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Longing and Belonging in Leonora Carrington's

The Oval Lady

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ABSTRACT

Born in 1917 in Lancashire England, Leonora Carrington was an artist, a surrealist , a painter, and a novelist . Both parents influenced Carrington to read their preferred fantastic literature. From her Irish mother she heard the work of James Stephens, who based much of his work on Irish traditional stories, while her English father liked the Gothic tales of William Wymark Jacobs. Carrington also heard ghost stories from her Irish nanny, Mary Kavanagh. All of these would feed the development of her distinctive style, where animals and fantastical creatures merge with alchemical imagery,and later in Mexico where she flourished and painted compositions that portrayed metamorphoses. Carrington's art is that of awareness before illusion, one in which animal guides lead the way out of a world of men who do not know magic, fear the night, and have no mental powers except intellect. Leonora Carrington was embraced as a *femme-enfant* by the Surrealists because of her rebelliousness against her upper-class upbringing. However, She did not just rebel against her family, she found ways in which she could rebel against the Surrealists and their limited perspective of women. She mocks established order and this imposed hierarchy through her use of masking strategies and hybrid configurations. One can clearly see this in Leonora Carrington's work where animals reveal themselves to be forces of nature. Through her work :*The Oval Lady* ,Carrington suggests to re-define the image of the woman-child the child who plays the role of innocence, seduction and dependence on man, and transforms this woman into a being who, through childhood worlds of fantasy and magic, is capable of creative transformation through intellectual power rather than sexual power. *The Oval Lady* depicts women and animals together, with the animals in the role of metaphorical amanuensis, communicating difficult and profound experiences. Moreover the woman writer considers animal alteration to be a blessing, a site of weightiness, and she chose animals as her imagined symbols. By means of this rebellious reclamation of the gendered animals, She effectively broke down gender codes. This humanlike utilization of animals which disturbs to some extent the traditional gender codes , exposes gender as self-naturalized where gender is chosen and worn. Indeed Carrington uses animals as strong feminine symbols to express her own version of life and art.

TABLE OF CONTENTS VII

GENERAL INTRODUCTION

GENERAL INTRODUCTION

At first, literature by women was being recorded in Britain as far back as the old age (18th century). There are instances in the 18th century of catalogues of women writers, including George Ballard's Memoirs of Several Ladies of Great Britain Who Have Been Celebrated for their Writing or Skill in the Learned Languages, Arts, and Sciences (1752). Most of this literature was in the form of diaries, autobiographies, letters, protests, stories, and poems. When women noted down, they touched upon experiences rarely suggested by men, and they spoke in different ways about these experiences. They wrote about childbirth, housework, relationships with men, and friendships with other women. They spoke about themselves as girls and as mature women, as wives, mothers, widows, lovers, workers, thinkers, and rebels. They also wrote about themselves as writers and about the unfairness against them and the pain and courage with which they faced it.

However, most women literature before 1800 as Aphra Behn (1640-1689) did not see their writings as a feature of their women's experience or an expression of it.Writing was not an acceptable profession for women.There were women who were interested in women's writings, and women writers often knew and praised each other's works. But all these women as Fanny Burney (1752-1840) were dependent upon men because it was men who were the critics, the publishers, the professors, and the sources of financial support. It was men who had the power to praise women's works, to bring them to public attention, or to ridicule or to doom them, too often, to obscurity. From about 1750 English women began to make inroads into the literary market place(http://www.encyclopedia.com/), but writing did not become a recognizable profession for women until the 1840s. In 1869, John Stuart Mill claimed that women would have a tough effort to rise above the influence of the male literary tradition. If women's literature is destined to have a different collective character from that of men, much longer time is necessary than has yet elapsed before it can emancipate itself from the influence of accepted models.

In the light of much recent research it would appear that women have in fact been able to delimit and to develop a literary tradition

(Caws,Raaberg,Kuenzly,1991 :100). This progress is not only on the basis of traditional forms and themes, but also on the basis of what gave shape to their lives.

Elaine Showalter in 1991 has depicted four models of women's writing : biological,linguitic,psychoanalytical,and cultural (Caws,Raaberg,Kuenzly,1991 :100). According to her biological difference can be highlighted by deconstructing literary symbols of the body.Linguistic difference shows in a woman's use of multiple registers.Psychoanalytic difference is visible in a difference of theme,for example mother/daughter affiliations. And the Cultural is represented by women's muted groups often occupying what Showalter calls ''Wild Zones'' (Caws,Raaberg,Kuenzly,1991 :100). In addition ,of these models the cultural has been most engaged with history. From this stand point the Surrealism movement must be seen as the most engaged in culture and art.

Thus in this Magister dissertation,I would like to stress on women in the Surrealism movement and their contribution to this movement and how they reoriented certain aspects of Surrealism such the obsession with one's sexuality to interrogating femininity and highlighting the interplay between sexuality and gender. I have chosen to focus in my analysis on the famous artist Leonora Carrington (1917-2011) who established herself as both a key figure in the Surrealist movement and an artist of ''remarkable'' individuality.

Therefore regarding my choice I wanted to be thought-provoking to some extent. And I have always been fascinated by the conscious and the unconscious,dream and reality. I have done some research on the net and I have found out that Leonora Carrington was the last great living Surrealist artist as she was called. Her paintings are somehow oppressive yet elegant, tense yet loving. In addition her writing is inspiring and thought-provoking, because she dared counteract the prevailing assumptions of her timelife ,i.e. women as being active and not only a muse.

Carrington shared the Surrealists' keen interest in the unconscious mind and dream imagery. To these ideas she added her own unique blend of cultural influences, including Celtic literature, renaissance painting, central American folk art, medieval alchemy, and jungian psychology.

Carrington's art is populated by hybrid figures that are half-human and half-animal, or combinations of various fantastic beasts that range from fearsome to humorous.Through this signature imagery, she explored themes of transformation and identity in an ever-changing world.Carrington's work touches on ideas of sexual identity yet avoids the frequent Surrealist stereotyping of women as objects of male desire. Instead, she drew on her life and friendships to represent women's self-perceptions, the bonds between women of all ages, and female figures within male-dominated environments and histories.

Besides I work on her six short stories entitled *The Oval Lady* (1939) where she used animal imageries to resist and counter male control that is associated with the machine imagery.The use of wild animals as imageries expresses the essentially uncontrollable and wild nature of the artist. Using nature and wild animals, Carrington hoped to counter the force of the male counterparts who prefer the use of controlling machines.

Thus Surrealism is a cultural movement that began in the mid-1920s, and is best known for the visual artworks and writings of the group members. The works feature the element of surprise, unexpected juxtapositions and the use of non sequiturs.The Dada movement greatly influenced the development of Surrealism as a twentieth century form art. Many Surrealist artists and writers ,such Frida Kahlo (1907-1954) regard their work as an expression of the philosophical movement first and foremost with the works serving merely as an artefact.

The male surrealists as André Breton (1896-1966) expected the women to be their muse.The male surrealist artists regarded their female counterparts as a muse who

is a child, insane or an erotic object and not one that represents an equally creative and capable artist. The male surrealists did not want to embrace the independent work of their female counterparts. Thus,any surrealist woman was forced to find ways of expressing her art beyond the confines of male expectations .

The response by the women of the Surrealist movement to the refusal by their male counterparts to acknowledge the urgency and independence of women is quite evident in the artistic work of the women of Surrealist movement. These women use animal imageries to resist and counteract male control that is associated with the machine imagery.

The use of wild animals as imageries expresses the essentially uncontrollable and wild nature of the female artists. Using nature and wild animals, the female surrealist artists resist to counter the force of their male counterparts who prefer the use of controlling machines. Restricting the images and actions of women characterized Surrealism especially the hesitation to acknowledge the female artists as independent.

The women of Surrealism were creative, daring and quite remarkable in different ways. These women were very active even before Surrealism's first manifesto appeared in Paris in 1924. They have been illuminating and expanding their artistic influence to the twenty-first century (Rosemont,1988 :1). The challenge, success and achievements of the women of the Surrealism movement are of great importance not only to the movement but also to the genuine seekers of inspiration, knowledge and a better world. Some of the writing by the women of the Surrealist movement is striking due to their contemporary nature and the anticipation of the present day cultural and radical preoccupations. The texts written by the Surrealist movement women ,as Dorothea Tanning (1910-2012) thirty to sixty five years ago surpass the present day debates.Through their work, the women of surrealist movement highlight the relation between man and other animals (Rosemont,1988 :1).

The necessity and importance of Surrealism to the generation of artists before the world is very significant. This group included Frida Kahlo, Leonora Carrington, Toyen Marie Cerminiva (1902-1980), Dorothea Tanning and Remedios Varo (1908-1963).

The contribution of women artists to furthering Surrealism's goals include liberating consciousness from the Western thought full of polarities, from positivism and rationalism to the poetry of transformation, ambiguity and the erotic metamorphosis are evident in their works.

This group of women became the initial women adherents of this radical and vanguard movement of the twentieth century to explore sexuality as well as gender issues and to contribute towards the self-structured new narratives through visionary thinking. Among the many women surrealists who shared the surrealists' keen interest in the unconscious mind and dream imagery is the artist Leonora Carrington .To these ideas she added her own unique blend of cultural influences, including celtic literature, Renaissance Painting, central American folk art, medieval alchemy, and jungian psychology.

Carrington's art is populated by hybrid figures that are half-human and half-animal, or combinations of various fantastic beasts that range from fearsome to humorous. Through this signature imagery, she explored themes of transformation and identity in an ever-changing world. Carrington's work touches on ideas of sexual identity yet avoids the frequent Surrealist stereotyping of women as objects of male desire. Instead, she drew on her life and friendships to represent women's self-perceptions, the bonds between women of all ages, and female figures within male-dominated environments and histories.

Carrington was responsible of co-founding of the women's liberation movement in Mexico, talking often about the "legendary powers" of women and the need for them to take back their rights. She often depicted her thoughts on women and feminism in her work. She is the last surviving member of the inner circle of Surrealists from pre-war Paris, and in the art world her status is legendary, as being a key figure in the Surrealist movement as a women defying surrealists' principles.

Carrington (1917- 2011) was the last of the great surrealists.Her paintings can be found in the collections of the Prado Madrid, New York, in Buenes Aires, Washington, the Guggenheim in Venice, Tokyo and Mexico City. She significantly influenced the painters Max Ernst and Remedios Varo. In Mexico she is a household name, where before her death she was regarded as the finest living painter. Salvador Dali called her "*the most important female artist*". In 2005 her painting *The Juggler* sold for the highest price ever paid worldwide for a living surrealist painter. She was also a wonderful writer and her comic novel *The Hearing Trumpe*t is a riot of English irony (www.edwardbindloss.wordpress.com/tag/leonora-carrington/). It is a narrative, written in the 1950s, that uses magic realism long before Marquez. She wrote an absurdist and fantastical play called *The Invention of Mole* (1957), and also collaborated with Octavio Paz. Björk sings praises of Carrington's humour and lawlessness. Between 1937 and 1940 she wrote literal and surrealist fairy stories in French that were circulated in Surrealist publications.

In addition, Carrington has the distinction of being the only woman whose work, one of her short stories, was included in Andrè Breton's *Anthology of Black Humor* 1940 (one of only two women and the only English writer, save for Swift, Lewis Carroll and Arthur Cravan)**.** First published in 1939,Carrington was then twenty-two years old. The story which Breton chose, *The Debutante* ,was written during 1937-1938, her first two years in France,where she lived in Paris and then St-Martin-d'Ardeche with the well known surrealist artist Max Ernst. *The Debutante* was one of the six short stories published in 1939 in her collection *The Oval Lady*,along with seven collages by Ernst.These early stories reveal an extraodinary talent,which Breton had the perspicacity to recognise.In the introduction to his anthology,he defines ''Black humor '' primarily by what it is not :it is ,he says : ''the mortal enemy of sentimentality.Humor'',he goes on,quoting Lèon Pierre-Quint ''is a manner of affirming,through the absolute revolt of adolescence and the interior revolt of adulthood,a superior revolt of spirit''(Breton,1940 :356)

In one of her short stories *The Debutante* (Carrington,1938 :44-48) a young girl befriends a hyena .At a ball given in the girl's honour the hyena masquerades as the

girl.Her disguise is effected by the hyena wearing the girl's clothes and by her using,as a mask,the face of the girl's maid whom the hyena kills for that purpose.The disguise is discovered because of the hyena's smell.In this story,the person narrator,the young girl,and the animal remain discrete entities but are presented as potentially interchangeable (only to be ditinguished by their smell) and as joined by a sense of mutual support).In another story,*The Oval lady* (Carrington,1938 :37-43) the eponymous heroine,also known as Lucretia,has a rocking horse with whom she plays. In the course of playing,the protagonist seems to learn the features of horse simultaneously,the wooden horse appears to come to life (Carrington,1938 :37-43).

The art of Carrington and her fictions and paintings alike are filled with revolt,both explicit and subtle,evoking those rebellions of her own earlier years.These qualities epitomize her short stories,which offer Carrington's characteristics grisly humor as a means of conveying certain autobiographical elements in a story which mocks human and societal limitations while presenting in a totally understated manner : The possibility of human-animal transformation.

Carrington's stories thus feature protagonists framed in transgressive terms,resisting the boundaries and categorization which determine what is human,animal,lifeless or animated.Her writings of the period (1937-1940) share the trait of conjoining a female human being with an animal.

Henceforth, the present investigation of the selected work requires the following subsequent research questions:

1.What do the specificities of these transgressions signify ?
2.How does feminism manifest itself through Carrington's characters ?

To support the previous stated problematic and research questions, this research work is fuelled by the following hypotheses:

Carrington's characters resist conformity and convention.Her stories of the period (1937-1940) in particular offer family romances in which 'bad father' battle

with recalcitrant female children who do not wish to submit to their law.Through their allegiance to the natural,specefically,the animal world,the female children encode and enact their resistance.But the effectiveness of this resistance is questionable. Carrington's short stories thus document two things :the desire of the young female to escape from social strictures and the paternal law,and the inability of the protagonist to achieve this unequivocally and effectively. One might argue that the latter is a function of how the protagonist seeks to bring about liberation. Exchanging one father figure ,for example,does not facilitate the change in the status of the child as a child.Similarly,the allegiance to and fusion with animal figures do not alter the sense of otherness which is meant to alleviate Carrington's characters. By their very construction,these characters are forever being pulled back into a world of conflincting claims and demands on the self,made both by that self and by others.As a result they remain in a state of transition.

According to Carrington, animals symbolize the instinctual life with the forces of nature. The Hyena, cited above in her story *The Debutante*, represents the productive world of the night and the horse turns out to be an image of rebirth into the light of day and the world beyond the looking glass . This symbolic link between the unconscious and the natural world subtitutes the male surrealists' reliance on the image of woman as a link between man and the marvelous. Therefore Carrington utilizes animal characters to challenge patriachal principles within both the Surrealist movement and in society as an entirety. By means of their union with the animal world, characters obtain a more stable identity outside the conventional dual opposition between men and women . Animal characters serve as figures in a metalanguage through which Carrington communicates her aversion for social convention and paternal control.

Therefore this Magister dissertation is divided into three inter-related chapters.The first chapter entitled Inter/Cultural Encounters from Lancashire to Mexico reveals the cultural background of the artist Leonora Carrington and the influence it has on her artwork. As to the second chapter denominated Feminists' Approach to Surrealism depicts the artistic universe of the artist which is the Surrealist

movement with Andrè Breton. Surrealists involved in the movement regarded women to be useful as muses but not seen as artists in their own right. Therefore this chapter demonstrates that women surrealists helped in developing the Surrealist movement which at that time revealed unexplored directions. The third chapter named Becoming as Being in Literature and Art analyses the work of Leonora Carrington. In *The Oval Lady* collection of short stories. The conclusion opens new paths of research linked to the main themes of this Magister dissertation.

Thus Carrington's life was an expedition of inspiration and influences from the Celtic upper class to the Mayan traditions of Mexico. Thus chapter one provides an analysis of Carrington's blend of cultural influences.

CHAPTER ONE

Inter/Cultural Encounters from Lancashire to Mexico

CHAPTER ONE : INTER/CULTURAL ENCOUTERS FROM LANCASHIRE TO MEXICO

1.1 Introduction

The artist Leonora Carrington ran off her life in rustic Lancashire at the age of 18 to turn out to be a crucial character of the Surrealism movement. But how did a girl from Chorley, whose Northern English sources remained in her work, finishes up as one of Mexico's public treasures? Born in 1917,Carrington had a quiet family life as the daughter of a rich textile manufacturer before turning her back on both her family and their wealth to study art in London . She shifted to Paris and Spain, before ultimately settling in Mexico City in the early 1940s, where she died in 2011regarded a "national treasure" in the country where she made her home.

An exposition of her work at Tate Liverpool not only reveals the inspiration her adopted country had on her paintings, but moreover explores the role her Lancastrian background participated in her work. Professor Roger Shannon, from Edge Hill University,helped put together the exhibition and states her childhood had an important influence on her work in several ways.

> *The Lancashire environment of strange legends and witchcraft – such as the Pendle Witches - fed into her creativity, and is evident in the repertoire of female imagery she lived - Crookhey Hall - is depicted numerous times in her paintings, and its gloomy dark gothic interiors left their mark on her imagination and on her memories of childhood. "And from her Irish nanny and her Irish born mother, the young Leonora was introduced to tales and folklore resonating with Celtic mythologies; the mental pictures she took from such storytelling turned later into sketches and paintings"*
>
> (http://www.bbc.com/news/uk-england-lancashire-31667885).

