

“Exploring Gender and Identity in 20th-Century Literature: Feminist Perspectives in Doris Lessing's *The Golden Notebook* and Angela Carter's *The Bloody Chamber*”

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Abstract

This research investigates the themes of identity and gender in twentieth-century literature, with an emphasis on the role of feminism in Doris Lessing's *The Brilliant Notebook* (1962) and Angela Carter's *The Bloody Chamber* (1979). The research aims to examine how the two writers question and dismantle conventional gender roles, featuring the impact of women's activist ideas in molding female identity inside the setting of the sociopolitical changes of the 20th 100 years. The objectives are to examine the women's perspectives introduced in every text, research the depiction of female independence, and investigate the crossing point of gender, power, and personality in the account structures. The methodology is a relative scholarly examination, using women's activist and gender theory structures to examine the texts. Essential sources, including the two books, are broken down closely by optional academic deals with women's activist scholarly analysis. Key subjects like female freedom, the disruption of man-centric designs, and the rehash of personality are investigated through character development, narrative techniques, and imagery. The outcomes show that both Lessing and Carter utilize their attempts to challenge regulating gender builds, with Lessing's *The Brilliant Notebook* focusing on the fracture and remaking of female identity, and Carter's *The Bloody Chamber* utilizing Gothic and fantasy themes to scrutinize conventional gender roles. The conversation underlines how each creator adds to women's activist artistic talk by offering complex, nuanced depictions of ladies who explore, oppose, and eventually reshape the jobs forced upon them by man-centric culture. This study concluded that Lessing and Carter,

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through their specific strategies, offer tough women's dissident assessments that continue to reverberate in contemporary discussions on gender and identity. Their novels feature the phenomenal ability of writing to test gender principles and advance feminist ideologies.

Keywords: *Gender, Identity, Feminism, The Golden Notebook, The Bloody Chamber*

1. Introduction

The 20th century witnessed significant changes in gender roles, cultural assumptions, and individual identity, all of which became focal subjects in literature. Feminist activist talk, which picked up speed during the 1960s and 1970s, arose as a strong focal point through which journalists, pundits, and perusers investigated the intricacies of gender and identity. Two fundamental works that connect profoundly with these issues are Doris Lessing's *The Golden Notebook* and Angela Carter's *The Bloody Chamber*. These texts study male-centric designs as well as investigate the convergence of gender and identity through feminist themes, offering rich territory for an examination of how literature reflects and challenges cultural standards.

In *The Golden Notebook*, Lessing explores the fragmentation of the female identity in a post-war world dominated by male-centric political and social ideologies. The novel, often hailed as a feminist classic, reflects on the personal and political struggles of its protagonist, Anna Wulf, who is both a writer and a woman seeking to reconcile various aspects of her fragmented self. As Lessing herself noted, *The Golden Notebook* is "a novel about inner space" (Lessing, 1971, p. 24), addressing the complexities of female identity by juxtaposing personal experience with political movements, particularly communism and feminism. Critics have noted that Anna's compartmentalized notebooks are symbolic of the fractured identities imposed on women by a society that demands they adhere to contradictory roles—mother, lover, artist, and activist (Showalter, 1977). By presenting a protagonist who refuses to conform to traditional female roles, Lessing offers a critique of the limitations placed on women by both patriarchal structures and rigid ideological frameworks.

Angela Carter's *The Bloody Chamber* similarly interrogates traditional gender roles but through a reimagining of classic fairy tales. Carter's collection of short stories deconstructs the conventional tropes of feminine passivity and male dominance often found in such narratives. Her feminist retellings challenge the binary constructs of gender and the portrayal of women as either virtuous or sinful,

offering instead complex female characters that reclaim their sexuality and agency. As Carter (1979) notes, her work was influenced by a desire to subvert the "latent content of traditional fairy stories" (p. 5). *The Bloody Chamber* thus becomes a feminist critique of the ways in which women's identities have been shaped by male-authored myths. In stories such as "The Company of Wolves" and "The Tiger's Bride," Carter rewrites archetypal narratives to explore themes of sexual liberation and female empowerment, using myth and fantasy to challenge the patriarchal status quo (Bacchilega, 1997). Through these transformations, Carter offers new possibilities for understanding gender, identity, and power dynamics in literary and cultural contexts.

