in the case of Doris Lessing, her memories are not to be forgotten or ignored that easily. It always renders its impact at the back of her mind, and it has been a continuous process. She is not able to neglect those cultural memories, and it literally haunts her mind. It is, in fact, a boon from the blues that she has taken up writing as her passion and career. This, in turn, has indeed paved the way for her to let out her emotions. The strong impact of her memories and their consequent anguish is well exhibited in her novels.

**Conclusion:**

This research critically examines Doris Lessing's cultural reminiscences in her novels, focusing on her memories of an African nation and her use of her memories with multiple identities, using memory studies as an angle of analysis. The selected novels of *The Grass are Singing*, *Martha Quest*, *A Proper Marriage*, and *A Ripple from the Storm*, which are analyzed from the perspective of memory studies. Lessing's argument blends factual half-memories to construct different personal and cultural histories from her experience. She connects history and memory by ensuring that her memory has its place in an exceedingly crucial and historical context. She additionally uses her memory to write down fiction that is crucial for British colonial



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history. Lessing's memories are a direct interpretation in her novels to understand by biographical backgrounds. The biographical approaches link to the self-representation of writing with memories. This research deals with the nostalgic memories of Lessing's life. She creates an image of white colonial culture in Southern Rhodesia and, with that, adds a broad field of cultural memory. Tessing's novels interpret her memories through biographical backgrounds, highlighting the connection between self-representation and memories. This research explores Lessing's nostalgic memories, particularly her portrayal of white colonial culture in Southern Rhodesia, which contributes to the field of cultural memory studies. In short, she uses her reminiscences as a tool to voice forth not only opinions but also to clarify and justify herself. The study of her novels reveals her self-expression and explanation of her life's crucial decisions.

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