The display's assistant curator Lauren Barnes concurs that Lancashire had an "impact" on the artist, but adds it was not a ‘‘positive’’ one. In one sense, it provided the stifling, traditional setting that compelled her to rebel and travel to London and on to Paris, marking a break from her past. ‘‘Depictions of the English countryside and

its traditions, clearly inspired by her childhood, materialise in her work often connoting rigidity and structure. " (Ibid)

Carrington's interest in animal imagery ,myth and occult symbolism deepened after she moved to Mexico and entered into a creative partnership with the Spanish artist Remedios Varo.She studied alchemy ,the Kabbalah **(***Kabbalah* is a religion which teaches universal principles that apply to all peoples of all faiths and all *religions*, regardless of ethnicity or where you come from.) and the mytho historical writings Popol Vuh from what is now Guatemala (http:www.nytimes.com/).

In this sense I find that it is necessary to analyse in chapter one Carrington's native culture which is the English one,that visibly appears in her art, in addition to a study of Irish tales and folklore, besides the Mexican culture where she spent most of her life time.

1.2 English culture

A significant aspect of Carrington's childhood is her father. Her father was English and a prosperous textile industrialist and ran a strict Catholic household outside of London, where she was later presented as a debutante. She was expelled several times from English conservative schools and had a habit of writing backward in the mirror. In her book *Women Artists and Surrealism*, Whitney Chadwick tells a story from a family friend of Carrington's that at age fourteen, introduced to the local priest, she scandalized the group by pulling up her dress (wearing nothing underneath) and demanding, " Well, what do you think of that? (Chadwick,1998 :67)".Thus the English culture plays a notable role in Carrington's writings and paintings in several ways.

Englishness is greatly regionalized. The most important regional division is between the South and the North. The South, mainly represented by the regions of the Southeast, Southwest, East Anglia, and the Midlands, now holds the economically most active sectors of the country, compromising the City (the principal financial center of the United Kingdom) and the seat of the national government, both in

London. The North, the cradle of industrialization and the site of traditional smokestack industries, contains Yorkshire, Lancashire, Northumberland, Cumbria, Durham, Merseyside, and Cheshire. Particularly in the last decades of the twentieth century, the north has faced deindustrialization, serious economic hardship, and cultural balkanization. England is also a civilization of many smaller regionalisms, still centered on the old governmental unit of the county and the local villages and towns. Local products, such as ale, and regional rituals and art forms, such as Morris dancing and folk music, many of which date back to the preindustrial era, allow people to shape their attachments to their communities and the nation. Merged with the north–south divide and regionalism are notions of working class, middle class, and upper class as well as rich versus poor.

England's position as a destination for migration also has impacted conceptions of Englishness. In the past, the most important immigrant group has been the Irish, who arrived in two major waves in the modern era: 1847 and 1848 after the potato famine, and during and after World War II (http://www.everyculture.com/). Scots were there in England by the 1700s and set/inhabited in England in large numbers during the nineteenth and twentieth centuries, often for economic aims. Welsh in-migration came to prominence when deindustrialization started in Wales in the 1920s. This immigration has carried the so-called Celtic fringe into English culture in a host of ways(Ibid). There has also been the impact of Jewish, Flemish, Dutch, French Huguenot, German, Italian, Polish, Turkish, Cypriot, and Chinese cultures since the twelfth century (Ibid). The defeat of Britain's colonies has brought Afro-Caribbeans, Bangladeshis, Pakistanis, Indians, and migrants from northwestern and eastern Africa in significant numbers. Judgments of whether England's newcomers feel themselves to be "English" vary by group and even by individual,depending on the extent of their integration into the host society.

The first language ever since the sixteenth century has been some variety of English. English, however, is a fusion of languages brought to the British Isles by invasions that started before written history. The Celts made Gaelic the leading language until the Romans attacked in 55 and 54 B.C.E. , and brought in Latin and

Greek, but it was the invasion of England by Germanic tribes in the fifth century (Angles, Saxons, and Jutes) that laid the basis for English. The influx of Christianity in 597 permitted English to interrelate with Latin as well as with Greek, Hebrew, and languages as distant as Chinese. Viking attacks a few centuries later brought Scandinavian languages to the British Isles, as the Norman invasion in 1066 brought in French. Step by step, all levels of society embraced English, which had largely replaced Latin and French in the second half of the fifteenth century.

The kingdom, Parliament, and the British constitution are essential emblems with both physical and ritual manifestations. The monarchy expresses itself physically through the palaces and other residences of the royal family. Ritually, the monarchy permeates national life. From the social functions of the elite, which many people follow in the popular press, to the promotion of public causes, to royal weddings, the monarchy's representatives lend an almost sacral quality to public life.

Images that describe England's history have turned out to be a very significant element in how people root themselves in a society that is more and more mobile and in which the past has become a commodity. Admirations of village and town life from past days are common in the speeches of politicians. Other idealizations of the past are equally popular, from the preserved industrial landscapes of the Midlands and the north, to nature walks that refer to the ancient peoples who inhabited the area long before the English arrived, to the appearance of the green "English" countryside.

In recent years, popular culture has offered ways for England's immigrants to claim Englishness publicly (Ibid). More integrated national sports, especially soccer, and sports heroes represent the new ethnic landscape and gives symbols the young and the poor can claim. Likewise movies, pop music, and plays have provided less powerful groups ways of claiming Englishness. Popular festivals such as the Notting Hill Carnival, which is Europe's largest celebration of Black identity, are also part of the mix. The New Commonwealth population also has produced widely read literary works,as Monica Ali ,Meera Syal or Salman Rushdie.

1.2.1 Social Stratification

Class is the first way in which people approach social stratification. The upper class (the landed gentry, the titled nobility, and members of the royal family) has approximately the same social status it has had since the nineteenth century, when the middle classes began to compete successfully with the landed interests for influence(Ibid).Yet, the upper class lost official political power in the twentieth century because the labour party came into power toward a labour government whose motto is ‘‘ equality and justice for all’’.

1.2.2 Classes and Castes

The most important change in England's social identity structure has been the withdrawal number of workers in manufacturing and the increasing number of people who work in service industries. White-collar and other service workers have replaced blue-collar workers as England's economic backbone.As a result, the middle class has increased in size and wealth, and home ownership has increased, while union membership has weakened dramatically, along with the size of the traditional industrial working class.

Nearly all employees expect unemployment at some point in their professions,particularly the unskilled and uneducated. In 1983, only 5 percent of non-manual workers were jobless. On the contrary,expert manual workers experienced 12 percent and semi-skilled and unskilled manual workers 23 percent unemployment, and manual workers combined accounted for 84 percent of the unemployed(Ibid).

England is turning out to be a society of the integrated and the disqualified. There has been a sharp augmentation in continuing unemployment. The kind of work in a fluid economy does not support long-term employment for low-skilled and moderately skilled workers, and this is reflected in the rise in part-time (24.7 percent of the 1999 workforce)(Ibid), and multiple-job workers. Homelessness has become a fact of English life, with 102,410 families in England accepted as homeless in 1997 alone.

The wealthiest class has boosted its part of the national profits and national benefits. In 1995, the richest 10 percent of the population owned half the assets controlled by households. In 1997 the profits of the top 20 percent of households was four times that of the bottom 20 percent. Meanwhile, those earning less than half of the median doubled between 1979 and 1998, reaching 10 percent(Ibid).

Ethnic minorities have not managed well in the new economic environment. For all minority men, unemployment was 17 percent in the period 1986–1988, for example, compared with 10 percent for whites. Ten years on, in the period 1997–1998, unemployment rates of Pakistanis, Bangladeshis, and blacks were more than three times those for whites. « ‘Indians, on the other hand, have faired better, currently occupying a central position in the middle class as entrepreneurs and in the professions, enjoying chances of employment more comparable to whites’’(Ibid).

1.2.3 Gender Roles and Statuses

Gender roles give homemaking, other family activities, and most unpaid work to women. A man's sense of self is defined mainly in terms of the paid work he can obtain. The effect of these constructions of gender is now much different than before, but is still felt in English society.

1.2.4 The Relative Status of Women and Men

Even if there is no equal rights adjustment, in recent decades there has been a more visible commitment to equality of opportunity for men and women through organizations such as the Equal Opportunity Commission and laws such as the Abortion Act of 1967 and the 1969 Divorce Act. The rate of women's (especially married women's) involvement in the workforce rised in the late twentieth century, as did the nature of that participation. In 1971, only 57 percent of women of working age were economically active, but in 1998 that figure was 72 percent, whereas men's participation decreased from 91 percent to 84 percent. Despite their importance in the workforce, women earn only 80 percent of what men do. Women have been confined to lower-status work, are more likely to work part-time, and are under-represented in elite jobs. However, some women have obtained high-status, formerly male-dominated

work, and the status of female-dominated work has risen.Women's increasing participation in political life and their progress in religious roles in society,the rise of women members of parlement in the 1990s and the Church of England's agreement to ordain women priests in 1994,may be an indication of this.

Women have most likely made the least progress in the social field. They were the victims in 70 percent of cases of domestic violence in 1998(Ibid), and women still perform most unpaid work, such as running households and raising children. Gender roles among particular subgroups, however, diverge from this picture. Some Muslim and Jewish women are more involved in the domestic sphere, and Afro-Caribbean community women are more likely to be employed and have a higher status than Afro-Caribbean men (Ibid).

1.2.5 Marriage, Family, and Kinship

Amid a lot of members of the South Asian and Jewish communities, arranged marriages as a means of strengthening family unions are the norm. Most citizens, however, choose freely whom to marry, often choosing to live together with the partner before marriage. Social position, social aspirations, and informal social control drive the choice of a marriage partner. Therefore, marriages across class lines are not common, especially among unskilled workers and the professional and managerial classes. Marriages across ethnic lines also are not widespread. As a reason for marriage, economic security is prominent, but so is the desire for sexual and social companionship. In 1997, about half the population over age sixteen was married. While marriage between a man and a woman remains the primary model for long-term relationships, it is not the only one(Ibid). Same-sex unions and so-called blended families are increasingly common, and experimentation with forms of quasi-polygamy has taken place.

1.2.6 Domestic Unit

The essential domestic corps is a household headed by a conjugal couple—a model that accounted for 59 percent of the families in 1998.Near 73 percent of inhabitants live in a family headed by a couple (though not necessarily a married

couple). It is rare for couples to live with the family of either partner. Current gender roles state that men are the first breadwinners and women are responsible for household management. Who in reality manages the family on a daily basis,though, varies by household. Solitary-parent, usually female-headed households are on the rise, accounting for 9 percent of all households in 1998. The complete family is a noticeable and significant social institution in the South Asian, Asian, Afro-Caribbean, and Jewish communities and still plays a role in the majority population. People living alone represented 28 percent of households in 1998 (Ibid).

1.2.7 Inheritance

Kids do not often rely on inherited riches to become independent and usually inherit movable property rather than real property. When real estate is, it often consists of a home and the attached land, not an agricultural land. The majority of people stick to the principle of equal division of inherited wealth among children, with some favoritism toward biological offspring in unified families.

1.2.8 Kin Groups

Folks imagine themselves as part of a set of unified families, the size of which varies with marital status and family traditions. Most people include three to four generations of people in their family group. Those who are married count the same number of generations of the spouse's family as part of their family. Kin groups do not have important status in society formally or informally. Notions of kinship involve a network of people who enter into kin relationships. The individual is not included by the family structure.

1.2.9 Infant Care

High-quality mothering needs inspiring a child through amusements and other activities. Many other features of infant care are class-specific. For instance, middle-class mothers are likely to breast feed babies and wean them early, while working-class mothers tend to use bottle feeding and wean infants later. Middle-class infants are more likely to sleep in a separate room in a crib than are their working-class peers. Working-class infants also are more likely to receive physical chastisement for crying.

Working-class fathers are not likely to participate in the upbringing of infant children because of the difficulty of obtaining time off.

1.2.10 Child Rearing and Education

A good infant is frequently termed well adjusted, as opposed to children who are shy, withdrawn, overly aggressive, or hyperactive. Typically, people observe children's behavior as the result of contacts with those close to them, with the parents being the first influence. Some infants are regarded as having health problems that affect behavior, needing medical intervention. There are two main important areas of emphasis in child education practices and beliefs. First, adults, chiefly parents, have to show children and young adults how to act by putting boundaries to what they can and cannot do, teaching them how to solve conflicts and deal with others, and modeling good behavior.

Second, adults could motivate children to learn and be curious and creative to promote the growth of their mental capacities. Children are supposed to be well behaved but capable of interacting with their peers without shyness and would be curious and inquisitive as learners. Models for learning, teaching, and parenting involve intense interaction between teacher and learner and parent and child. Major secular initiation ceremonies for children and young adults revolve around the educational process and clubs.

School graduation ceremonies are a primary rite of passage for most children and young adults. Hazing is used to initiate junior members of clubs, schools, and street gangs. There are three levels of schooling below the university level: preschool, primary school, and secondary school. Depending on the kinds of knowledge tested at the secondary levels, schools emphasize practical knowledge and problem solving as much as the mastery of a body of knowledge(Ibid).

1.2.11 Higher Education

Authority strategy since the late 1950s has been focusing on enlarging the chances for students to benefit from postsecondary education to create a more skilled

workforce and increase social mobility. In the 1990s, more than 30 percent of all eighteen-year-olds were attending a university (up from under 5 percent in 1960), although the current establishment of student fees may cause some to stop their education.

1.2.12 Etiquette

Manners are altering, but norms for correct behavior articulated by the elite and the middle class are still a significant normative force. Salutations differ by the class or social status of the person with whom one is dealing. Those with titles of aristocracy, honorific titles, academic titles, and other professional titles like better to be talked to by those titles,however prefer people to avoid calling too much attention to a person's position,except asked to do so, one does not call people by their nicknames. Postural norms are similar to those in other Western cultures; people lean forward to show interest and cross their legs when relaxed, and smiles and nods encourage conversation. The English prefer less physical expression and physical contact than do many other societies: handshakes should not be too firm, social kissing is minimal, loud talking and backslapping are considered inappropriate, staring is impolite, and not waiting one's turn in line is a serious social blunder .

In chatting the English are famous for irony both in humor and in other forms of expression. On social occasions,polite conversation on neutral topics is appropriate and modest gifts are given. People give in return in paying for foodstuff and drink in social exchanges, by ordering drinks by rounds, for example. In bars, correct manner includes not gesturing for service. In restaurants it is important to keep one's palms toward the waiter, and tips are in the range of 10 to 15 percent. Average table etiquettes include holding the fork in the left hand and the knife in the right hand, tipping one's soup bowl away when finishing, and not leaning one's elbows on the table.

1.2.13 Religious conviction

In 1998, about 10 percent of the inhabitants declared to be nonbelievers, while 20 percent said they believed in God. In 1991, about 25 percent of population declared to

believe in astrology and good luck charms, and 42 percent believed in fortune-telling and faith healing. The major religious traditions are Christianity, Islam, Hinduism, Sikhism, Judaism, and Buddhism. In recent decades, so-called pagan or cult religions have included Wicca, Shamanism, Heathenism, Druidry, Goddess Religion, the Unification Church, and Transcendental Meditation (Ibid).

Christian leaders get force and influence from their control and dispensation of sacraments. Jewish rabbis and Islamic imams get their authority from their mastery of a specific set of religious legal texts and the application of those texts to everyday life. Hinduism depends on a wide diversity of texts, and traditionally its primary leaders derive authority from their caste position as well as from their adherence to specific ascetic rules regulated by the Vedas and, especially in the case of gurus, their perceived connection to the divine.

Sikhism is a monotheistic religion with a single set of texts , and ideally Sikhs relate themselves with a guru who helps believers achieve spirituality. In the most popular form of Buddhism (Mahayana), monks and teachers hold spiritual authority by virtue of their ascetic way of life and mastery of certain texts. In the diverse forms of Buddhism, monks and teachers hold spiritual authority by virtue of their ascetic way of life, their mastery of certain texts, and their leadership of worship ceremonies. Modern paganism often envisions its priests as deriving their power through a unique connection to the hidden forces in nature. Leaders of other movements rely on charisma or the attractiveness of the skills they teach.

Christians commemorate a yearly series of rituals that vary by denomination. Most celebrate Christmas and Easter and attend services in a church on Sunday. Judaism has particular days of celebration, such as Passover, and weekly services on Saturdays in a synagogue. Islam has special celebrations (the month of Ramadan) and weekly attendance at worship services in a mosque on Fridays. In Hinduism worship is a daily activity, often taking place at the household shrine but also at the local temple. There are festivals and feasts to honor individual deities (Ram Navami) and particular occasions in the year (e.g. Divali); some are yearly, others weekly and fortnightly. For

Sikhs, regular worship at the temple is important, but there are no days that are particularly holy; Sikhs worship on Sunday. For Buddhists, worship is done both at home and at religious centers and occurs on a weekly basis; the birth of the Buddha is an important occasion that is celebrated. Alternative religions vary in where they worship, how often, and on what days.