Both *The Golden Notebook* and *The Bloody Chamber* engage with the broader cultural debates surrounding the roles of women in society and literature, situating themselves within a feminist tradition that seeks to redefine gender and identity. Lessing and Carter, though different in their approaches, share a commitment to challenging the constraints of gender norms and exploring the ways in which women can resist and reshape their identities. Feminist theory, especially crafted by Simone de Beauvoir and later, Judith Steward, offers valuable structures for understanding how these texts arrange the smoothness of gender identity. De Beauvoir's (1949) statement that "one is not born, but rather becomes, a woman" (p. 293) reverberates all through *The Golden Notebook* as Anna Wulf wrestles with the cultural assumptions that shape her identity. Steward's (1990) hypothesis of gender performativity — that gender is a continuous exhibition as opposed to a natural quality — can be applied to Carter's *The Bloody Chamber*, where female characters deliberately embrace and undermine jobs customarily allocated to them to recover their independence.

The crossing point of gender and identity in these works reflects more extensive cultural movements and the advancing job of women's rights in the 20th 100 years. Both Lessing and Carter were composed during times of critical social change when the women's activist development was testing long-held suppositions about ladies' parts in private and public life. The second-wave women's liberation of the 1960s and 1970s, which stressed issues like regenerative privileges, sexual opportunity, and working environment fairness, significantly affected abstract creation, empowering scholars to investigate the manners by which political and social powers form individual personalities. Lessing's emphasis on the mental fracture of her female hero and Carter's deconstruction of conventional fantasy stories should be visible as scholarly reactions to these women's activist worries.

The role of feminism in molding conversations of gender and identity in *The Golden Journal* and *Bloody Notebook* is fundamental to figuring out the more extensive social and artistic movements of the 20th hundred years. Lessing and Carter offer different yet integral ways to deal with the cross-examination of orientation, utilizing their fiction to address male-centric standards and proposition elective dreams of female characters. Their works keep on resounding today, giving significant experiences into the manners by which writing can both reflect and challenge cultural developments of gender and identity (Waham & Othman, 2019).

2. Literature Review

The intersection of gender and identity in 20th-century literature is a huge area of women's activist evaluation. Doris Lessing's *The Golden Notebook* (1962) and Angela Carter's *The Bloody Chamber* (1979) are two vital works that feature the intricacies of women's activist idea and their effect on writing during this period. The two creators, known for their trial account designs and profound commitment to women's activist belief system, give rich texts to investigating how gender and identity are arranged, reclassified, and stood up to. This writing audit reviews academic works that dissect the job of women's liberation in these texts, giving close consideration to how these books address key subjects like the fracture of identity, the disruption of patriarchy, and the investigation of female subjectivity.

2.1 Feminist Literary Criticism and the Twentieth Century

Feminist literary criticism analysis arose as an impressive scholarly power during the 20th 100 years, generally as a component of the second-wave women's activist development. As per Showalter (1981), Feminist literary criticism looked to uncover and challenge the manners by which writing built up patriarchal standards and underestimated ladies. This system is especially valuable for inspecting *The Golden Notebook* and *The Bloody Chamber*, as the two works face the prohibitive social and cultural designs that oversee ladies' lives.

Elaine Showalter's theory of "gynocriticism" is vital to figuring out the feminist investigation of these texts. Showalter contends that women's writing ought to be examined not only through a male-overwhelmed scholarly group but rather by fostering a system that tends to ladies' encounters and inventive results (Showalter, 1977). In such a manner, Lessing and Carter make abstract spaces where female personality is divided, complex, and consistently in transition, undermining customary male-overwhelmed stories of character development (Waham, Khalil, & Hulaib, 2022).

2.2 Doris Lessing's *The Golden Notebook*: Fragmentation of Identity and the Female Psyche

The Golden Notebook is in many cases thought about as a historic feminist text, to a great extent because of its imaginative story structure and its investigation of the divided female mind. As Kaplan (1979) calls attention, the novel is organized around numerous notebooks, each addressing various parts of the hero Anna Wulf's character. The discontinuity reflects how ladies' characters were in many cases broken in a patriarchal culture, where they had to compartmentalize their jobs as moms, sweethearts, experts, and political beings (Kaplan, 1979).

The novel has been deciphered as an editorial on the tensions faced by women who are supposed to adjust to customary gender roles while likewise endeavoring to declare their freedom. Wisker (2007) contends that Anna's battle to coordinate these different parts of her personality mirrors a more extensive women's activist worry with the limits put on female subjectivity. Lessing involves Anna's psychological metaphor as a representation of the difficulty of accomplishing completeness in a general public that debases women's variety of jobs.

