



SELF EXPLORATION OF THE WOMEN PROTOGONIST IN DORIS LESSING'S LOVE, AGAIN

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Abstract

Doris May Lessing is a British Novelist. She was born to the British parents in Iran, where she lived until 1925. Her family moved to Southern Rhodesia where she remained until moving in 1949 to London. She was awarded the Nobel Prize in literature along with prestigious Shakespeare Prize in 1982 and Princes of Asturias award in 2001. She wrote more than fifty novels. Sara Durham is a main Character in *Love, Again* who works in a theatre London. During the production of the play, she falls in love with a seductive young actor, the beautiful and androgynous twenty years old Bill. Sarah is compelled to explore and examine her own personal history of love from her earliest childhood desires to her most recent obsessions. It explains the affinities and connections between romantic love, depression and grief, home sickness and the emotional deprivations of childhood. This paper seeks to explore the transformative nature of the protagonist "Sarah" in Doris Lessing's *Love, Again*. The content argues that the psychological transition from the so imaginary to the symbolic is the underlying cause of Sarah's lack of lover which results in her re-entry to the symbolic world and make progress on a higher level.

Key words Love, imaginary, symbolic, dimensions of self, sensibility.

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INTRODUCTION

Doris Lessing's *Love, Again* was published in 1996. In this novel, she represents a penetrative insight of love, providing the widest perspective of love, in any of her previous works. The novel introduces a woman who is emancipated from a female traditional script. The protagonist, Sarah Durham is a sixty-five-year-old widow who no longer needs maternal care. Doris Lessing exploits a longstanding

tradition of interpreting love in western philosophy and culture.

Widowed for many years, with grown children, Sarah is a writer who when she falls in love with a seductive young actor, the beautiful and androgynous twenty – light – year – old Bill and then with the more mature 35 year old director Henry, sarah finds herself in a state of longing



and desire she thought the province of younger women.

The richly textured novel explores the affinities and connections between romantic love, depression and grief homesickness and the emotional deprivations of childhood. The two men with whom Sarah falls in love, one after the other, cause her to relive her over stages of growing up, from immature and infantile love to the mature. It expresses the anatomy of love of longing, grief and older women's sexuality, of all the experiences of love available to a woman in her life time.

Sarah's relationship with other characters prunes the image of the protagonist. Lessing's provides a therapy for suffering from neurosis through the resolution of Sarah's inner conflict. The author's concern for elderly people, the marginalized group, enhances the realistic significance of the novel. It also analyses the perspective of psychoanalysis in order to reveal fully the complexity and reality of personality of character perspective of psychoanalysis to reveal fully the complexity and reality of personality of characters in the novel.

Appearance of Sarah portrays the image of a woman who develops herself in the society. The protagonist is introduced to the reader as a calm and cool headed character. She was not anxious about her looks: why should she be? She is often thought twenty years younger than her real age. Only later the readers become aware of the protagonist's quest for a template of daily professional life focusing on a successful

career as a writer, administrator for a London fringe theatre. She examined herself in the dies mirrors switching on all the lights, not bad she supposed.

Sarah, who is described as having reached the height of common sense the evenly but unproblematic uplands where there is no surprise allows herself to become obsessed with a twenty year narcissistic actor, playing one of Julie's lovers. Being exposed to such experiences after a long period of time, the protagonist starts questioning her female self in terms of life experiences she was being treated by these independent individuals husband and young people only just free from the tyrannies of adolescent emotion and therefore all the more intolerant of other people's weakness as something that had to be put up with. The virtues had turned to vices to the nagging and bullying of other people always to give out attention to details minuscule wants, demands, needs events, crises etc.

Sarah is acutely aware of the symbolic order the structural position in the symbolic realm. This universal structure encompassing the entire field of human action and existence. The social rule of the late 18th and early 19th centuries that well matched social status is quite essential for marriage is responsible for Julie's lack of love Sarah is still limited by another social rule that the society is reluctant to accept the love between a old women and a young man, eventhough they agree more with the love between old man and young woman Sarah becomes a social being away from



love in the special culture. She enjoys her fantasy in the imaginary while on the other hand she has to choose to be accepted by the big other of the symbolic. In fact our desire, which is believed to be most private and rebellious, is regulated even commanded, by the big other through our unconsciousness, the discourse of the other.

Based on the psychological theory, Sarah's love to be unified with men is not properly her own, but is created through fantasies and finally caught up of lost in cultural ideologies. Here the lack of love is valuable, for it is the premise for Sarah to enter the symbolic world which is also called the reality and more significantly, it is the condition that ensures Sarah to continue to persist her love and make progress on a higher level.

Consequently, *Love, Again* was written partly to survive the humiliation of Lessing's our requited passion for the composer. Describing a passion of an ageing woman, Lessing delegated her life experience to Sarah; nevertheless, her self-identification with the fictional character was partial as long as she had a stronger system of defences in place than Sarah.

Driven by her primitive missing, Sarah has long demanded for love but nor achieved love in the reality. Her misadventure drives to drift toward love through fantasy in the imaginary order, while her unconsciousness propels her to keep distance from love imaginary to realism. In the end she peacefully accepts her lack of love, through which she becomes a cultural being Sarah's move of

her psychological, involvement from the imaginary order into the symbolic order ensures her existence and progress in reality. It sheds new light on the way. We organize our desire and existence that is we should obey the social validity, persist our desire through lack and process our social existence, more advanced social being that has an awareness of human isolation and morality.

Sarah's descent into a psychic whirlpool can be considered as various versions of self-narratives. The female protagonist – stand for the postmodern subjects of a postmodern writer, for whom experience no matter what form it may embrace is both a response and a contribution to even conclusive evidence that reality and truth are provisional no longer a world of eternal verities, but a series of constructions and reconstructions. It is exactly the tormenting self-exploration that accounts for the importance of narrative as an expressive embodiment of our experience as a mode of communication and as a form of understanding the world and ultimately our self.

Conclusion

Thus the conclusion is that the female protagonist is compelled to reinvestigate the pictures of their personal histories. If narrative form from which the self emerges and against which they try to make sense of the present situation, Sarah's love affairs are the more ovest and obvious responses to the identity crisis Sarah sees herself as composed of different levels, she feels superposted to the young Sarah, the real



one who manifests herself through the revival of passionate feelings.

Through the woman protagonist Sarah, Doris Lessing's mainly explores the unfair treatment that the marginalized aged women, colored woman and ignored problem youth suffered in the patriarchal society. Lessing has succeeded in rendering this person whom we so through the double glass of a fiction – within a fiction as a look's live list spirit.

The end of *Love,again* reintroduces readers in exactly the same room with the description of which the novel opens and whose inventory accounts for the protagonist's sensibility. The character's sensibility of Sarah has undergone changes including the exploration of hypocritical memory.

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