In the early 1990s, approximately 25 percent of the inhabitants believed in life after death, even if there is a wide variety of practices around death. For a majority of the population, beliefs about the afterlife are built on typical Victorian ideas that are reinforced on television and in film: a place where life is better and those who have lived a good life are rewarded. For most population, interments have become much cleaner, with the deceased carefully prepared and cleaned before entombment. Burial ground are kept untouched and immaculate. Others, yet, think that the deceased are very much among the living in photographs, videos, and other visual moments. The population used to recall the deseased in a yearly cycle of religious days, but with the geographic spread of families, family occasions have become the occasions to remember them. There are associations that promote awareness of how to die, from living wills to hospice care to palliative measures and euthanasia.

1.2.14 Support for Art

Additionally to artists' wages, encouragements for the arts comes from the government. Mainly by way of the Arts Council and business and private philanthropic sources (Ibid).

1.2. 15 Literature

The amplification of an expressly English literature started in the medieval period with Geoffrey Chaucer and went on into the Renaissance and then into the Restoration with William Shakespeare (1564-1616), John Milton (1608-1674), and John Dryden (1608 - 1674). All through those eras, drama and poetry were the most important literary forms, with well-liked literature shading into song, cartoons, and storytelling.

The eighteenth century is noteworthy for the appearance of new literary forms such as the novel, the true crime tale, light opera, magazines, and new oral traditions associated with England's port districts. Regionalized music and storytelling from this period still offer the foundation for much currently performed folk music in England.

The nineteenth century is the era of the Romantics and the Victorians. Artists in mutually movements were social realists, with the Romantics recognized for recovering older forms as the novel of Jane Austen (1775-1817) Sense and Sensibility (1995) and the Victorians famous for highly elaborate language as the novel Posthumous Papers of the Pickwick club (1836-1837) by Charles Dickens . Popular literature provided the penny dreadful and an abundance of magazines that printed novels and other literary work consecutively.

In the twentieth century, writers born in England shared the stage with Commonwealth writers such as Derek Walcott (1930- 2016), V.S. Naipaul (1932-2016), and Nadine Gordimer (1923-2014) and with other non-English writers such as James Joyce (1882-1941), Dylan Thomas (1914-1953), and Alice Walker (1944-2016). The twentieth century also witnessed the persistence of the prodigy of Anglicized émigré writers such as T. S. Eliot (1888-1965). Edwardians such as E. M. Forster (1879-1970) and moderns such as D. H. Lawrence (1885-1930) and Virginia Woolf (1882-1941) dominated the period 1900–1950. Edwardians extended Victorian approaches, and moderns worked in older forms such as the novel and aided develop the short story.

Ever since World War II, attempts of writers to widen the bounds of genres long-drawn-out. Poetry is now presented in the form of hip-hop music or at poetry slams, whereas written poetry might be entrenched in jazz and has lost importance. Drama has prospered, in the same way as have filmed versions of classic and contemporary works. Novels concentrate on the everyday and the autobiographical, an indication in part of women's influence on literature.

1.2.16 Graphic Arts

Nearly all the teaching of graphic artists is offered by universities and art colleges. Art has been included into the school syllabus as part of the nation's educational policy, and all English students get some preparation in and exposure to the graphic arts. In 1997 and 1998, 22 percent of the inhabitants over age 15 went to see a gallery, museum, or other major collection, a number that has revealed little change since the late 1980s. Whether museums are equal in terms of affordability and relevance, however, is arguable. The National Disability Arts Forum and similar organizations are financed by the Arts Council of England and improve access to the arts and training in the arts for the disabled population; the Arts Council promotes cultural diversity as well.

1.2.17 Performance Arts

The Royal Shakespeare Company and musical productions in London's West End are well attended.Musical productions vary from orchestras such as the London Philharmonic to jazz, rock, and folk music. Dance forms extend from classical ballet to free-form club dancing. Ticket costs restrict attendance at elite forms of performance art, although statistics demonstrate that in the last decade their audience has reduced in volume.

Within this cultural background and born in an upper class reactionary Lancashire family in 1917, she soon discovered the restrictive and mentally stifling penalties that go with the privileges of bourgeois existence. Carrington had been a debutante in London ,her coming –out season was crowned with a ball at the Ritz ,and she was presented to George V at Buckingham Palace. She first studied at Mrs Penrose's Academy of Art in Florence and then at Amèdè Ozenfant's school in London(Chadwick, 1985 :22).

1.3 Irish Storytelling

For the reason that folks take pleasure in hearing stories there have always been storytellers. ''This is true of all races and periods of history. Story-telling was a favourite art and amusement among the Gaelic-speaking people of Ireland and

Scotland and much of their repertoire went back to pre-Christian sources'' (www.bc.co.uk/ni/schools/storyteller).In ancient times, there were ''specialized storytellers, separated into well-defined ranks - ollaimh (professors), filí (poets), baird (bards), seanchaithe (historians, storytellers)'' (www.bbc.co.uk/ni/schools/storyteller),whose task was to know by heart the tales, poems and history appropriate to their position, which were narated for the distraction and praise of the leaders and princes. These studied lessons were compensated by their patrons, however the failure of the Gaelic order after the battle of Kinsale in 1601-2, and Culloden in Scotland (1746)**,** wiped out the aristocratic classes who maintained the poets, and reduced the role of the historian .

Storytelling was, certainly, one of the major kinds of entertainment among the common people also, and the well-liked Irish tradition developed through the remnants of the learned classes returning to the folk. Deprived of the opportunity of improving their status in society, and denied the means to advertise and move forwards their art, ordinary Irish possessed high esteem for the storyteller who sacred and cultivated story and song as their principal means of artistic expression.

This development of the quality of oral expression was essential in the Irish-speaking tradition. Much of the particular nature of the English spoken in Ireland is owed to this linguistic inheritance.Yet, a lot also vanished in the transition from Irish to English; many tales have been recorded only in Irish, for the most part thanks to the efforts of the Irish Folklore Commission, now in the department of Irish Folklore in University College, Dublin The Ultimate (Encyclopedia Of Mythology by Arthur Cotterrel and Rachel Storm). Several data has been interpreted into English, and there is, of course, a remarkable quantity of lore collected in English.

To this remarkable effort of preservation Irish owe their entire knowledge of celtic mythology.For except in Wales ,where a small group of stories was recorded,nothing was ever committed to writing.The Celts always distrusted script and

preferred to rely on speech and properly trained memories. In Ireland the poet was held in particular esteem.Possibly because there was a clear distinction between druid and poet in pre-Christian times.The newly-founded monasteries could therefore undertake the work of recording the ancient texts without any fear of paganism.It seems that poets went on reciting the sagas long after St Patrick converted the Irish and cleared the country of snakes,because these tales were seen as entertainment.

Irish folklore insists, however, that they kept something of their Irish magic,since the Devil could never enter a house where the exploits of the heroes were being sung. The word' folktale' is employed to explain the different types of narrative stories that have been communicated orally from one person or generation to another. The principal kinds of folktales are Myths and Legends. These expressions, as well as terms such as Fairytales, Romantic Tales etc. are often exchanged in popular tradition, even if researchers have made definitions and distinctions.

Occasionally stories may have originated in manuscripts or in print, but then entered the oral tradition and gained new life in this form. Every tale has themes or ideas which may differ from one storyteller or region to another, yet the spirit of the tale stays stable. Lots of tales have extended across the world and are described as international folktales, while other tales are only to be found within the area of their origin, for example hero tales such as those of Cú Chulainn and the Red Branch or Fionn Mac Cumhaill and the Fianna. And even here, we often find international echoes in the elements which comprise the tale. The majority of Storyteller stories might best be described as supernatural legends.

An early categorization of the kinds of Irish tales is found in the Book of Leinster, from the 12th century. It has a list of 187 tales separated, according to subject, into Battles, Voyages, Tragedies, Military Expeditions, Cattle-Raids, Courtships, Pursuits, Adventures, Visions, etc. After that, in the early 19th century, modern science and scholarship, inspired by the Romantic movement, focused its

concetration on the folktale, with the Brothers Grimm showing the way.In Ireland, the first important collector was T. Crofton Croker, who published Researches in the South of Ireland in 1824 and two series of Fairy Legends in 1825 and 1826.

William Carleton (1794-1869) from County Tyrone, who wrote Traits and Stories of the Irish Peasantry (1842), was variously described by W.B. Yeats (1865-1939) as a novelist, a storyteller and a historian. Yeats, Lady Gregory (1852-1932) and J.M. Synge (1871-1909), names associated with the Irish Literary Revival, were all charmed by the folklore of Ireland and made a new literature out of the oral heritage. One of the obstacles met by all the writers in English was how to interpret the syntax and imagery of the Irish language into adequate written English and replicate the normal speech of the people in a ‘‘natural’’ or ‘‘ coherent’’ manner.

Douglas Hyde (1860-1949) , a priest’s son from Roscommon, understood Irish well and gathered the songs and tales for posterity, conserving them as precisely as he could in Irish and providing English translations that were faithful, rather than literary. The establishement of the Gaelic League in 1893 offered the chance and eagerness to learn and develop the Irish language, and the stories of the Gaeltacht, the Irish-speaking districts, were meticulously saved. Shortly following the foundation of the Irish Free State, the Folklore of Ireland Society was set up and a one-time assistant to Hyde, a County Antrim man called Séamas Delargy, became the editor of its journal Béaloideas. In 1935, the Irish Folklore Commission was established with Delargy as director and full-time folklore collectors were appointed (www.bbc.co.uk/ni/schools/storyteller). One of these, Michael Junior ‘‘Murphy, was appointed the Commission’s collector for Ulster east of Donegal. Murphy has described his experiences as a collector in Tyrone Folk Quest and in 1975 published Now You’re Talking, a fine collection of Northern stories’’ (Ibid).The global folktale was categorized by Antti Aarne, a Finn, in 1910. She and an American called Stith Thompson released an expanded version in English in 1929 : The Types of the Folktale and this was included to and re-issued in 1961.

An Irish catalogue based on this Aarne- Thompson catalogue was brought about by Sean Súilleabháin and Christiansen in 1963. This catalogue contained 43,000 versions of some 700 international tale-Types (Ibid). Therefore, for instance, over 650 versions have been reported from Ireland of Type 300, where the hero kills giants and monsters to win the hand of a maiden. Since then, many more types and versions have been added.The Aarne-Thompson classification of international tales falls into five main categories:

1.Animal Tales

2.Ordinary Folktales

3. Jokes and Anecdotes

4. Formula Tales

5.Unclassified Tales

The 'Storyteller' can be put within the second category, Ordinary Folktales, furthermore most can be more classified as supernatural legends. The term 'legend' '' comes from the Latin legenda, things to be read''(Ibid), and initially indicated extracts or events in the lives of the saints which were read loudly in monasteries for the teaching of the audience. The tale was set in the recent or historical past, included real folks, and was believed to be true by narrator and audience. There were past legends, connected with significant events; personal legends, dealing with real people; local legends, closely associated with a particular place and how it got its name or what happened there; religious legends, dealing with the life of Christ or the saints.

1.3.1 Myths and Legends

In the years when printed books, magazines and newspapers were rare or altogether unobtainable and when neither radio nor television had as yet been invented, the people of Ireland, like those in other lands, had to provide their own entertainment. Conversation, music, singing, dancing and sports formed part of this widespread pattern, but, especially in areas where the Irish language was still spoken,

storytelling was extremely popular. The good storyteller, who had a large repertoire stored in his memory, seated by his own fireside, in an honoured place in the house of a neighbour or at a wake, was assured of an attentive audience on winter nights. Nor was it only adults who wished to hear tales.

> *My father described to me how himself and other children of eight years of age would spend hours, night after night, listening to an old woman storyteller in South Kerry; and an old man in the same area told me that, as a youth,he and his companions used to do all the household chores for an elderly neighbour each winter evening in order that he might be free to spend the night telling them long folktales*
>
> (Súilleabháin, 1973 :10).

The main venue for storytelling was the fireside during the long winter nights.Fiannaíocht saló (Storytelling in the daytime) was said to be unlucky, yet men have described how they learned their tales while hay-making or digging potatoes. Stories were told also by fishmen at sea at night, as they waited for the time to draw in their nets. In crowded wake-houses, tales were told to attentive groups in quiet corners.‘‘Lodging houses were great centres for storytelling.Travelling seasonal labourers (spailpíní) also helped to spread folktales from one area to another’’ (Súilleabháin, 1973:11).

Relatively few of the impressive hero tales, which had been told in Irish, passed over into English when that language came into common use. This resulted in the loss of their runs and colourful language in the new medium. ‘‘Some ordinary folktales did pass through the language mesh, however, but these were but faint echoes of the former glories of Irish storytelling’’ (Súilleabháin, 1973:12).

From the view-point of the folklorist, Ireland has a strategic geographical position as an island off the west coast of Europe. Much of its lore, at least as far as custom and belief are concerned, derives from that of the Celtic-speaking peoples who once lived in the western lands of that continent. ‘‘In addition, traces of certain facets

of European lore, which have disappeared on the mainland, can still be found in Ireland''**(** Súilleabháin, 1973: 11-12).

'Legends' differ in both nature and origin from folktales.Folk belief and custom, on which legends are based, reflect the inner mind and behaviour of peoples more closely than do folktales, and they offer a fairly sure key to the ways of thought of our ancestors. ''The event described in a legend was regarded as an actual happening, so far as the folk - be they rural or townsfolk – were concerned''(Sullivan, 1990 :11-12).

It might have been an unusual happening which, because of its nature, attracted popular attention and was credible and worthy of being kept alive. In addition to this, a legend was normally local; the places, persons, events and dates mentioned in the story were usually known to both the narrator and the audience. While some legends have wandered far afield, in most cases they are more likely to be associated with some local place or person, if the conditions are suitable. A legend may range from a dimly-remembered event to a detailed account of some more recent unusual experience, often associated with beings from the otherworld - ghosts, fairies, spirits, mermaids and such. ''At a time when our forefathers believed in the existence of an invisible world close-by, whose inhabitants could, and did, intrude into human affairs for good or ill, the scene was set for innumerable legends which described the contacts'' (Ibid).

Poets and storytellers in homespun, humble carriers of an ancient culture, preserved until a century ago an oral tradition (seanchas) (Ibid)and an oral literature poets and storytellers in homespun, humble carriers of an ancient culture, preserved until a century ago an oral tradition (seanchas) and an oral literature unrivalled in western Europe. Kuno Meyer, in a memorable phrase, has called the written literature of medieval Ireland the earliest voice from the dawn of West European civilization(Ibid).

Éamonn Búrc, another story-teller of this parish (Carna, Connemara), gave this collector 158 tales. Some of these tales were very long; one of them runs to 34,000 words, and is one of the finest folk-tales I have ever read in any language. ‘‘The story-teller died suddenly, 5 November 1942, leaving unrecorded at least as much as he had already given us (Folklore of Ireland Society). He was one of the most amazing story-tellers’’ (John Rh″s Lecture 1945).‘‘All printed texts of folktales are compromises between the written and the spoken word, between writers and storytellers’’(Glassie ,1997:11). Peggy Barrett like all experienced story-tellers, suited her tales, both in length and subject, ‘‘to the audience and the occasion’’(Croker ,2011:196). Attempts have been made from time to time during the present century to collect Irish folk-lore, but these attempts, though ‘‘interesting from a literary point of view, are not always successes from a scientific one’’ (Hyde ,1890:10). The domestic seanchas of today is the cell on which the living Irish culture is built, or the channel through which the past flows to inform the future. ‘‘It may deal with deep things in the house of the scholar; in the cottage it is satisfied with legendary tales’’(Blacam ,1975:349).The following quote extends the explanation :

> *Without further preamble or explanation he fell to reciting Ossianic lays. For half an hour I sat there while his firm voice went on. After a while he changed from poetry to prose....I listened spellbound, and as I listened, it came to me suddenly that here on the last inhabited piece of European land, looking out into the Atlantic horizon, I was hearing the oldest living tradition in the British Isles*
>
> (Flower ,1994 **:**105).

So far as the record goes, this matter in one form or another is older than the Anglo-Saxon Beowulf - an Old English epic poem- and yet it lives still on the lips of the peasantry, ‘‘a real and vivid experience, while except for a few painful scholars, Beowulf has long passed out of memory’’(Flower , 1994:105).‘‘The ancient traditions of the Celtic peoples, which on the Continent have been almost completely obliterated by successive invaders have, in Ireland, survived and been handed down as the particular inheritance of the nation’’(Jubainville, 2015:8).

With depopulation (Ibid), the most terrific which any country has ever experienced, on the one hand, and the spread of education, and the introduction of railroads, colleges, industrial and other educational schools, on the other - together with the rapid decay of the Irish vernacular, in which most of legends, romantic tales, ballads, and bardic annals, the vestiges of Pagan rites, and the relics of fairy charms were preserved. Can superstitious practice continue to exist? But these matters of popular ‘‘belief and folklore, these rites and legends, and superstitions, were after all, the poetry of the people, the bond that knit the peasant to the soil, and cheered and solaced many a cottier’s fireside’’(Wilde ,1852**:**10-11).

The writer has spent much time in listening to the innumerable legends, stories and traditions which are recited in the more remote parts of this parish. They mostly refer to nothing but the fabled deeds of Fin McCoul, Ossian and the many other giants and enchanters who made Glenariff and Lurigethan hill the scene of their exploits. They are inconsistent, contradictory and ‘‘absurd’’(Ibid).