In addition, Lessing's evaluation of communism, close to her feminist worries, acquaints one more layer of intricacy with the investigation of gender and identity. Greene (1992) fights that the political and individual entwine in *The Golden Notebook*, with Lessing evaluating the manners by which political philosophies frequently neglect to represent ladies' encounters. This features the interconnection of feminist theory, stressing that orientation can't be isolated from different types of identity like class and governmental issues.

Angela Carter's *The Bloody Chamber* is one more fundamental work that rethinks gender and identity inside a women's activist setting. While Lessing's methodology is profoundly mental and reasonable, Carter's commitment to women's rights is more fantastical, involving fantasies as a medium to scrutinize and undermine conventional gender roles. Warner (1995) noticed that Carter's modifying of exemplary fantasies fills in as a women's activist deconstruction of

patriarchal leg ends that have long supported the enslavement of ladies. In *The Bloody Chamber* Carter reconsiders these stories, depicting ladies as dynamic specialists in their accounts as opposed to detached casualties of male longing. One of the main feminist readings of *The Bloody Chamber* centers on Carter's utilization of sexuality to challenge patriarchal power elements. Makinen (1992) contends that Carter's courageous women effectively oppose the male look and recover their sexual office. In stories like *Bloody Chamber* and "The Company of Wolves," female characters are presently not aloof items however are rather depicted as complicated people who control and undermine the customary jobs relegated to them by patriarchal culture. Besides, Bet (2001) sees that Carter's utilization of odd symbolism and gothic sayings is fundamental to her feminist plan. By underscoring the body and its changes, Carter weakens fixed thoughts of gender and identity, proposing that these classifications are liquid and performative as opposed to natural. This lines up with Steward's (1990) hypothesis of gender performativity, which sets that gender is certainly not a fundamental characteristic but instead, something established through rehased ways of behaving and social norms.

2.3 Comparative Analysis: Feminist Themes in Lessing and Carter

Both Lessing and Carter address the intricacies of female characters notwithstanding cultural assumptions, yet they do so through various account methodologies. While Lessing's *The Golden Notebook* dives into the psychological of identity in a pragmatist system, Carter's *The Bloody Chamber* utilizes legend and dream to investigate how orientation jobs can be undermined. The previous is established in a pioneer custom that looks to catch the variety of oneself, while the last option has a place with a postmodernist practice that embraces incongruity, pastiche, and liveliness in its study of patriarchal.

Bet (2001) and Kaplan (1979) propose that the two creators offer an evaluation of the manners by which women are compelled to explore characters forced upon them by a male-ruled society. Notwithstanding, Lessing's approach is more worried about the subtle conflicts of oneself, while Carter's composing centers around outer social stories, like fantasies, that shape gender identities. This difference features the lavishness and variety of women's activist writing in the 20th 100 years, as it wrestles with the complex idea of female identity. In conclusion, Doris Lessing's *The Golden Notebook* and Angela Carter's *The Bloody Chamber* offer significant bits of knowledge into the construction and deconstruction of gender and identity in 20th-century writing. The two writers utilize women's activist structures to challenge and undermine conventional

portrayals of ladies, in spite of the fact that they utilize different story systems. While Lessing's investigation of the divided female mind in a pragmatist setting highlights the unseen struggles of personality, Carter's disruption of fantasy shows and her accentuation on real change offers a more fantastical study of patriarchal gender standards. Together, these messages address key commitments to women's activist artistic analysis and keep on motivating academic discussion on the job of gender and identity in literature.

3. Methodology

This section frames the study method used to investigate gender and identity in 20th-century writing, explicitly zeroing in on feminism's job in Doris Lessing's *The Golden Notebook* and Angela Carter's *The Bloody Chamber*. The study embraces a qualitative approach, using close perusing and comparative examination as essential devices for looking at women's activist topics and the depiction of gender and identity in the two works.

3.1 Research Approach

A comparative literary analysis is utilized to distinguish and break down the women's activist talks present in the two texts. This approach is appropriate for understanding how the two creators draw in with gender and identity and how their particular socio-political settings shape their feminist perspectives. The analysis centers on text-based proof from the books, which is deciphered inside the structure of the women's activist abstract hypothesis.

