

Engendering the Feminine Power: Identity, Prescience and Anticipation in Doris Lessing's *The Grass is Singing* and *The Good Terrorist*

Title	Engendering the Feminine Power: Identity, Prescience and Anticipation in Doris Lessing's <i>The Grass is Singing</i> and <i>The Good Terrorist</i>
DOI	DOI:10.3968/j.ccc.1923670020110704.277

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ProQuest document ID	1261053919
	Lalbahsh, Pedram; Yahya, Wan Roselezam Wan.- <i>Cultural Communication</i> 7.4 (2011): 30-35.
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Copy and paste the citation into your document	Lalbahsh, Pedram; Yahya, Wan Roselezam Wan. (2011). Engendering the Feminine Power: Identity, Prescience and Anticipation in Doris Lessing's <i>The Grass is Singing</i> and <i>The Good Terrorist</i> . <i>Cross - Cultural Communication</i> , 7(4), 30-35. Retrieved from http://proxy2.lib.umanitoba.ca/login?url=http://search.proquest.com.proxy2.lib.umanitoba.ca/docview/1261053919?accountid=14569

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