Many of the lower orders in the Glens neither speak nor understand a word of English and most of their stories are recited in Irish; to these the people are very fond of listening. It is strange that there should be any traditions or manuscripts when the people are all of Scotch descent and did not settle in this country till the beginning of the 16th century (Ibid).

The people in the mountains are very superstitious and relate many marvellous and unbelievable stories of St. Patrick, as also about fairies, enchantments, ghosts. ‘‘The old women and men will tell these stories to any person as long as they will listen to them and to express any doubt as to their veracity is considered a sure indication of ignorance’’(Antrim, 1830s:113).

Carrington was born in Lancashire, England in 1917 to an Irish mother and an English father. She was related to the famous early 19th century writer, Maria

Edgeworth, known as the Jane Austen of Ireland for her output of novels and glorified for mysterious children's books. This heritage lived on through Carrington's mother and nanny who provided her with stories dense with leprechauns and giants, unicorns and almost human horses, legendary Gaelic kings, improbably rock-perched castelations and sweeping queens and white cranes, winged salmon mounted by princesses who were at the time sorceresses . Many of the characters in her paintings and writings take their names from the ancient Celtic Gods of Britain . It is unclear whether or not she ever visited Ireland but the magical aura of Irish fairy tales and Celtic legends underscores all her work. Carrington later read the Robert Graves *The White Goddess* shortly after its publication in 1948, and felt greatly influenced by calling it, "the greatest revelation'' of her life. The book was a mythic study of the ancient Celtic Goddess who reigned over poetic creation, confirmed Carrington's belief in the necessary and subversive nature of the female goddess.

1.4 Mexican culture

The primary phase in appreciating a culture is to identify its history .Because a nation's history mirrors its culture.

1.4.1 History

The Olmecs, Mexico's primary famous civilization, situated on the Gulf Coast near what is now Veracruz. Recognized for the giant head sculptures they sculted from native stone, the Olmecs had two major population centers: San Lorenzo, which prospered from about 1200 to 900 B.C., and La Venta in Tabasco, which continued ''until about 600 B.C.The three colors of Mexico's flag hold deep significance for the country and its citizens: green represents hope and victory, white stands for the purity of Mexican ideals and red brings to mind the blood shed by the nation's heroes'' (www.history.com/topics/mexico/history-of-mexico).

Before 300 B.C., villages centered on agriculture and hunting had rised all over the southern half of Mexico. Monte Albán, home to the Zapotec people, had an

approximate 10,000 citizens. Between 100 B.C. and 700 A.D., Teotihuacán, the biggest pre-Columbian town in the Americas, was built near present-day Mexico City. The society that constructed it is also called Teotihuacán, and the effect of this culture can be observed throughout the Veracruz and Mayan areas. At its top, with a sketchy 200,000 inhabitants, the civilization is believed to have contained a huge part of southern Mexico. The empire of Teotihuacán was removed from power in the 7th century, yet the stunning town subsists in our day(Ibid).

The Mayans, broadly regarded as pre-Columbian America's most inspired culture, flourished between just about 250 and 900 A.D. They developed a calendar and writing system and constructed town that served as hubs for the neighbouring farming cities. The ceremonial center of Mayan towns featured plazas surrounded by tall temple pyramids and lower buildings called "palaces." Religion had an essential position in Mayan life, and altars were carved with significant dates, histories and elaborate human and divine figures. The Mayan society failed near the beginning of the 10th century, probable by reason of overpopulation and the consequential harm to the environment balance (Ibid).

The Toltec society also affected Mexico's cultural history. Historians have found out that the Toltec population appeared in central Mexico near the 10th century and constructed the town of Tula, inhabited by an aproximate 30,000-40,000 people. Certain have hypothesized that the Toltecs made human sacrifices to satisfy the gods. One of their kings, Tezcatlipoca, is said to have ordered mass sacrifices of captured enemy warriors. ''Because many Toltec architectural and ritualistic influences can be found at the Mayan site of Chichén Itzá in northern Yucatán, many researchers believe that Toltec exiles fled to Yucatán and created a new version of Tula there''(Ibid).

The Aztecs, the ultimate of pre-Columbian Mexico's huge native civilizations, obtain importance in the central valley of Mexico around 1427 by associating with the Toltecs and Mayans. This triple union took control of smaller cultures to the east and west until the Aztec empire covered Mexico from the Pacific Ocean to the Gulf Coast.

At their top, the Aztecs ran five million people by means of a strongly-structured system of self-supporting groups called calpulli. Each group possessed its own leading assembly, schools, army, temple and land yet paid tax to the supreme leader of the empire. Inspired by previous Mexican cultures, the Aztecs carried out exceptional religious ceremonies including dances, processions and sacrifices. Spaniard Hernán Cortés came at Veracruz in 1519. Thinking that Cortés could be the serpent God Quetzalcoatl, the conquistador was called by Aztec King Moctezuma II to Tenochtitlán. This act proved to be ruinous since Cortés developed a lot of partners on his way to the town.

In May 1521, Cortez and his group assaulted and took control of the Aztecs.After that Cortés took possession of the region and called it Nueva España (New Spain). By 1574, a large part of the Aztec empire was dominated by Spain Moreover Spain had enslaved most of the indigenous population. Worse, the sicknesses carried into the society by the Spaniards ravaged the indigenous inhabitants of Nueva España, killing an estimated 24 million people between 1521 and 1605 (Ibid).The Catholic Church's power was felt in the area while missionaries started to get there in 1523. The missionaries constructed many monasteries and converted millions of people to Catholicism. Thoughout this turbulent period, settlers in Nueva España who had been born in Spain (peninsulares) fought with Spaniards who had been born in Mexico (criollos). Many criollos had become wealthy and desired the same political power, which now lived with the peninsulares (Ibid).

Worried regarding the Catholic Church's increasingly-growing influence, King Carlos III of Spain forced out the Jesuits from Nueva España in the late 1700s (Ibid). Napoleón Bonaparte's invasion of Spain in 1808 compromised the country's political and economic structure, which consecutively destabilized Spain's control on Nueva España. On September 16, 1810, Miguel Hidalgo y Costilla, a cleric from the city of Dolores, made a call to revolt. In reply, rebel head Vicente Guerreroand royalist general Agustín de Itúrbide joined forces to obtain Mexico's freedom from Spain in

1821. Jointly both drew up a Mexican constitution (Ibid). Nevertheless, in 1822, Itúrbide announced himself emperor of the nation. In 1823, Antonio López de Santa Anna defeated Itúrbide and drafted a new constitution that set up a federal Mexican republic set out of 19 states and four territories. From 1823 to 1836, Santa Anna operated as leader or president, squelching Texas' stand for independence in the battle of the Alamo during his last year in office (Ibid). He was afterwards beaten by American army during the Mexican-American War (1846-1848**)** and, by 1855,he had been expatriated.Following Mexico's invasion by the French in the mid-1800s, Porfírio Díaz served as president from 1876 to 1909.Regardless of leading in the industrial period and significantly developing the state's infrastructure, Díaz was a tyrant who best owed political favors on the very rich citizenry, largely snubbed the poor and governed cruelly by force (Ibid). The Mexican citizens, fed up with the unfair distribution of wealth and power, started the Mexican Revolution in 1910. The 10-year civil war was the result of at least 2 million martyrs. At last, in 1934, Lázaro Cárdenas was elected as president and refounded the ancient ejido system, which set up equally shared zones of farmland (Ibid). The system benefited both the citizens and the economy World War II further accelerated the countries's growth through the development of roads, the construction of factories and the establishment of irrigation systems.

1.4.2 Contemporary Mexico

Mexico's inhabitants has significantly boosted since World War II, however the distribution of wealth stays unfair. Because of insignificant legislative support, the needy are not in the main capable to enhance their socio-economic position. The country of Chiapas demonstrated the difficulties produced by financial imbalance. In 1994, the Zapatista National Liberation Army revolted to contest favouritism against Chiapas' deprived.

Even though their revolt was fruitless, the Zapatistas kept on fighting against unfair land possession and power distribution, with minor achievement. Additional complicating the already difficult social division is the increasingly-growing problem of drug trafficking, that has played a part in political and police corruption and helped widen the gap between the privileged and the deprived.

More recently, the construction of foreign-owned industrial unit and plants (*maquiladoras*) in some of Mexico's countryside regions has helped turn the inhabitants aside from Mexico City and reorder some of the country's wealth. The North American Free Trade Agreement of 1994 augmented Mexico's financial relations with the United States and Canada, but the Mexican economy stays weak. Notwithstanding its crisis, the Mexican economy, with its developing industrial base, rich natural resources and diversity of service industries, is still significant to Latin America.

At present, tourism is a main contributor to the Mexican economy. Visitors come to Mexico from all over the world to check out the country's cultural diversity, relax in the verdant tropical settings and take advantage of comparatively low prices. U.S. tourists represent the greater part of visitors to the country. Long-ago, visitors journayed mainly to Mexico City and the neighbouring colonial countries of the Mesa Central; unluckyly, the capital town's reputation has suffered because of social and environmental problems, particularly high levels of air pollution and crime. Visitors still go to the beaches of the world-famous resorts in Acapulco, Puerto Vallarta, Ixtapa-Zihuatanejo, Mazatlán, Cancún and Puerto Escondido (Ibid).

1.4.3People

People of Mexico greatly esteem their country, freedom and community. Their culture is an amalgam of influences handed down by innumerable civilizations.

Starting from the early Mesoamerican civilizations to the various inhabitants who reside there today, Mexico's people are full of pride of their heritage and their nation. Lots of countryside communities preserve strong loyalties to areas, frequently referred to as *patrias chicas* (small homelands). The great number of native languages and traditions in these areas, particularly in the south, of course bring about cultural differences. Nevertheless, *the indigenismo* (ancestral pride) movement of the 1930s participated greatly in uniting the nation and solidifying national pride among the diverse populations.

Family is among the most essential constituent in Mexican culture, both in private and public life. From childhood to adulthood, a person's status and opportunities are powerfully influenced by family bonds. A lot of families, in both rural and urban regions, are occupied by three or more generations by reason of the economic necessity of sharing one roof. Mexicans usually found solid ties to family members, as well as amily in–laws and friends of the family, who are generally considered as aunts and uncles (Ibid). The elderly, adults, teenagers and small children usually attend parties and dances together. Weddings are in general lavish family-oriented events as are the traditional quinceañera celebrations given in honor of a young woman's 15th birthday.

1.4.5Languages

Greater part of the Mexican inhabitants speaks Spanish, the official national language. Yet, an addidional 60 indigenous languages are still spoken in Mexico, including Maya in the Yucatán; Huastec in northern Veracruz; ''Nahuatl, Tarastec, Totonac, Otomí and Mazahua mainly in the Mesa Central region; Zapotec, Mixtec and Mazatec in Oaxaca; and Tzeltal and Tzotzil in Chiapas''(Ibid).

1.4.6Religion

Catholicism has grown to be the leadingt Mexican religion since first being brought in for the period of Spanish colonization in the 16th century. At present, more than 75 percent of Mexico's inhabitants is Catholic, with this Mexico becomes the second-largest Catholic country in the world after Brazil. Throughout the Mexican Revolution of 1917 and the government of President Plutarco Elías Calles (1924 – 1928), there was a strong anti–clerical movement. This opinion became less common in the between 1940 and 1960. Actually that epoch witnessed a growth in the building of new churches.The Basílica of Guadalupe, constructed between the 16th and 18th centuries to honor Mexico's patron saint, is situated in Mexico City. Every year, hundreds of thousands of citizens, a lot of of them peasants, go from near and far to worship at the holy places. Even though this is likely the most significant and much-loved religious place in Mexico, thousands of other churches, convents, pilgrimage sites and places of worship are all through the country.

Mexico's current inhabitant consists of Roman Catholics (76.5 percent), Protestants (6.3 percent), Pentecostals (1.4 percent), and Jehovah's Witnesses (1.1 percent). Another 14.7 percent are non-religious or are of other faiths) (www.theguardian.com/commentisfree/belief/2010/nov/02/mexican-celebrate-day-of-dead).

1.4.7 The Celebration of the Day of the Dead

As the Nobel prize-winning Mexican writer Octavio Paz explained in his seminal work Labyrinth of Solitude:

> The Mexican ... is familiar with death, jokes about it, caresses it, sleeps with it, celebrates it. True, there is as much fear in his attitude as in that of others, but at least death is not hidden away: he looks at it face to face, with impatience, disdain or irony "
>
> (Paz , 1985:57).

The festivity of the Day of the Dead , which is in fact a week of celebrations which starts on 28 October and end with a national holiday on 2 November , is an essential part of this embracement of death that is specific to Mexican national identity. Throughout this time, the common belief is that the departed has heavenly authorization to visit friends and family on earth and enjoy once again the pleasures of life. Thus in order to make it easy, Mexicans go to see the tombs of relatives and friends and decorate them with luminously colourful flowers and gifts of food – especially the sugary "bread of the dead" – spices, toys, candles, and drinks amongst other things. The time is specially a happy, ritualistically ornate celebration of life, rather than a sombre grief of its end (Ibid).

The birth of the Day of the Dead rested in the 16th-century of the Aztecs' belief in passing away as simply one part in the broad phase of existence, their ceremony venerations and gifts to the goddess Mictecacihuatl (Lady of the Dead) for departed children and adults, and the conquering Spaniards' wish to adapt these ceremonies within the Catholic festivities of All Saints' Day and All Souls' Day. While current ceremony of the Day of the Dead does involve masses and prayers to saints and the dead, it is directed by joyous ceremonies to a far larger extent that the traditional Catholic celebrations found in Western Europe (Ibid).

The anthropologist Claudio Lomnitz indicates, in many respects this playful familiarity and proximity to death, is all the more uncommon in current Mexican culture because so much of Euro-American 20th century idea has been about rejecting death , conserving the life of the citizen at all prices. The existence of this particularly Mexican attitude is born of three major themes in Mexican history.

Firstly is the Aztec legacy of the pre-Columbian notion of life and death as part of a broader cycle of existence, which combined with the Christian veneration of the departed on All Souls' Day into an entirely exclusive perception of death. Secondly, is the brutal and turbulent nature of Mexico's past; the violence of the Spanish occupation where the indigenous population of central Mexico was devastated over the course of the 16th century; the degrading defeat at the hands of its North American

neighbour; and the massacre of the Mexican revolt (1876). These disturbances made it impossible to disregard the ordinary reality of unusual death in Mexico. And thirdly, the appropriation of death by Mexican intellectuals post-revolution in the early 20th century meant direct confrontation with the mortality of life became deep-rooted in the national psyche. As the artist Diego Rivera said in 1920: "If you look around my studio, you will see Deaths everywhere, Deaths of every size and colour "(Ibid).

1.4.8 Passing away as a Step Forward

In fact Mexicans do not commemorate the Day of the Dead as a wish to receive death or to wish it upon their relatives or loved ones. Unlike other North American and Western peoples, they do not look for making it a taboo by disregarding its realities. They readily accept it as an additional transition on life's interminable road. These values are conveyed overtly in the annual Day of the Dead festivities as well as in particular outlets of Mexican art, such as the work of Posada and the skeleton figures it inspired. These explicit acknowledgements of awaiting death remind Mexicans that although all must pass beyond the boundaries of life, death is not the end, but a new beginning.

1.4.9 Literature

Mexican literature is worldwide famous and prolific, by way of stirring Mexican authors such as Carlos Fuentes (1928-2012), Juan Rulfo (1917-1986) and Octavio Paz (1914-1998), the nation's strong literary tradition is even now very much honoured nowadays . Earlier to colonization, Mexican books were in limited quantity. The indigenous inhabitants possessed their personal way of writing. However its utilizations were limited to precise objectives. As an alternative they had a tendency to count greatly on the use of oral telling meant for conveying mythology and stories.

Nevertheless, with the coming of colonist aspects of life rapidly changed. European colonizers started to note down observer descriptions examining the new country that they had found out. Some of the first books about Mexico were written by storytellers such as Álvar Nuñez Cabeza de Vaca and Bernal Díaz del Castillo. As the

Spanish kept on using their influence on all fields of culture, Mexican writers were greatly inspired by their authority, and as such soon the literature created developed distinct traits. A hybrid of Spanish and Mexican literature grew, recognized as *mestizaje* (miscegenation) which witnessed the mixture of common language utilized in the colonial Mexico with European theme matters. A number of the most famous Mexican authors of the period included Bernardo de Balbuena, Juan Ruiz de Alarcón, Sor Juana Inés de la Cruz and Carlos de Sigüenza y Góngora.

The Mexican Revolt was an important subject matter and stimulation in the growth of contemporary Mexican novels for example *Como Agua Para Chocolate* and *Los de Abajo*. Mexican authors of the previous century may be the most commemorated throughout olden times of Mexican literature, with family names such as Carlos Fuentes, Juan Rulfo's sole representation of the Mexican Revolution in *Pedro Paramo*, and *El laberinto de la soledad* by Octavio Paz. Mexico in fact has deserved its position in the worldwide literary front position.

The vivid olden times and political disturbance of Mexico have always participated greatly in the variations of Mexican writers. The first literature of Mexico dates back to the indigenous settlements of Mesoamerica, however with the coming of the Spanish a lot of extravagant writers depict a more localized vision on Mexican culture. Consequently, a lot of writings compromise a hybrid and mixed tone of these two cultures.