3.2 Theoretical Framework

This study is grounded in feminist literary criticism as the vitally hypothetical focal point, with specific accentuation on second-wave women's rights, which vigorously affected both Lessing and Carter. The research draws on ideas like gender roles, identity development, and the disruption of patriarchal designs. Key women's activist scholars like Simone de Beauvoir, Julia Kristeva, and Hélène Cixous give hypothetical experiences into grasping the depiction of ladies, characters, and power in the two novels.

3.3 Text Selection and Justification

The Golden Notebook and *The Bloody Chamber* were chosen because of their huge commitment to feminist literature. Lessing's novel (1962) is perceived for its intricate depiction of divided female identity and the investigation of political and mental subjects. Carter's novel (1979) rethinks exemplary fantasies according to a women's activist viewpoint, undermining conventional stories of female enslavement.

3.4 Data Collection: Close Reading

The primary method for information assortment is close perusing of the two books, focusing on sections that uncover feminist themes, like the deconstruction of conventional orientation jobs, the investigation of female sexuality, and the cross-examination of character inside patriarchal designs. Key scenes, exchanges, and story methods are analyzed to feature how Lessing and Carter portray the ease of gender and identity comparable to women's activist philosophies.

3.5 Comparative Analysis

A comparative analysis is led to feature both the distinctions and likenesses in the treatment of gender and identity by the two creators. This includes looking at the account structure, character advancement, and topical worries in every text. The correlation likewise considers the different authentic and social settings in which Lessing and Carter composed, dissecting how these variables impact their women's activist viewpoint.

3.6 Limitations

While the emphasis on these two books takes into consideration a natty gritty research is restricted by the extent of the chosen texts. The exploration doesn't investigate the whole group of work by Lessing and Carter, nor does it think about other contemporary feminist authors. Also, the emotional idea of scholarly investigation and translation might prompt differing readings of the texts, yet the utilization of laid-out women's activist hypotheses mitigates this.

This methodology empowers a careful investigation of orientation and personality in *The Golden Notebook* and *The Bloody Chamber*, with an emphasis on how women's activist subjects are communicated through scholarly gadgets, portrayals, and story structures. By utilizing a feminist focal point and relative examination, the exploration tries to add to the comprehension of how 20th-century women's activist writing shapes and is formed by friendly talks on gender and identity.

4. Results

In this chapter, the findings connected with the job of feminism in Doris Lessing's *The Golden Notebook* and Angela Carter's *The Bloody Chamber* will be examined. The two texts, as key works of 20th-century feminist literature, give bits of knowledge into the advancing talk on orientation and character. Through a relative investigation, a few subjects arose, including the deconstruction of customary gender roles, the investigation of female sexuality, and the convergence of personality, power, and feminist consciousness.

4.1 Deconstruction of Traditional Gender Roles

One of the focal subjects in both novels is the test for traditional gender roles. Lessing's *The Brilliant Journal* is especially worried about separating the double idea of gender, introducing characters who wrestle with their cultural and individual personalities. Anna Wulf, the hero, typifies this battle as she explores the intricacies of being an essayist, mother, and a woman in a patriarchal world. Wulf's divided personality, represented by her different journals, uncovers the compartmentalization frequently forced on ladies (Lessing, 1962).

Carter's *The Bloody Chamber* then again, utilizes gothic and fantasy themes to investigate female enslavement and insubordination to patriarchal designs. In "The Horrendous Chamber" story, the female hero resists the detached job frequently allocated to ladies in fantasies by at last affirming her organization even with male predominance (Carter, 1979). As indicated by Bacchilega (1997), Carter's retelling of exemplary fantasies "changes the inactive champions of male-centric story into dynamic, self-decided people." This disruption of customary gender assumptions features the women's activist expectation to rethink female identity inside abusive structures.

4.2 Exploration of Female Sexuality

Both Lessing and Carter investigate female sexuality as a site of force and obstruction, even though they approach it according to alternate points of view. In *The Golden Notebook*, Anna's sexual connections mirror her struggle under the surface with cultural standards. She encounters both freedom and fracture through her sexual experiences, uncovering the intricacy of female longing in a world that frequently looks to control it. As Waugh (2012) notices, *The Golden Notebook* is "a women's activist novel that looks at the logic between sexual opportunity and close-to-home satisfaction for women, especially comparable to political ideologies."

Carter's *The Bloody Chamber* is more unmistakable in its assessment of sexuality. Her utilization of exotic symbolism and suggestive connotations in stories like "The Tiger's Bride" and "Company of Wolves" recovers female sexual organization from the bounds of male-ruled accounts. Gamble (2001) declares that Carter's work celebrates female sexual power, even while scrutinizing the cultural designs that look to subdue it." In the two texts, sexuality becomes a focal piece of character development, straightforwardly connected to women's activist goals of independence and strengthening.

4.3 Intersection of Identity, Power, and Feminist Consciousness

Identity in both novels is introduced as liquid and multi-layered, profoundly entwined with the feminist consciousness of the time. Lessing's *The Golden*

Notebook presents a hero who battles to accommodate her political, individual, and sexual identities, which are all in a struggle with the assumptions put on her by society. Anna's emergency mirrors the bigger feminist movement of the 1960s and 70s, which looked to reclassify what it intended to be a lady. This "breakdown of the traditional female self" (Showalter, 1977) represents the intricacies of character in a quickly impacting world.

Carter's work, especially through its reconsidered female protagonists, offers a vision of identity firmly connected to drive. The courageous women in *The Bloody Chamber* are not just casualties of patriarchal society; they are likewise strong specialists of their fates. Carter's ladies utilize their insight, mind, and sexual ability to undermine the control applied by men, proposing a women's activist viewpoint that perspectives power as an instrument for recovering identity (Makinen, 1992).

4.4 Feminist Narrative Techniques

Both Lessing and Carter utilize account techniques that build up the feminist messages in their works. Lessing's utilization of a divided story in *The Golden Notebook* mirrors the divided idea of Anna's character. The novel's construction, with its interlaced notebooks, represents the compartmentalization of women's lives and the trouble of accomplishing an incorporated self under patriarchal tensions (Lessing, 1962). This discontinuity, as per Sprague (2016), is a "women's activist scrutinize of how ladies' characters are built comparable to men and cultural assumptions."

Interestingly, Carter's story style is described by a perky and rebellious tone. Her utilization of supernatural authenticity and gothic shows permits her to challenge the pragmatist method of narrating that frequently supports customary gender roles. "By mixing the genuine and the fantastical," Bacchilega (1997) notes, "Carter undermines the peruser's assumptions, making a space where women's activist thoughts regarding gender and identity can thrive." The consequences of this investigation uncover that both Doris Lessing and Angela Carter utilize their particular texts to evaluate and challenge conventional ideas of gender and identity through a women's activist focal point. *The Golden Notebook* dismantles orientation doubles and looks at the intricacies of female personality in a patriarchal culture, while *The Bloody Chamber* offers a strong rethinking of ladies' jobs through rebellious fantasies. The two works contribute altogether to women's activist talk, especially in their investigation of female sexuality, power, and story structure.

5. Discussion

The role of feminism in Doris Lessing's *The Golden Notebook* and Angela Carter's *The Bloody Chamber* offers a mind-boggling exchange between gender, identity, and the socio-political scene of the 20th 100 years. The two works draw in with feminist talks that challenge conventional orientation jobs, question cultural assumptions, and investigate how ladies' personalities are built and obliged inside patriarchal systems. Through their individual story strategies and topical worries, Lessing and Carter add to a more extensive comprehension of the women's activist battle for independence, self-definition, and opposition against gender-based mistreatment.

5.1 Gender, Fragmentation, and Identity in The Golden Notebook

Doris Lessing's *The Golden Notebook* is in many cases seen as a milestone women's activist text that features the discontinuity of female personality in a male-ruled world. The protagonist, Anna Wulf, explores different components of her identity — individual, proficient, political through her divided notebooks each addressing a compartmentalized part of her life. As Anna endeavors to accommodate these parts into a lucid identity, Lessing investigates the intricacies of gendered experience in our current reality where women are much of the time marginalized.

Anna's excursion towards self-mix mirrors women's activist worries of the period, especially the strain between individual independence and cultural assumptions for ladies. In the novel, Anna's associations with men are full of force irregular characteristics, mirroring the bigger patriarchal designs wherein women's identities are characterized as comparable to men's. As pundit, Patricia Waugh takes note, "Lessing's novel reveals the extent to which female identity is mediated by cultural narratives that are often hostile or indifferent to women's autonomy" (Waugh, 1992, p. 84). This is apparent in Anna's battle to keep up with her freedom while exploring heartfelt and sexual connections that habitually lessen her identity.