Now we are aware of that the majority of the pre-Columbian tales and folklore were mainly captured by way of oral interpretations; on the other hand, Spanish priests played a role in preserving some of the writings of the Nahuatl speaking peoples by transcribing some of these works using the Latin alphabet. Thanks to this method , Mexican now have some of these lyrical works conserved and passed down to the world. This has offered us access to works of people such as Acolmiztli Nezahualcoyotl who lived from 1402 to1472 as well as others from that time. Up to now, this translation is well thought-out to be one of the main illustrations of pre-Columbian works and philosophical lyrics that have been sealed for posterity (Ibid).

In current time, the political insteadiness in the nineteenth century conducted to more changes in all types of art in Mexico compromising writing. Yet again the Mexican Revolution altered the course of literature in Mexico as novels and plays of the civil conflict were written. In addition it conducted to such literary groups as "Estridentistas" and "Los Contemporáneos," which were movements of persons intending to the innovation of literature and Mexican culture in the first half of the 20th century.

Nowadays, a lot of Mexican writers are well thought-out to be the voice for people and are greatly trusted in to speak on social and economic matters which afflict the nation.The same as in many countries, these writers and journalists have kept on leading and evaluating political events; nevertheless, in current years political analysts and economists have also started undertaking that role (Ibid).

There are a lot of writers in Mexico and journalists who have taken part significantly in the history of Mexico, and as such, their writings have importantly played a role in the shaping and remolding of different ideas processes within the masses at most likely every level. Some of these famous writers are those such as Alfonso Reyes(1889-1959), Angeles Mastretta (1949-2016), Carlos Fuentes (1928-2012), Elena Garro (1916-1998), Elena Poniatowska (1932-2016), Guadalupe Teresa Amor Schmidtlein (1918-2000), Homero Aridjis (1940-2016), Ignacio Padilla (1968-2016), Jorge Volpi (1968-2016), Jose Emilio Pacheco (1939-2014), Juan Rulfo (1917-1986), Laura Esquivel (1950-2016), Octavio Paz (1914-1998), Rosario Castellanos (1925-1974), and Salvador Elizondo (1932-2006) just to name a few.

Hence,for Carrington Mexico had been a home in a deep sense.She had never fitted in with the materialism and rationality of the Western culture into which she had been born,Mexico offered her a mythology full of enigmas and horrors that coincided with her temperament and beliefs.As she once recounted,the myths of the Goddess of Death Goathicue ,with the skirt of serpent and her son Huitzilopochtli,who demands human sacrifice ,gave her a sense of spiritual excitement (http://www.independent.co.uk/).

1.5 Leonora Carrington :The Woman and the Artist

Leonora Carrington was born in the north of England,South Lancashire,on 6 April,1917. Her father was a textile tycoon,her mother Irish,daughter of a country doctor.

> *In the early part of the nineties I was born under curious circumstances,in a Eneahexagram,mathematically.The only person present at my birth was our dear and faithful old fox-terrier,boozy,and an x-ray apparatus for sterilizing cows.My mother was away at the time snaring crayfish which ten plagued the upper Andes and devastation among the natives*.
>
> (Aberth ,1992:12).

She grew up in a manor called Crookhey Hall with views of the Irish sea and Morecambe Bay.They had ten servants , a French governess and a chauffeur.She began drawing at the age of four.

> *Carrington : Do you think anyone escapes their childhood ?I don't know we do.That kind of feeling that you have in childhood of being very mysterious.In those days you were seen and not heard,but actually we were neither seen nor heard,we had a whole area to ourselves,I think that was rather good,actually*.
>
> (Ibid)

Near the beginning ,she was put in the care of an Irish nanny who,besides her Irish grandmother,told the children stories and tales,getting her in touch with Irish folklore and provoking a lifelong interest in fairy tales.

> *Carrington : My love for the soil,nature,the gods given to me by my mother's mother who was Irish from Westmeath,where there is a myth about men who lived underground inside the mountais,called 'the little people' who belong to the race of the'Sidhe'.My grandmother used to tell me we were descendents of that ancient race that magically started to live underground when their land was taken by invaders with different political religious ideas.They preferred to*

> *retire underground where they are dedicated to magic and alchemy,knowing how to change gold.The stories my grandmother told me were fixed in my mind and they gave me mental pictures that I would later sketch on paper*

(http://www.parthianbooks.com/content/world-leonora-carrington-part-early-years).

In the traditions of the period,she was sent out the boarding school when she was nine years old.Her kin was Catholic,so she finished up at a convent school.In a short period of time the school administration demanded that she be eliminated from school for being 'mentally deficient'.She was then driven out from the next convent school. ''And after that ,the nuns believed something was not right with her because,according to Carrington,she could write with both hands and preferred to write with her left,backwards'' (Aberth ,1992 :18).She indeed declared :

> *I think I was mainly expelled for not collaborating.I think I have a kind of allergy to collaboration and I remember I was told,apparently you don't collaborate well whether at games or work. That's why they put on a report.They wanted me to conform to a life of horses and hunt balls and to be well considered by the local gentry I suppose .*

(Ibid).

She was sent to Florence for a year and then to a finishing school in Paris.Once more,she was ejected for disobedient behaviour (Ibid).She got away and ran off to a family that she had heard about from a friend and they took her in until she was 'presented'at the court of George V in 1934.Following this event,she told her family that she was determined to go to art school.Her parents were against the idea,and declined to pay for her schooling.Regardless of this,she went away from home to attend art school in London (Ibid).

1.5.1 Introduction to Max Ernst and the Surrealist Movement

On june 11,1936 The First International Surrealist Exhibition began at the New Burlington Galleries in London,offering Leonora a presentation to Surrealist ideology

and art.However it was the creation of Max Ernst which fascinated her.An acquaintance of Leonora's organized a dinner party to introduce her to the internationally famous artist,then 46 years old.

''It was love at first sight.I was holding a beer and it was starting to go over and Max put his finger on it,that's why it doesn't go on the table.That was the story of my big love'' (Aberth ,1992:18). They quickly became close,and she was instantaneously pushed into the heart of the Surrealist movement. ''Living with Max Ernst changed my life enormously because he saw things in a way I never dreamed was possible.He opened up all sorts of worlds to me ''(Aberth ,1992:27).

She went to Paris with Ernst and turned out to be an effective and active member of Breton's Surrealist group.She was at once ex-communicated from her family.The Surrealist movement was ruled by men,above all,they considered the role of women in art was first and foremost as muse.Particularly young women.The conviction was that of a woman-child,being instinctively naive,was a direct connection with her own unconscious and could serve as a guide for man (Ibid).

Carrington almost certainly because of her self-assurance(a way of behaving of entitlement that she readily acknowledged as coming from her priviledged childhood),and natural insolence not in favour of being put into any place,by no means matched up to this function among the Surrealists. And weirdly enough for the times,she was recognized as one of them from the beginning.Two main Surrealist displays in 1938 included works by Carrington (including Self-Portrait,The Horses of Lord Candlestick,and The Meal of Lord Candlestick).It was during this time she began publishing her surrealist stories.

1.5.2 Eruption of war : *Down Below*

When World War two erupted , Ernst was detained in a camp with other German nationals near the farm in St.Martin d'Ardeche (France) where Carrington and Ernst had set up house (Ibid).He was soon taken to Aix-en-Provence and Carrington lost

path of him.Lonely in the country she became progressively pschologically unstable.The description of this period was ultimately written down and became the book entitled *En Bas(Down Below).*

> *I begin therefore when Max was taken away to a concentration camp...I wept for several hours, down in the village; then I went up again to my house, where for 24 hours, I indulged in voluntary vomiting induced by drinking orange blossom water and interrupted by a short nap. I hoped that my sorrow would be allayed by those violent spasms which tore my stomach apart like so many earthquakes...I had realized that injustice of society...My stomach was the seat of that society, but also the place in which I was united with all the elements of the earth. It was...the mirror of the earth, the reflection of which is just as real as the person reflected .*
>
> (Chadwick ,1985:84)

She was taken by some friends to Spain where they wished to obtain a visa for Ernst in Madrid.She was eventually interned (through the intervention of her family) in a Spanish mental institution. ‘‘Diagnosed as marginally psychotic,she was treated and cured with three doses of the drug Cardiazol,which chemically induced convulsive spasms similar to electrical shock therapy’’(Aberth,1992 : 46).

She was finally liberated to a family guardian,who was to take her to a mental institution in South Africa.She run away to the Mexian Embassy in Lisbon,to a friend who was at that time Mexican Ambassador,Paul Leduc (Ibid).The only means to get a visa away of the country was by marrying him . Consequently ‘‘they set up a marriage of convenience.Under Mexican political protection she could no longer be commited by her parents and so travelled to New York with Leduc.’’ (Congdon, Hallmark ,2002 : 58-59).

1.5.3 Carrington's Artworks

Leonora Carrington remains the most important Surrealist paintor and writer in Mexico,born in South Lancashire,England,she grew up in a wealthy family.Carrington said that dream imagery was important to her from the very start,and recalls her early interest in making art. '' I started like most children .Immediately,as soon as I could scribble on the walls'' (De Angelis,1990 : 2) .Following a lot of transfers from school to school,her parents understood her lack of interest in core academic subjects.

Carrington's father unwillingly payed for her art school,whereas her mother,an artist herself,offered emotional support and creative inspiration. Subsequent to lots of family discussions,she was allowed to attend the Chelsea School of Art in London.While in London ,Carrington also learned with the artist Amèdèe Ozenfant.In his garage studio,she studied the basics of drawing.While still learning with Ozenfant,she was presented to the famous Surrealist painter Max Ernst. ''The two became in each other's pocket,and Ernst soon left his wife to live with Carrington''(De Angelis,1990: 4).

In the 1930s , social conflicts intensified with Hitler's rise to power in Germany,bringing about lots of artists and radical thinkers ,including Ernst and Carrington ,to move from London to Paris.There Ernst introduced her to such artists and writers as Marcel Duchamp (1887-1968),Salvador Dali (1904-1989). Andrè Breton's dissertation and lectures on Surrealism and the fantastic(Ibid). Carrington's paintings are full of images and symbols from Celtic myths she heard as a child ,a fundamental traits of her work that guided to its being classified as Surrealist.Often,male Surrealist painters utilize female images to evoke the connection betwen man and the unknown,mystical,or surreal. ''Carrington marked her own path into Surrealism by using animals and nature to represent both the feminine and the masculine as gatekeepers of the fantastic'' (Chadwick,1998 : 13).

Carrington and Ernst inspired one another's work,as is apparent in her portrait of Max Ernst(1939).In this painting,Ernst stands up in a bright red coat,filling the

foreground of the canvas,with the silhouette of a white horse in the distant background.The white horse is a persistent symbol in her paintings often making allusion to Ernst and how he rescued her from the social restriction of the British upper class.The two artists also worked together.Ernst illustrated her first published story (*The House of Fear* 1938).

Their romance terminated in 1942 as soon as Ernst,a German jew,was detained in France in a German concentration camp,and Carrington escaped to Mexico. Carrington looked as if she found her home in Mexico.Throughout her first years there,she built on a friendship with the Spanish-Mexican artist Remedios Varo.Her fascination of dream imagery magic and fantasy grew through her exploration of the occult and study of Mayan myths.Her painting :Temple of the world(1954)depicts Mexican architecture reminiscent of Mayan temples.Contemporary scholars have noticed the revolution Carrington made in the symbolism and explorations of mythical creature over the course of producing her extensive œuvre.Her first paintings are filled with childhood memories of Celtic myths that were told by her Irish nanny. ‘‘Afterwards her paintings and writings revealed further multifaceted imagery influenced by Mexican culture and Mayan myth,intertwined with hybrid ideas of humans and beasts,male and female’’ (Colville, 2001 : 162). She explored the concept of concepts of identity, ‘‘such as male/female,reality/fantasy,in/out, and human/animal in her writing as well.Carrington’s novel :*The Stone Door* (1976) reveals this fascination through personality transfers disguises and hybrid characters’’(Congdon, Hallmark ,2002 :78).

Even if throughout her first years in Mexico,Carrington for the most part worked in isolation with such Mexican artists and writers as Frida Kahlo,Diego Rivera,Josè Clemente Orozco ,and Octavio Paz.Nevertheless ,accounts of her involvements reveal social and friendship bonds rather than artistic ones (Ibid). After living in Mexico for couple of years,she met and married the Hungarian photographer for a couple of years(Chiqui Weisz).They have two sons,Gabriel and Pablo ;the latter is an an artist who lives in the United States.‘‘As a white,European woman artist ;Carrington worked

and lived outside the mainstream of a male-domination art world until the early 1960's,when she received critical acclaim as a painter''(Chadwick, 1988 :101).

In the mid-1940's,Carrington's exhibition was inaugurated in New York city hosted her first one-person display in the United States. Following the first few shows, ''Carrington's name attracted attention from the Mexican government,which in 1963 commissioned her to paint a mural for the new Museum of Anthology in Mexico city''(Chadwick,1988 : 105). The Mural El Mundo Magico de los Mayas(The Magic World of the Mayas) is full of imagery and symbolism drawn from her studies of the ancient Mayan culture and her visits to Chiapas, (Cocodrilo 2000) . A large-scale bronze sculpture of a crocodile,a gift from Carrington,was installed in the lake at Chapulteper park in Mexico city.Her public art exemplifies her use of diverse scale and materials.

> *Like that of Kahlo and Ana Mendieta,Carrington's work is highly personal,focusing on her experiences of being a woman .Yet she also considers the historical through Celtic and Mayan cultures,and the position of women in various times and places.*
>
> (Colville ,2011 :66).

Her work is routinely grouped with that of Remedios Varo and the Argentine artist Leonor Fini (1907-1996) because of their approach to identify exploration,which has been labeled Self-Othering' by Whitney Chadwick :

> Identifying with moments prior to historical time and/or outside the 'civilized' cultural space identified with patriarchy,they (Carrington,Varo,and Fini) sought the sources of the 'feminine' and 'woman' in epochs and places in which women were believed to have exercised spiritual and psychic powers later repressed under patriarchy.
>
> (Chadwick ,1998:13).

Carrington is proclaimed as a role model by women artists for becoming an important member of woman (1970), brings about thoughts about personal motion,gender identity,and the power struggle of understanding such complexities :

> *In order to unchain our emotions we must observe all the elements that are used to keep us enslaved,all the false identities that we unconsciously embrace through propaganda,literature, and all the multiple false beliefs that we are fed with since birth.This is the only way to clear psychic territory for reality.Our emotions are practically impossible to decode*.
>
> (Rosemont ,1998 : 374) .

In the role of a writer,scupltor,and visual artist,Leonora Carrington investigated ideas about memories and dreams in her work,intermingly with Celtic and Mayan myths,and the experience of being a woman with diverse experiences.She lived in Mexico,where she explored Surrealist journeys ,identity issues,and cultural histories through writing ,painting and sculting. As the famous Mexican writer affirms :

> Culture is a society's style, its a way of living and dying. It embraces the erotic and the culinary arts; dancing and burial; courtesy and cures;work and leisure; rituals and festivals; punishments and rewards…[It is] dealing with the dead and with the ghosts who people our dreams; attitudes toward women, children, old people and strangers, enemies, and allies; eternity and the present; the here and now and the beyond."-
>
> (Octavio Paz , 2011)

Thus no individual is culture free.We are a result of the many different cultures which surround us.Our values,worldview and experiences are structured by the society and culture that exert influences on our lives each day. Manning and Baruth (2009) defines culture as ‘people’s values ,language ,religion, ideals, artistic expressions,patterns on social and interpersonal relationships and ways of perceiving,behaving and thinking.

1.7 Conclusion

Therefore Leonora Carrington's life was an expedition of inspiration and influences from the Celtic upper class to the Mayan traditions of Mexico, Her childhood home was Crookhey Hall, near Garstang, in Lancashire, where her Irish nanny, Mary Kavanaugh, concocted a magic thread of Celtic tales through bedtimes. The house was a mid-19th-century Gothic pile, decorated with statues, pictures and stained-glass birds. This did not go unobserved by the young Leonora. She drew the birds that surrounded her and, when she grew up, birds became a hallmark of her work,including painting, drawing, print, sculpture, tapestries, short stories, poems and theatre costumes, Carrington explored her own unique visual language, with examples of all these on display. Carrington was accepted as a Mexican artist and as someone who thoroughly engaged with the country's language, culture and history.

In addition of being inspired by different cultures,the influence that the Surrealist movement had on Carrington's work is undeniable. Carrington adapts important elements of Surrealist thought to express her strong feminist ethos, in particular the Surrealist tradition of female objectification, and the archetypal figure of the femme enfant. Carrington adapts the subversive stance of Surrealism to express her own feminist views, and in doing so ironically subverts a number of Surrealist tenets, namely, the Surrealist tradition of female objectification and the archetype of *the femme enfant*.The *"femme enfant* or woman-child" was one of the Surrealists' primary archetypes of female objectification.

Thus the second chapter denominated Feminists' Approach to Surrealism, depicts the artistic universe of the artist which is the Surrealist movement with André Breton.

Chapter two :

Feminists' Approach to Surrealism

CHAPTER TWO : FEMINISTS' APPROACH TO SURREALISM

2.1 Introduction

It is worth noting that Carrington was very aware of and supported feminist issues. In particular she championed the newly established women's movement: In the early 1970s she was responsible for co-founding of the Women's Liberation Movement in Mexico; she frequently spoke about women's "legendary powers" and the need for women to take back "the rights that belonged to them" (http://www.artlyst.com/). Surrealism had a very uneven relationship with women, as has been discussed by many scholars as Penelope Rosemont throughout the years. André Breton and many others as Max Ernst involved in the movement regarded women to be useful as muses but not seen as artists in their own right. As Angela Carter once said, voicing the concerns of many women artists of her time, "The Surrealists were not good with women. That is why, although I thought they were wonderful, I had to give them up in the end "(Ibid).