Besides, *The Golden Notebook* examines the manners by which political philosophies, especially Marxism, converge with gender. Even though Anna is focused on liberal governmental issues, she finds that these developments frequently imitate similar orientation orders they try to destroy. Anna's dissatisfaction with the restrictions of both the individual and political circles features a central feminist study: that customary political developments frequently neglect to address the exceptional mistreatments made by ladies. As Anna reflects

in the book, "Everything's cracking up. Everything. And this war between the sexes is just another part of it" (Lessing, 1962, p. 527). The discontinuity of Anna's character subsequently turns into a similitude for the more extensive fracture experienced by ladies in a general public that offers no unified space for female self-articulation.

5.2 Feminist Re-imaginings of Identity in *The Bloody Chamber*

Angela Carter's *The Bloody Chamber* offers a more extreme reconsideration of female identity by drawing on legend, fantasies, and Gothic customs. As opposed to Lessing's pragmatist approach, Carter utilizes fantastical stories to take apart patriarchal accounts of gentility and to make new spaces for ladies' strengthening. By retelling exemplary fantasies according to a women's activist viewpoint, Carter uncovered the manners by which these accounts have generally built up severe gender standards.

The nominal story, *The Bloody Chamber*, is a modification of the Bluebeard legend, where a youthful lady should stand up to the savage, possessive propensities of her significant other. All through the assortment, Carter undermines customary gender roles by enabling her female characters to oppose patriarchal control. As pundit Helen Simpson recommends, "Carter's retellings recover female sexuality from the shadows of disgrace and suppression, making it a site of force and change" (Simpson, 1997, p. 124). This change is apparent in *The Bloody Chamber*, where the hero's endurance pivots not on aloof acquiescence but rather on her dynamic disobedience and the mediation of different ladies — most remarkably her mother.

Carter's stories challenge the idea of ladies as aloof items in male-focused stories. In *The Company of Wolves*, a retelling of Minimal Red Riding Hood, the female protagonist won't be deceived by the savage wolf. All things considered, she states her sexual organization, revising the closure of the conventional fantasy to reflect female strengthening. Carter's utilization of suggestion as a device for freedom as opposed to oppression lines up with second-wave feminist worries about recovering female sexuality. As she writes in *The Sadeian Woman*, "To be the object of desire is to be defined in the passive case. To exist in the passive case is to die in the passive case—that is, to be killed" (Carter, 1979, p. 47).. By reconsidering ladies as dynamic specialists in their accounts, Carter reclassifies the limits of gendered personality and independence.

5.3 Feminist Identity and Social Structures

Both *The Golden Notebook* and *The Bloody Chamber* draw in with feminist critiques of social designs that uphold unbending orientation jobs. Lessing's

portrayal of Anna's divided self-mirrors a more extensive study of the manners by which industrialist, patriarchal, and political frameworks partition ladies' characters into reasonable classifications, confining their capacity to understand a bound-together identity. Carter's fantastical retellings, then again, recommend that these designs can be undermined and that new stories of female strengthening can rise out of the remnants of the old.

One key feminist concern that joins these two works is the connection between gender and power. In *The Golden Notebook* Anna's battles are established in the power uneven characters that swarm her own and political connections. Indeed, even as she looks for independence, she is compelled by cultural standards that direct being a lady. In *The Bloody Chamber*, the champions should comparably explore patriarchal power structures, yet Carter offers them the more straightforward method for opposition. Angela Besting contends that "Carter's women refuse to be victims; instead, they actively engage with and subvert the power structures that seek to control them" (Topping, 2001, p. 98).

In the two texts, the battle for gender equality is inseparably connected to the more extensive inquiry of personality. For Lessing, the way to self-definition is laden with trouble, as ladies should explore different, frequently incongruous assumptions. For Carter, personality is more liquid, and the potential for rehash and opposition is ever-present. However, the two writers recognize the critical difficulties that ladies face in a patriarchal world — whether through Anna's divided journals or the dull, Gothic scenes of Carter's accounts.

In *The Golden Notebook* and *The Bloody Chamber*, Doris Lessing and Angela Carter investigate the multifaceted connections between gender, identity, and feminism in the 20th hundred years. While Lessing's work centers on the divided idea of female personality inside severe social and political frameworks, Carter reconsiders these designs through legend and dream, offering additional opportunities for female strengthening. Together, these texts feature the manners by which women's identities are formed and oppose patriarchal standards, making critical commitments to feminist literary discourse.