Therefore Surrealism is a cultural movement that began in the mid-1920s, and best known for the visual artworks and writings of the group members. The works feature the element of surprise, unexpected juxtapositions and the use of non sequiturs.Moreover Surrealism gave lots of women their primary glimpse of a world in which inspired activity and release from family- imposed social belief might coexist. It has not ,yet, provided women artists with a model for mature,autonomous,creative activity. The Surrealists were always "ready to reduce women to an object of contemplation and con-sumption."(Gauthier ,197:13). The "*femme enfant* or woman-child was one of the Surrealists primary archetypes of female objectification ''(Chadwick, 1985 :33).

The idea of the ''*femme enfant* was conceived early in the movement, appearing first in *L'écriture Auto-matique''*(Ibid) ,where it described a muse figure that acted as an intermediary between the male artist and creativity. She was represented as a young woman in the adolescent stage between childhood and womanhood, who due to her youth and inexperience had "a pure and direct connection with her own unconscious, that allowed her to serve as a guide for man" (Ibid) , in his search for inspiration. In

addition the surrealists had a high regard for the phenomenon called : hysteria, which was typically attributed to women. Nevertheless, their appreciation once again was not to the woman herself but to the stimulation given to the man through her insanity.Thus the adulation and classification of women by the surrealist men restricted and turned them into an abstract idea, as they were seen as a collective groups rather than as individuals .

Women artists who are seen to be valuable as muses but not artists in their own right, have long undergone a rocky relationship with Surrealism.This situation, where the woman was known as a muse on the one hand, and insane on the other, brought about a fanatical imagery world among surrealist women, that came from their need to break away from this image attributed to them by men. These women were in a challenging position to begin with, as they revolted against the ordinary titles fixed for women more often than not leaving their home and family so as to obtain freedom, but that into a group that, though accepting and encouraging them, was also composed of men.The reaction by the women of the Surrealist movement to the denial by their male counterparts to admit the urgency and independence of women is entirely obvious in the artistic work of the women of Surrealist movement as Leonora Carrington and Frida Kahlo and others.

2.2Feminism

The word feminism can be used to depict a political, cultural or economic movement focused on setting up equal rights and legal protection for women. Feminism includes political and sociological theories and philosophies involved with matters of gender difference, in addition to a movement which supports gender equality for women and campaigns for women's rights and interests. Even if the words "feminism" and "feminist" did not get extensive utilization until the 1970s, they were previously being employed in the public parlance much earlier; for example, Katherine Hepburn speaks of the "feminist movement" in the 1942 film Woman of the Year (http://www.gender.cawater-info.net/).

Maggie Humm and Rebecca Walker separated the history of feminism into three waves (Ibid). The first feminist wave was in the nineteenth and early twentieth centuries, the second was in the 1960s and 1970s, and the third extends from the 1990s to the present. Feminist theory came out from these feminist movements. It is noticeable in a range of fields such as feminist geography, feminist history and feminist literary criticism.

Feminism has changed major views in a great variety of fields within Western society, ranging from culture to law. Feminist militants have battled for women's legal rights (rights of contract, property rights, voting rights); for women's right to bodily integrity and autonomy, for abortion rights, and for reproductive rights (including access to contraception and quality prenatal care); for protection of women and girls from domestic violence, sexual harassment and rape;for workplace rights, as well as maternity leave and equal pay; against misogyny; and against other forms of gender-specific discrimination against women.

Throught a great deal of its history, most feminist movements and theories had leaders who were principally middle-class white women from Western Europe and North America (Ibid). Nevertheless, at least from the time when Sojourner Truth's 1851 speech to American feminists, women of other races have suggested choice feminisms. This development accelerated in the 1960s with the Civil Rights movement in the United States and the failure of European colonialism in Africa, the Caribbean, parts of Latin America and Southeast Asia. Since that period, women in previous European colonies and the Third World have suggested "Post-colonial" and "Third World" feminisms. Some Postcolonial Feminists, such as Chandra Talpade Mohanty, are disapproving of Western feminism for being ethnocentric. Black feminists, for instance Angela Davis and Alice Walker, share this vision (Ibid).

2.2.1 History

Simone de Beauvoir claimed that "the first time we see a woman take up her pen in defense of her sex"(Ibid) was Christine de Pizan who wrote *Epitre au Dieu d'Amour* (Epistle to the God of Love) in the 15th century. Heinrich Cornelius Agrippa and

Modesta di Pozzo di Forzi worked in the 16th century. Marie Le Jars de Gournay, Anne Bradstreet and Francois Poullain de la Barre wrote during the 17th (Ibid).

Researchers and Feminists have split the movement's history into three "waves". The first wave refers chiefly to women's suffrage movements of the nineteenth and early twentieth centuries (mainly concerned with women's right to vote). The second wave focuses on the objectives and actions connected with the women's liberation movement starting in the 1960s (which worked for legal and social rights for women).

The third wave is connected to a persistence of, and a reaction to the perceived failures of, second-wave feminism, starting in the 1990s. Feminist theory came out from these feminist movements. It is apparent in a range of fields for instance feminist geography, feminist history and feminist literary criticism.

2.2.2 First wave

The Women's Rights and Women's Suffrage movements were the essential determinants in determining this phase,''Feminism in general, of course, has a long *political* history, developing as a substantial force, in America and Britain at least, throughout the nineteenth and early twentieth centuries'' (Selden,Widdowson and Brooker,2005:117). With their highlighting on social, political and economic modification , as Maggie Humm has proposed in her book *Feminisms* (1992),she emphasized the different 'materiality' of being a woman and has provoked both ethical solidarities formed by feminist positions and identities, '' and a new knowledge about the embodiment of women drawing on psychoanalytic , linguistic and social theories about gender construction and difference'' (Selden,Widdowson and Brooker , 2005 : 118) .

Feminist *criticism* of the former epoch is further a reaction of 'first-wave' preoccupations than a fully developed theoretical discourse of its own. However two major figures may be chosen from among the many other feminists working and writing in this era (as Olive Schreiner, Elizabeth Robins, Dorothy Richardson,

Katherine Mansfield, Rebecca West, Ray Strachey, Vera Brittain and Winifred Holtby): Virginia Woolf ,''in Mary Eagleton's phrase, 'the founding mother of the contemporary debate''(Ibid) , who reveals many of the concerns later feminist critics were to concentrate on and who herself turns out to be the terrain over which some debates have struggled; and Simone de Beauvoir, with whose *The Second Sex* (1949), Maggie Humm suggests, the 'first wave' may be said to end.

2.2.3 Second Wave

One approach of spotting the commencements of the 'second wave' is ''to record the publication of Betty Friedan's *The Feminine Mystique* in 1963, which, in its revelation of the frustrations of white, heterosexual, middle-class American women – careerless and trapped in domesticity – '' (Selden,Widdowson and Brooker ,2005: 120) place feminism on the national agenda, substantively and for the first time. In addition Friedan created the National Organisation of Women, in 1966. 'Second-wave' feminism and feminist criticism are to a large extent a product to shape the liberationist movements of the mid-to-late 1960s.

Even if second-wave feminism keeps on sharing the first wave's fight for women's rights in all fields, its crucial highlighting moves to the politics of reproduction, to women's 'experience', to sexual 'difference' and to 'sexuality', as simultaneously a find of oppression and something to celebrate. '' Five main focus are involved in most discussions of sexual difference: biology; experience; discourse; the unconscious; and social and economic conditions''(Selden,Widdowson and Brooker ,2005:121). Arguments that regards biology essential and which underplay socialization have been used mostly by men to keep women ''in their place''(Ibid). The ancient Latin proverb '*Tota mulier in utero*' ('Women is nothing but a womb') created this way of thinking early (Ibid). ''If a woman's body is her destiny , then all attempts to question attributed sex-roles will fly in the face of the natural order''(Ibid). Conversely, some radical feminists rejoice women's organic attributes as sources of superiority rather than inferiority, as others attract to the special experience of woman as the source of positive female values in life and in art

Because women have experienced those specially female life-experiences (ovulation, menstruation, parturition), only they can speak of a woman's life. Moreover, a woman's experience involves a different perception and emotional life; women do not see things in the same ways as men, and have different ideas and feelings about what is important or not important. A significant instance of this approach is the work of Elaine Showalter which concentrates on the literary representation of sexual differences in women's writing (Ibid). The third focal point, discourse, has obtained a great deal of notice by feminists. Dale Spender's *Man Made Language* (1980), as the name insinuates, believes that women have been deeply oppressed by a male-dominated language. If we admit Michel Foucault's reasoning that what is 'true' depends on who dominates discourse , in that case it is evident that men's control of language has caught women inside a male 'truth'(Ibid). From this standpoint it makes sense for women writers to contest men's control of language rather than create a separate, specifically 'feminine' language. Furthemore the psychoanalytic theories of Lacan and Kristeva have provided a fourth focal point – that of the unconscious. Certain feminists have ruptured totally with biologism by relating the ''female' with those processes which tend to undermine the authority of 'male' discourse''(Ibid) .

As mentioned earlier , Virginia Woolf was the first woman critic to incorporate a sociological aspect in her analysis of women's writing. Particular subjects, then, dominate second-wave feminism: the omnipresence of patriarchy; the inadequacy for women of existing political organization, and the celebration of women's difference as central to the cultural politics of liberation.

And these points can be found running through many major second-wave writings, from popular interventions like Germaine Greer's (1939-2016) *The Female Eunuch* (1970), which investigates the devastating neutralization of women within patriarchy, through the critical reconsiderations of socialism (Sheila Rowbotham 1943) and psychoanalysis (Juliet Mitchell 1940), to the radical (lesbian) feminism of Kate Millett (1934-2016) and Adrienne Rich (1939-2012) .

2.2.4 Simone de Beauvoir's *The Second Sex*

Simone de Beauvoir the French philosopher and author wrote novels; monographs on philosophy, politics, and social issues; essays; biographies; and an autobiography. She is famous for her metaphysical novels, involving *She Came to Stay* and *The Mandarins*, and for her dissertation *The Second Sex*, in depth analysis of women's oppression and an introductory treatise of current feminism. On paper in 1949, its English translation was published in 1953. It details a feminist existentialism which sets a moral revolution. As an existentialist, she accepted Jean-Paul Sartre's precept existence precedes essence; hence "one is not born a woman, but becomes one" (Ibid). Her examination concentrates on the social construction of Woman as the Other. This De Beauvoir spots as essential to women's oppression. She claims women have in the past been regarded deviant and abnormal and argues that even Mary Wollstonecraft believed men to be the ideal toward which women could aspire. De Beauvoir declares that for feminism to move forward, this attitude must be rejected.

2.3 Feminist Art

Feminist art has emerged in the late 1960s, during the "second-wave" of feminism in the United States and England, however was headed by an extended history of feminist activism. The "first wave" of feminism started in the mid-nineteenth century with the women's suffrage movements and kept on until women obtained the vote, soon following the end of the first World War . No feminist art was produced during this early era, yet it placed the foundation for the activism, and consequently the art, of the 1960s and 1970s.

Feminists highlight that during most of recorded history men have inflicted patriarchal (father-centered) social systems (in which they have dominated females). Even though it is not the objective of this title to report the development of feminist theory in full, the history of feminist art cannot be comprehended apart from it. Feminist theory ought to consider the conditions of most women's lives as mothers, household workers, and caregivers, as well as the persistent mistaken belief that women are genetically lower to men. Feminist art notices that considerable in the

leading (meaning especially Western) culture's patriarchal heritage is the predominance of art made by men, and for men addresses, at times transgressing against women. Men have kept a system which has excluded women from training as artists, a gallery system that has maintained them from showing and selling their work, as well as from being collected by museums ,although to some extent less in recent years than before.‘‘Feminist organizing effectively ceased between 1920 and the late 1960s, but women's concern about their role in society remained. Some artists expressed this in their work and have been posthumously identified as proto-feminist’’ (http://www.arthistoryarchive.com/arthistory/feminist).

Eva Hesse (1936-1970) and Louise Bourgeois (1911-2010) produced works in that topic because a great deal of their artwork hold images that coped with the women body, personal experience, and ideas of domesticity, albeit the artists did not overtly identify with feminism. These themes were later dealt with by the Feminist art movement that started creating work during revival of the larger women's movement in the late 1960s, also referred to as the "second-wave" of feminism. The Feminist artists of the "second-wave" developed the themes of the proto-feminist artists by connecting their artwork openly to the contest for gender equality and comprising a broader visual vocabulary to help depict their objectives.

In New York City, which got a powerfully reputable gallery and museum system, women artists were on the whole concerned with equal depiction in art institutions (Ibid). They developed a range of women's art associations, as Women Artists in Revolution , to purposely deal with feminist artists' rights and concerns in the art community. These associations objected museums like Museum of Modern Art and the Whitney, which showed little, if any, women artists. Objections of the Whitney Annual led to an augmentation in the number of women artists, from ten percent in 1969 to twenty-three percent in 1970 (Ibid). Women ,in California, artists concentrated on producing a new and detached era for women's art, rather than struggling a recognized system. Major cases are the Feminist Studio Workshop and the Woman's Building. In 1973, artist Judy Chicago, graphic designer Sheila Levrant de Bretteville, and art historian Arlene Raven formed the Feminist Studio Workshop , ‘‘a

two year program for women in the arts that covered feminist studio practice as well as theory and criticism'' (Ibid). The Feminist Studio Workshop was an element of the Woman's Building in Los Angeles, which was made by Feminist artists as a complete era for all women in the population, and hold gallery space, a cafe, a bookstore, and offices for a feminist magazine, among other resources.

Art critics participated as well greatly in the 1970s Feminist art movement, calling attention to the fact that women artists had been entirely excluded from the list of Western art and looking for to re-write male-conventional norms of art criticism and aesthetics. In 1971, Art News Magazine published critic Linda Nochlin's challengingly named dissertation, "Why Have There Been No Great Women Artists?" The paper significantly inspected the category of "greatness" (as it had largely been defined in male-dominated terms) and initiated the Feminist revision of art history that led to the inclusion of more women artists in art history books (Ibid). In England art critics Rozsika Parker and Griselda Pollock established the Women's Art History Collective in 1973 to extra tackle the exclusion of women from the Western art historical list.

Done with the 1970s, an epoch of radical idealism in the arts came to an end with the new conservatism of the Reagan and Thatcher administrations. The 1980s' feminist artists concentrated more on psychoanalysis and Postmodern theory, which investigated the body in a more intellectually apart way than the personified women experience that controlled the art of the 1970s. Artists kept on developing the definition of feminist art and although they were not always sided with a lucid social movement, their arts still communicated the need for women's equality. The Feminist artists of the 1970s brought about a lot of improvement, but women were still not near to equivalent representation (Ibid).

This constant disagreement generated the Guerrilla Girls, a band created in 1985, best recognized for resisting sexism and racism in the art world by protesting, speaking, and performing at many places while wearing gorilla masks and adopting alias to cover their identity to keep away from real-world consequencess for protesting against powerful institutions. The Guerrilla Girls guided Feminist art in a new path by

covering up posters all over New York and finally purchasing advertising places for their images. Their pictures utilized humor and clean design to convey their sharp political message. Other 1980s Feminist artists such as Jenny Holzer and Barbara Kruger also concentrated on accumulation communication that used the visual vocabulary of advertising in both use of graphics and the images of complex political statements into attractive catchphrase. These artists searched for the destruction of male-dominant social rules, and concentrated less on the differences between men and women linked with 1970s Feminist art (Ibid).

2.3.1 Feminism and Performance Art

Feminist art and Performance art interconnected channels throughout the 1970s and beyond, because performance was a direct means for women artists to convey a physical, intuitive message. It had the effect of being nose-to-nose with the spectator which made it extra tricky to ignore. In addition performance maintained the work on a greatly personal level, since there was no partition between the artists and the work itself. Mierle Laderman Ukeles ,for instance ,investigated the idea of house work with her *Maintenance Work* series : She eradicated the partition between art and life by performing usual household tasks inside the museum (Ibid). Spectators must go around her as the same time she washed the steps of the entry, and upholding work was made into art that could not be disregarded. Carolee Schneemann and Yoko Ono produced performance pieces during their careers to convey personal messages.

2.3.2 Feminism and Body Art

Body art was an additional means that was contributing to Feminist artistic concerns, since it offered a way to communicate an instantaneous message to the spectator that was linked to the personal space of the artist. Body and Performance art was frequently related to Feminist art.Lucy Lippard said, "When women use their own bodies in their art work, they are using their*selves*; a significant psychological factor converts these bodies or faces from object to subject " (Ibid). The artists repeatedly deformed images of their bodies, altered their bodies with other materials or performed self-injury not only to shock, but to express an intensely sensed experience

in the most instinctive way. Artist Ana Mendieta utilized blood and her own body in her performances, making a primitive, but not brutal, link between the artist's body, blood, and the viewers. Mendieta and many other Feminist artists believed blood is a significant symbol of life and fertility directly connected to women's bodies.

2.3.3 Feminism and Video Art

Video art appeared in the art world immediately a few years earlier than Feminist art, and offered a means, dissimilar from painting or sculpture, that did not have a historic model put by men artists. Video was seen as a means that could begin a media-revolution, leaving the tools for television broadcasting in the hands of the public, and therefore offerering the Feminist art movement with great potential to touch a broader audience.

Artists as Dara Birnbaum used it to deconstruct women's depiction in mass-media by appropriating images from television broadcasts into her video-collections, re-showing them in a new environment. Martha Rosler as well utilized video to investigate women's relation to mass-media in addition to the numerous aspects of women and household life (Ibid). The Woman's Building took in the Los Angeles Women's Video Center , which offered women artists with extraordinary *entrèe* to the expensive new tools needed for making video art.

2.3.4 Feminism and Textile Art

Many Feminists were interested gender and the home domain, many artists prefered to embrace fiber and textiles in their art, aiming to eliminate the separation between "high art" and "craft." Miriam Schapiro invented the word "femmage" to explain works she started to create the 1970s that united cloth, paint, and other textile through "traditional women's techniques - sewing, piercing, cutting, cooking and the like..." to employ "women's work" as a way to make difficult the category of traditional "high art." "Artists Faith Wilding and Harmony Hammond, among many others, used fabric in their works to interrogate and eliminate this division in the arts'' (Ibid).

At present a contemporary generation of women artists, as Kara Walker and Jennifer Linton, keep on ta lking directly about sexism in their works. Nevertheless, constructing on the precedent of the 1980s, a lot of women artists started to create work that concentrated on their personal apprehensionss and not as much of on a broad feminist message. For example ,Cindy Sherman took pictures of herself in the characters of diverse iconic typecasts depicted in film and history and by acting so she reclaimed those typecasts while simultaneously interrogating the male look so dominant in cinematic theory and popular culture.Thanks to the advancement done by preceding generations of Feminist artists, a lot of current women artists no more essentially sense the responsibility to distinguish as "women artists" or to overtly tackle the "women's perspective." (Cindy Sherman,for instance ,while her work has progressed inside and is immensely enlightened by the background of the Feminist movement, her purpose is not to make a principally political feminist declaration.) In the 1990s artists such as Tracey Emin illustrated the stimulus of Feminist art by concentrating on private stories and employing non-conventional materials, for instance the well-known piece *My Bed*, which contained her own slept-in bed scattered with used condoms and blood-marked underwear. These diverse practices, though not directly identified as feminist, arise from and are linked to the First and Second Generation Feminist artists and critics in the diversity of materials, characters, and pictures they display.

2.4 Third Wave

Third-wave feminists are mainly enthusiastic to comprehend how gender domination and other kinds of human oppression co-create and co-maintain each other.

> *If third-wave feminists share any characteristics, it is their willingness toaccommodate diversity and change . They seem to be feminist sponges, willing and able to absorb some aspects of all the modes of feminist thought that preceded the third wave's emergence on the scene.*

(Tong ,2009 :184)

According tove third-wave feminists, difference is the way things are. Furthermore, ‘‘contradiction, including self-contradiction, is expected and even willingly welcomed by third-wave feminists’’(Ibid). Thus two important third-wave feminists, Leslie Heywood and Jennifer Drake, stated that :

> *Even as different strains of feminism and activism sometimes directly contradict each other, they are all part of our third-wave lives, our thinking, and our praxes: we are products of all the contradictory definitions of and differences within feminism, beasts of such a hybrid kind that perhaps we need a different name altogether.*
>
> (Heywood and Drake , 1997 : 3)

Therefore as multicultural, postcolonial, and global feminists, third-wave feminists emphasis that women and feminists come in many colors, ethnicities, nationalities, religions, and cultural backgrounds. Mireya Navarro said ,

> *Going Beyond Black and White, Hispanics in Census Pick As part of their study of interlocking forms of oppression, third-wave feminists engage in research and writing that attends to the lives and problems of specific groups of women. Thus, a typical third-wave feminist text will include articles about women who represent a wide variety of multicultural perspectives: Hispanic American, African American, Asian American, Native American, and so on. Indeed, one would be hard-pressed to find any third-wave feminist article that is not heavily "hyphenated "*
>
> (Navarro, *New York Times,* November 9, 2003)

Third-wave feminists' nuanced concentration to women's difference is on the right path of current feminist thought. However it is as well theoratically defiant . It is particularly not easy to write a paper on the views of Hispanic American women, for instance(Heywood and Drake , 1997: 3). For one thing, the group "Hispanic" is a 1970

conception of the U.S. Census Bureau. Not completely seeing how to call a range of persons of"Spanish origin" residing in the United States, government officials chose to call them all "Hispanic"(Ibid). Not like other Census Bureau designations, the term "Hispanic" indicates neither race nor color, and a Hispanic woman may be White, Black, or American Indian. In addition, a Hispanic woman may be Mexican American, Puerto Rican, or Cuban. She may favour to be denoted ''as a Chicana or a Latina, eschewing the label 'Hispanic' as the creation of 'Anglos' interested in obscuring her true identity ''(New York Times, 2003). Therefore, third-wave feminists do not venture to speak for Hispanic American women specifically.

Specifically for the reason that they worry about misstating the identities and concerns of specific groups of women, third-wave feminists have managed to hear what women different from themselves are essentially saying. ''More than other group of feminists so far, third-wave feminists have brought more different kinds of women, particularly women of color, to the feminist table''(Tong , 2009 :184). A propitious indication that feminism is on a good way to ultimately triumphing over its "whiteness" is the publication of books like *Colonize This! Young Women of Color on Today's Feminism,* by Daisy Hernandez and Bushra Rehman (Hernandez and Rehman , 2002 :27).

Hernandez and Rehman declare that their objective is to "introduce some of the ideas of women of color feminists to women who have thought that feminism is just a philosophy about white men and women and has nothing to do with our communities." (Ibid). They regard their book as permiting women of color to create their personal exclusive brands of feminism by means of directly addressing their differences.

A lot of books like that of Hernandez and Rehman has gone a prolonged route to rectify in part what multicultural, postcolonial, and global feminists have identified as the chief flaw of the second-wave women's movement, specifically, '' the imposed invisibility of women of colour ''(Tong , 2009 :186). Third wave books permit women of colour to talk about the gender matters they confront and how these issues

join with other problems they meet, some of which these women may regard as their major issues. For instance, ''being a woman is not necessarily a Black woman's worst problem. Her "blackness," more than her "womanness," may be her paramount enemy''(Tong , 2009 : 184).

Conscious of the current scene , thirdwave feminists highlight that rapidly people of colour will not represent a minority group in the United States. On the contrary: Not white people, but peopleof colour will represent the majority of the U.S. population. Considerably, thirdwave feminists notice that, on the whole , U.S. society is already progressively more comfortable with people who are multiracial and multiethnic,who have transcended the frontiers of any one race or one ethnicity. In addition they notice that parents of children whose race or ethnicity is unified are starting to report that their children find white/nonwhite oppositions of little meaning or concern to them. In a *New York Times* article, one mother of three multiracial and diversely ethnic sons commented: "Race takes a backseat to what they listen to on their CD players, what movies they see. . . . One is into Japanese anime. Another is immersed in rap. Basically it's the ghetto culture, but ghetto doesn't mean poor or deprived, but hip." (Navarro, *New York Times,* November 9, 2003). The same mother noted that one of her sons has a "hip-hop persona" and has friends whose skin color ranges from very White to very Black.

Evidently, being a third-wave feminist in a society where an increasing number of young people select their racial or ethnic categorization is different from being a feminist in second-wave feminist days, when racial and ethnic identitieswere mainly imposed and worked against anyone who was nonwhite. Furthermore, doing feminism as a third-wave feminist is very defiant in a global context, where women in developing nations interact with women in developed nations. For third-wave feminist Chila Bulbeck, women in developing nations lead a particularly complex life because their world (the Third World) has two, contradictory identities. Bulbeck noted that the term "Third World" is "double valenced." (Bulbeck , 1997 : 35).The Third World can be understood either negatively as a backward, poor, and bad place to live, or

positively as "a subversive, immense repressed voice about to burst into centre stage of the globe." (Bulbeck , 1997 : 34).

2.*5 Chicana* Feminism

'Chicana' are women of Mexican derivation who are born and/or raised in the United States. Even if the word is widely utilized by Chicana activists and scholars today, a lot of Chicana women argue the term's origin and early connotations.

> *Some believe that the term originated with the indigenous Mexica (Meh-sheik-a) tribes of Mesoamerica while others claim that the word was originally used by colonizers as a racial slur. During the 1960s and 1970s Chicano Nationalist Movement, Mexican-American women reclaimed the term Chicana.*
>
> (www.chicanas.com).

The growth of *Chicana* Feminism equalled the Chicano movement,the social and Civil Rights movement that swept through Mexican American communities in the Southwest and Midwest in the late 1960s.

''Early *Chicana* Feminists asserted the rights of women within context of the Chicano movement and declared that their experience of prejudice toward their race,their social status , and their gender constituted a triple oppression''(Stacy, 2002 : 154). From the beginning Chicana feminists or *feministas* refused traditional images that defined Mexican American women as inferior. Instead they affirmed their right to speak and their history of standing up for themselves and their communities. Initial *feministas* ,who involved Ana Nieto-Gomez ,Consuelo Nieto,Mirta Vidal,Marta Cotero, and Elizabeth Betita Martinez,also refused patriarchy,or male dominance,and defied men who opposed their right to express their opinions . During the 1970s Chicana feminists recognized themselves as advocates of an element that was distinct from white middle-class feminism. ''*Chicana* feminists wrote issues that affected their working-class communities :Labour struggles,education,childcare,birth control,legal rights,and welfare .In addition they wrote about images of women,sex roles, and historical heroines''(Ibid).

Chicana pursued and advanced publishing outlets for the ideas they communicated through poetry,literature,autobiography,and social analysis,journals offered significant opportunities for spreading these beliefs.The Chicana edited journals *Regeneration*,established in 1970,was one such forum.''Others included *Encuentro Femenil* (Women's forum),first published in Los Angeles in Spring 1973 and *Imagenes de La Chicana* (*Chicana* Images) produced at Stanford University,California.In 1973 a special volume of the groundbreaking *Chicano* studies journal *El Grito* :A Journal of Contemporary Mexican American thought was devoted to Chicanas''(Stacy ,2002:154). Moreover *Chicana* feminists wrote largely in newspapers as *Hijas De Guauhtemo* (Daughters of Guauhtemo,the last Aztec emperor),and magazines such as *La Luz* (The Light),as well as additional collections of essays on women included writing by *Chicanas* . For instance ,the 1970 feminist collection sisterhood is powerful contained an influential essay entitled *The Mexican American Woman* by Chicana Enriqueta Longauex y Vasquez (Ibid).

Chicana studies flourished in the 1980s stressing the lives of *Chicanas* through historical and sociological research. Themes of interest to scholars of *Chicana* studies contained labour force participation,health,and mental health,immigration,and images and myths of Mexican American women. Important publications in the early 1980's involved Adelaida Castillor and Magdalena Mora's Mexican Women in the United States (1980) and This Bridge Called My Back (1981) edited by Gloria Anzaldua and Cherrie Moraga,a collection of poetry,prose,and personal narratives about the experiences and Chicanas and Native American Women in th United States.

By the 1990's *Chicana* studies courses were set up in universities and colleges, organized throughout the United States.Important publications in this decade contained *Chicana Feminist Thought :Basic Historical Writings* (1997) a collection of essays documenting the historical development of *Chicana* feminism,and *Living Chicana Theory* (1998),an anthology,from psychology to art,and dealing with the everyday concerns of *Chicana* women.

In the late 1980s and 1990s *Chicanas* achieved abundant literary works,including novels,short stories ,autobigraphies,and collections of poetry.Denise

Chavez's novel *Face of An Angel* (1989) stresses on the lives of women in Southern New Mexico,reworking the 'family saga' genre to demonstrate the conflicts that exist beneath the surface in families. Helena Maria Viramontes's work :*Under The Feet Of Jesus* (1995) tells the story of Estrella, a young Californian migrant worker who dreams of becoming a geologist.Emma Perez's novel *Gulf Dreams* (1996) describes the alienation felt by the daughter of migrant Mexican workers in Texas,who realizes she is lesbian . Other writers whose work was published in 1990s and dealt with issues relevant to the *Chicana* experience include Pat Mora,Demetria Martinez,Ana Castillo,Sandra Cisneros, and Lucha Corpi''(Stacy, 2002:156).

Topics in *Chicana* literature during the 1990s involve pain and recovery from oppression,celebration and love ,and spirituality and tradition.In addition Chicana writers looked for redefining historical and legendary female figures in Mexican history .Among these figures were Coatlcue,the Aztec earth Godess ;La Maliche,The Mayan woman who served as the interpreter for the conquistador Hernan Cortes during the Spanish conquests of Mexico (1519 -1521) and bore him a child ;and Sor Juana Ines De La Guz,the seventeenth-century Mexican nun and writer who defended women's right to education. ''*Chicanas*' interest in their indigenous Mexican heritage found expression in other forms too :many engages in Mexican Indian practices such as danza ,an Aztec ceremonial dance,and curanderisma,a forum of traditional healing''(Ibid).

Chicana feminist writers in the 1990s cultivated the topic first voiced during the Chicano movement that *chicanos* were products of conquest and colonization(Ibid). Many *Chicana* historians ,such as Antonia Castaneda, Deena Gonzalez,and Emma Perez, wrote about the shock of colonization on Chicanas,Perez ,for instance, expanded a concept called the ' Oedipal Conquest Complex' to portray the ways that men and women have supported partriarchal authority and its abuses.These feministas claim that Chicana feminism signifies an unwillingness to support practices which permit exploitative relations between men and women to persist.Moreover ,they contend ,Chicanas should define themselves in their own terms ,and not through the eyes of those who oppress them.

A lot of social concerns that Chicana feminism addressed in the early 1970's still persevere the starting of the twenty-first century.S ome Chicana feminists claim that the growth of a global economy had made certain problems worse,such as the exploitation of female factory workers,who must either accept low wages,or risk losing their jobs to even cheaper labor in other countries .''Several Chicana studies scholars conduct policy-related researching in the areas of alcohol consumption ,adolescent female behaviour,education,law,public health,and urban planning''(Ibid).Chicana advocates deal with social problems related to employment,toxic contamination,healthcare and sexual violence in their communities.

> *Young women can learn many lessons from dedicated Chicana feminist that came before them.It is important ,for example,that young women are aware of images that portray them as sexual objects rather than as women with intelligence,power,and dignity.Chicana feminism to be healthy ,productive,and active.By adding to the writings and activism of Chicana feminism ,young women can make very important contribution to the well-being of their communities .*
>
> (Ibid)

2.6 Post-Feminism

Post-feminism (1980s) depicts a variety of perspectives responding to feminism. While not being "anti-feminist," post-feminists consider that women have attained second wave objectives at the same time being disapproving of third wave feminist objectives. The expression was initially utilized in the 1980s to explain a hostile response against second-wave feminism. It is now a brand for a varied range of concepts that take critical approaches to prior feminist dissertations and incorporates challenges to the second wave's thoughts. Other post-feminists declare that feminism is no more applicable to today's society. Amelia Jones wrote that the post-feminist texts which appeared in the 1980s and 1990s depicted second-wave feminism as a collossal entity and condemned it using generalizations.

One of the first use of the expression was in Susan Bolotin's 1982 article "Voices of the Post-Feminist Generation," published in New York Times Magazine. This piece of writing was founded on a number of interviews with women who mainly consented with the objectives of feminism, however, did not identify as feminists. Certain current feminists, like Katha Pollitt or Nadine Strossen, believe feminism to hold only that "women are people". Beliefs which divide the sexes rather than join them are thought by these writers to be sexist rather than feminist.

In her book *Backlash: The Undeclared War Against American Women*, Susan Faludi (1991) claims that a hostile reaction against second wave feminism in the 1980s has productively re-indentied feminism through its expressions. She argues that it constructed the women's liberation movement as the source of many of the problems alleged to be plaguing women in the late 1980s. She also says that many of these problems are illusory, constructed by the media without reliable evidence. According to her, this type of backlash is a historical tendency, happening again when it seems that women have made considerable profits in their efforts to get the same rights.

Angela McRobbie claims that including the prefix post to feminism undermines the advances that feminism has built in attaining equality for everyone, including women. Post-feminism provides the idea that equality has been obtained and that feminists can now concentrate on something else completely. McRobbie considers that post-feminism is mainly evidently observed on supposed feminist media products, such as Bridget Jones's Diary, Sex and the City, and Ally McBeal.

Female characters like Bridget Jones and Carrie Bradshaw claim to be liberated and clearly enjoy their sexuality, but what they are constantly searching for is the one man who will make everything worthwhile.

2.7 The Message of Surrealist Art

Surrealism is a cultural movement that started in the mid-1920s, and is top famous for the visual artworks and writings of the group members. Surrealism is a result of Dada movement at the beginning of the twentieth century . Surrealism is a

cultural movement that started in the mid-1920s, and is top famous for the visual artworks and writings of the group members. Surrealism is a result of the Dada movement at the beginning of the twentieth century .