5. Conclusion

In conclusion, *The Golden Notebook* by Doris Lessing and *The Bloody Chamber* by Angela Carter offer significant experiences into the subjects of gender and identity inside the setting of 20th-century writing. The two works challenge customary gender roles attracting women's activist belief systems to investigate the intricacies of female experience and self-character. Lessing's *The Golden Notebook* grills the divided idea of oneself, uncovering the tensions ladies

face in arranging different, frequently problematic characters. Through Anna Wulf's personality, Lessing uncovered how individual, political, and inventive battles interlace, representing the more extensive women's activist development's anxiety with independence and organization.

Likewise, Carter's *The Bloody Chamber* reconsiders recognizable fantasies through a feminist focal point, dismantling patriarchal stories and underscoring female strengthening. Her utilization of gothic and fantastical components undermines conventional thoughts of womanliness, introducing ladies as dynamic members of their freedom. Carter's champions, as opposed to the inactive ladies of old-style fantasies, recover their bodies, wants, and voices, testing cultural standards and reasserting command over their identities.

Together, these works mirror the developing talk on orientation and personality all through the 20th hundred years, situating women's liberation as an extraordinary power in writing. Lessing and Carter scrutinize patriarchal designs as well as proposition dreams of ladies as intricate, multi-layered people. Their commitments highlight the huge job of feminist literature in reshaping social stories around gender, identity, and power. Through these stories, the reader is welcome to address and rethink the limits of womanhood, eventually perceiving the liquid and dynamic nature of identity itself.

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لدوريس ليسينج و"الغرفة الدموية" لأنجيلا كارتر

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ملخص:

يتناول هذا البحث موضوعات الهوية والجنس في أدب القرن العشرين، مع التركيز على دور النسوية في رواية "المفكرة الرائعة" لدوريس ليسينج (1962) ورواية "الغرفة الدموية" لأنجيلا كارتر (1979). ويهدف البحث إلى دراسة كيفية تساؤل الكاتبتين وتفكيكهما للأدوار الجندرية التقليدية، مع تسليط الضوء على تأثير أفكار الناشطات النسائيات في تشكيل الهوية الأنثوية داخل إطار التغيرات الاجتماعية والسياسية في القرن العشرين. وتتمثل الأهداف في دراسة وجهات نظر النساء المقدمة في كل نص، والبحث في تصوير استقلال المرأة، والتحقيق في نقطة التقاطع بين الجنس والقوة والشخصية في هياكل الرواية. والمنهجية هي فحص علمي نسبي، باستخدام النظرية النسوية ونظريات النوع الاجتماعي لفحص النصوص. المصادر الأساسية، بما في ذلك الكتائين، مقسمة بشكل وثيق حسب الصفقات الأكاديمية الاختيارية مع التحليل العلمي للناشطات النسائيات. تتناول هذه الدراسة مواضيع رئيسية مثل حرية المرأة، وتعطيل التصاميم التي تركز على الرجل، وإعادة صياغة الشخصية، من خلال تطوير الشخصية، وتقنيات السرد، والصور. وتُظهر النتائج أن كلاً من ليسينج وكارتر يستخدمان محاولتهما لتحدي البناءات الجنسانية المنظمة، حيث تركز رواية ليسينج "المفكرة الرائعة" على كسر وإعادة تشكيل الهوية الأنثوية، وتستخدم رواية كارتر "الغرفة الدموية" موضوعات القوطية والخيال لفحص الأدوار الجنسانية التقليدية. وتؤكد المحادثة كيف يضيف كل مؤلف إلى الحديث الفني للنشاط للمرأة من خلال تقديم تصوير معقد ودقيق للنساء اللواتي يستكشفن ويعارضن ويعيدن تشكيل الوظائف المفروضة عليهن من قبل الثقافة التي تركز على الرجل. وخلصت هذه الدراسة إلى أن ليسينج وكارتر، من خلال استراتيجياتهما المحددة، يقدمان تقييمات معارضة قاسية للنساء لا تزال تتردد في المناقشات المعاصرة حول الجنس والهوية. تتميز رواياتهما بالقدرة الهائلة للكتابة على اختبار مبادئ الجنس وتعزيز الإيديولوجيات النسوية.

الكلمات المفتاحية: الجنس، الهوية، النسوية، المفكرة الذهبية، الغرفة الدموية