> *Surrealism, noun, masc. Pure psychic automatism by which it is intended to express, either verbally or in writing, the true function of thought. Thought dictated in the absence of all control exerted by reason, and outside all aesthetic or moral preoccupations.*
>
> (Danton , 2002:32) (**1)**

Surrealism is a result of the Dada movement at the beginning of the twentieth century . There are quite few kinds of this form of art but the two noticeable or most important ones are the Veristic Surrealism and Automatism. Automatism is the kind of Surrealism, which obtained approval from the postwar art critics. Others as Salvador Dali regard Surrealism as a type of action painting. Artists do not believe Surrealism a traditional form of art. Surrealism is likely to deal with the internal thinking of the artist than the external visual reality. The Dada movement greatly inspired the development of Surrealism as a twentieth century form art.

> *Up to now I have been inclined to consider Surrealists, who seem to have chosen me as their patron saint, as incurable nut cases.This young Spaniard Salvador Dalí, however, with his candid, fanatical eyes and unquestionable technical skills has made me reconsider my opinion.*
>
> (Stern , 2009: 4)

The works of surrealists have elements of surprise and juxtapositions although the surrealists writers and artists consider their work as a means of expressing the philosophical nature of their movement . André Breton, the leader of the Surrealist movement believes that Surrealism is a revolutionary movement.

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1. In 1917, Guillaume Apollinaire coined the term "Surrealism" in the programme notes describing the ballet *Parade* which was a collaborative work by Jean Cocteau, Erik Satie, Pablo Picasso and Léonide Massine: "From this new alliance, for until now stage sets and costumes on one side and choreography on the other had only a sham bond between them, there has come about, in *Parade*, a kind of super-realism ('sur-réalisme'), in which I see the starting point of a series of manifestations of this new spirit ('esprit nouveau')."

Surrealism came to light from the activities of the Dada movement during the First World War. The Surrealist movement had Paris as its most important center of operations. During the 1920s, surrealists increased their activities international hence influencing literature, visual arts, music and film of many languages and countries, political thoughts and practices social theory and philosophy.

At first, the key focus of the movement was literature. However this rapidly widened to include painting, sculpture and other forms of contemporary visual art. Surrealist artists aspired to generate an entirely new set of imagery by liberating the creative power of the unconscious mind.

All kinds of methods and phenomena were utilized to reach this subconscious creativity,encompassing dreams,hallucinations,automatic or random image generation-essentially anything that avoided the habitual "rational" thought processes involved in creating works of art.The rational approach (reflecting outdated bourgeois values) was refused by surrealist theorists as basically reactionary, untruthful and highly limiting(Turkel , 2009 :3).

In its effort to create works of art untainted by bourgeois rationalism, Surrealism was responsible for a host of incredibly innovative but often ''bizarre'', and sometimes unintelligible compositions. Nonetheless, despite its absurdist features, Surrealism was (and continues to be) highly appealing both to artists and the public. ''Indeed, in its iconic pictures and its impact on modern art, Surrealism has established itself as one of the 20th century's most enduring movements'' (visual-arts-cork.com) .

World War I dispersed the writers and artists who had been based in Paris, and while gone from Paris many implicated themselves in the Dada movement considering that extreme rational thought and bourgeois values had brought the shocking conflict upon the world.The Dadaists protested with anti-rational anti-art gatherings, performances, writing and art works. Following the war when they went back to Paris the Dada activities went on.

The writer André Breton (1896-1966),nicknamed "the Pope of Surrealism"(Turkel,2009 :4).Throughout the war Surrealism's soon-to-be leader André

Breton, who had taught in medicine and psychiatry, worked in a neurological hospital where he employed the psychoanalytic approaches of Sigmund Freud with soldiers who were shocked. He also met the young writer Jacques Vaché and felt that he was the spiritual son of writer and pataphysician Alfred Jarry (Turkel,2009 :4). He appreciated the young writer's anti-social way of thinking and disdain for established artistic tradition. Later Breton wrote, "In literature, I am successively taken with Rimbaud, with Jarry, with Apollinaire, with Nouveau, with Lautréamont, but it is Jacques Vaché to whom I owe the most." (Breton ,1999:22).

Back in Paris Breton participated in the Dada performances and as well began the literary journal *Littérature* along with Louis Aragon and Philippe Soupault (Turkel , 2009 :5). They started trying out with automatic writing—instinctively writing without repressing their thoughts, and published the "automatic" writings, as well as explanations of dreams, in *Littérature.* Breton and Soupault investigated deeper into automatism, writing the novel *Les Champs Magnétiques (The Magnetic Fields)* in 1920 using this technique.

They carried on the automatic writing, assembling more artists and writers into the group, and getting nearer to believe that automatism was a superior method for societal change than the Dada attack on prevailing values. Beside Breton, Aragon and Soupault the first Surrealists integrated Paul Éluard, Benjamin Péret, René Crevel, Robert Desnos, Jacques Baron, Max Morise, Marcel Noll, Pierre Naville, Roger Vitrac, Simone Breton, Gala Éluard, Max Ernst, Man Ray, Hans Arp, Georges Malkine, Michel Leiris, Georges Limbour,Antonin Artaud, Raymond Queneau, André Masson, Joan Miró, Marcel Duhamel, Jacques Prévert and Yves Tanguy(Ibid). Dada snubbed categories and labels, whereas Surrealism would support the idea that while ordinary and depictive expressions are vital and important, their arrangement must be open to the full range of imagination.

The work of Freud with free association, dream analysis and the hidden unconscious was of the greatest significance to the Surrealists in advancing methods to free the imagination.Nevertheless, they adopted idiosyncrasy, while rejecting the idea of an underlying madness or darkness of the mind. Later the

idiosyncratic Salvador Dalí explained: "There is only one difference between a madman and me. I am not mad." (Stern ,2009:4).

The group of surrealists aspired to transform human experience, incorporating its personal, cultural, social, and political aspects, by deliberating people from what they saw as untrue logic, and restrictive customs and structures. Breton stated, the real goal of Surrealism is "long live the social revolution, and it alone!" (Ibid) . In 1924 they founded the Bureau of Surrealist Research, and started publishing the journal *La Révolution Surréaliste. ''* In the same year, Breton wrote *The Surrealist Manifesto* in order to state the collective ambitions and goals of the newly formed group'' (Turkel , 2009 :5).

Their aim was "To express pure thought, freed of all controls imposed by reason and by moral and social prejudices " (Ibid). Breton in particular referred to Surrealism in the manifesto as pure psychic automatism, to express the true function of thought. Unconscious art had never been made before, but surrealists wished it would substitute all other artistic creation thanks to its truer intention.

Yet, a problem was open to surrealists: how does an individual reach automatism in the visual arts? Breton thought, at least at the time of the first manifesto, that it could not be achieved. An art such as painting was excessively thoughtful and time-consuming to possibly be done automatic. There would be no way to paint fast enough to allow the unconscious onto the canvas. However artists were enthusiastic to try to sidestep such limits as imposed by Breton. Joan Miró was one of the first Surrealist visual artists; ''his work was appreciated by Breton due to both its complex imagery and the words featured within it,which seemed like non sequiturs''(Ibid).Definitely such a display could only be automatic.

The collections of Max Ernst were as well of huge importance to Breton. An ex-Dadaist, Ernst started employing methods such as automatic drawing, frottage, photo-collections as well as others that obscure the line between Dadaism and the slowly forming idea of Surrealism. Automatic drawing is the notion of drawing an image

without any conscious intrusion of the practice, just allowing anything is thought to be drawn, therefore letting the unconscious to be expressed on paper; it is the analogue to automatic writing. Frottage, Ernst felt, was another form of automatic art in which the artist is unconnected from consciously intervening with the art work; the artist employs textured objects to scratch paint onto the canvas.

It was at this time that Ernst found one of the most important aspects of Surrealism, one he had come upon in De Chirico's work: odd mixture. Ernst explained it as the "systematic exploitation of an accidental or deliberate meeting of two unrelated entities on a plane that is related to neither—and the spark of poetry that is kindled by the coming together of those realities"(Ibid).The idea of juxtaposing unconnected imagery became the principal method of realizing Surrealist visual art, where a lot had felt that true automatism was not feasible.

While automatism and strange mixture were both great notions behind literary and visual Surrealism, the one remaining concept was that of dreams. Prior to the first manifesto, Breton had been working at a psychiatric center. He utilized the Freudian technique of free association, where the patients are supposed to say whatever it is that comes to their mind,without any conscious restrictions. This method had been the stimulation for automatic writing. However the other feature of psychoanalysis that captivated Breton was dream analysis. He drew the patients' dreams so as to study them.''This would lead to those surrealist visual artists who painted dreams and dreamlike events''(Turkel , 2009 : 6). Surrealists believed that only in dreams is the mental barrier between conscious and unconscious removed, and, ''as a result, illustration of these dreams is a reflection of the entire psyche, not just one part or the other'' (Ibid).

By means of this idea in place, the difference between the two branches of Surrealist visual art became clear to some extent. One part was that of automatism, which had branched out of literary Surrealism. The automatic artists included André Masson, Joan Miró and the early works of Yves Tanguy and Max Ernst. The dream

painters appeared a little afterwards to the movement, however compromised the larger part of the Surrealist visual arts.

René Magritte, Salvador Dalí and the later work of Yves Tanguy and Max Ernst were examples of Surrealist art based on dreams and their meanings. De Chirico was also an inspiration to the dream-based painters, ''as they saw the lifelike depictions of the unreal in his works as creative and new, and to depict the unreal world of dreams, such technique was necessary'' (Turkel , 2009 :7).

Surrealists were conscious that the idea of Surrealist painting appeared ironic due to painting being, to some, too actively conscious, and while some refused it at first, it grew even so. As the group's ideas started to change, Breton saw the necessity to relocate its ideas. He wanted to accept some changes the group had made but also was willing to preserve the movement's purity.

In 1929 he wrote *The Second Surrealist Manifesto*. Inside it, he asserted "Regardless of the varied activities of all those who claim allegiance to Surrealism, it must be admitted that the movement's main ambition is to produce a general serious *crisis of consciousness*, both in the intellectual and moral realm." (Ibid)

This "*crisis of consciousness*" he states is the irony in which any art consciously created suffers from the mind's rationality disabling its unconscious creativity. Breton started to reject automatic writing, which he had once seen as the model of Surrealist expression, he felt that an individual required to consciously control the product of unconscious, automatic invention. ''Surrealism had become an art movement, not just a theoretical synthesis of art and life''(Ibid). The frequently political nature of the Surrealist literature had initiated it to only influence its native country and Surrealist political associations varied rapidly as few parties were interested in their aid; ''Surrealist painting was much more digestible for the masses, and so it was fully integrated into the movement''(Ibid).

It is at this stage that Surrealism increased into an approach of artistic expression and it becomes more understandable what the true meaning of Surrealism was. With Freud having, to an extent, thrown light on the world of dreams and revealed their significance, they are now a part of life. Once dreams are as comprehensible as reality, the two will unite into Surreality. This higher level of human spiritual understanding was the goal of the Surrealists. Such an objective is difficult to reach. The Surrealists tried to attain this understanding through their art; all Surrealist work is intended to present the unconscious and subconscious in a manner that will strengthen human understanding of them both.As that comprehension is strengthened, Surreality methods achievement.

Still with the comprehension of the Surrealists' objective, it can be hard to see how their artwork was a reflection of this mindset. Analysis of Surrealist painting is difficult.The art is expected to shock, using strange combination and disturbing imagery.

> *The apparently irrational arrangement is intended to convey the hidden meaning of the subconscious thought beneath and the inability of all but the initiated to see this meaning parallels the inability of all but a psychoanalyst to interpret one's dreams*
>
> (Turkel , 2009 : 8).

In getting ready to examine Surrealist art, one must keep in mind that the artist is reproducing their mind, not creating something new. The concern was in the process of exposing one's unconscious, not in what those reflections really seemed as. Consequently, simply visual examination of Surrealist art is ; one must consider how it reflects the mind of the artist.

Themes of eroticism and death are greatly used in Surrealist art . Freud had trusted in the subconscious drives of Eros and Thanatos, the former being a sexual drive of life, the latter being the drive of death. If these are the subconscious drives

within us, then surely it is only logical that they would be common themes in Surrealist art. ''With all of the above understood, Surrealist art can be difficult to understand without reference to specific examples''(Ibid).

Max Ernst's *The Elephant Celebes 1921* (See appendix D, figure1) , is intended to explain the terror and foolishness in one's mind during war, and the irrationality of the war itself (these themes make even more meaning considering Ernst's Dadaist past).Ernst had participated in World War I and had been profoundly affected by it, providing him even more insight as to the mind of one at war. While the elephant has been interpreted to represent the fear-inducing British tanks being seen for the first time, the headless woman likely represents Ernst's sister, whose death traumatized him.

Actually, a tank and Ernst's dead sister would never appear side by side in his life, but in Ernst's mind for the period of the war, these thoughts were mixed together, devoid of the rationality of reality separating them. There is no innate organization of the unconscious, and so all that was causing him uneasiness at the time was instantaneous, therefore *The Elephant Celebes* is a superb representation of the unconscious mind of one disturbed. As well noteworthy is the utilization of strange combination; the headless woman and the elephant are separately identifiable, but together they confuse the viewer. Ernst's painting *Man Shall Know Nothing of This* also combined familiar imagery in a similar way (Magritte, *Pleasure*, 1926).

René Magritte's *Pleasure 1926* (See appendix D,figure 2) includes both morose and erotic features that are signature elements of Surrealism for motives earlier related to Freud's theory of the Eros and Thanatos drives. One analysis of the picture is a reinventing of the story of Adam and Eve where Eve is a young girl eating a live bird rather than the forbidden fruit.

The picture investigates the sexuality of the young girl (a theme of huge fascination to some Surrealist artists) and the dishonesty of and loss of virginity. These topics are also explored in Ernst's *The Robing of the Bride.*

The picture is not as straightforward, even after interpretation, as *The Elephant Celebes*, but it could be seen as a representation of the mind's simultaneous Eros and Thanatos drives, combined in ways that seem perverse and frightening, but inside the subconscious are common place (Delvaux, *Venus Asleep*, 1944).

Paul Delvaux's *Venus Asleep* (See appendix D , figure 3) is a dream painting that represents a number of Freudian ideas, mainly that of Eros and Thanatos. Venus sleeps on a bed in the center of the image, and the rest of the painting is intended to be her dream. She dreams of death, but death comes close to her as if to hug her. Delvaux liked to paint the suffering caused by the German bombings of Brussels, and this dream painting accomplished so in presenting the Thanatos instinct in one's mind, accompanied incorrectly, but always by Eros. The difference between life and death, naked women and their gloomy surroundings, is one that Delvaux utilizes frequently in his paintings to generate a feeling of uneasiness and worry, sensations provoked in ''the reader'' but also reflected from the bombings.

Les Belles de Nuit is another example of this concept at work. Life and death together,Eros and Thanatos,are just another manifestation of the incongruous combination that makes Surrealism so distinctive.

The Persistence of Memory 1931 (See appendix D , figure 4) and *Autumn Cannibalism 1936* (See appendix D, figure 5) are mainly the most remarkable works of Dali. In *The Persistence of Memory*, nothing is comprehensible in the asleep man's dream; an infertile landscape is beautified with liquid clocks and other bizzare objects. It is the ambiguity of the image that Salvador Dalí employs to create an image of the unconscious. *Autumn Cannibalism*, conversely, is a further political piece. Along with the similar painting, *Soft Construction with Boiled Beans (Premonition of Civil War)*,

it shows the shocking terror of the Spanish Civil War. The term "cannibalism" alone being used to explain civil war is both striking and accurate.

Spain has been changed into some horrifying organic mess that is devouring itself. The painting can be seen as the view from the collective unconscious of all of Spain as it witnesses its own self-destruction in war. Joan Miró's *The Birth of the World 1925* (See appendix D, figure 6*)* tries to show, as the title insunates, the creation of Earth as well as human fertilization (a sperm- shape can be observed in the center of the canvas)(Ibid). Miró was more of an automatic painter than a dream painter, and he let paint to drip down the canvas in order to, automatically, create the background. The central imagery was painted in a style like automatic drawing and the entire painting is intended to draw similarities in the viewer's mind between the creation of the world and the creation of a human life. ''It makes sense that the Surrealists would value a soul as much as the entire world; both were filled with unexplored complexity, which the Surrealists hoped to reveal'' (Turkel , 2009:12).

The investigational painting methods of Ernst, the disturbing contrast of Delvaux, the dream paintings of Dali and the automatism of Miro are just some of the methods that the Surrealists brought their way of thinking into the visual art. In addition, ''André Masson glued sand to paper and painted over it as his own form of automatic painting''(Ibid). The Surrealists believed that form and colour are not the major interest in creating artwork; it is what is behind the painting that is of true importance. ''The art should be interesting on a conceptual level first and a visual level only as an afterthought''(Ibid).

Nevertheless, such imaginative minds beautified their artwork with beautiful and horrific aesthetic method. The ''aesthetics'' were used to strengthen the concept; there was no need to fully throw away the visual artistic value of the painting if it could supplement the underlying concept.

Noticeably similar to the end of Dada at the ending of World War I, Surrealism started to grow weaker at the end of World War II.That does not mean that the movement expired, but a lot of the members of the formely close group of artists as Max Ernst would now progress to individual projects, no more intimately connected with the movement. Some of the original members, such as founder Breton, remained true to the decelerating movement. The postwar Surrealist movement kept on producing art up until the death of Breton in 1966. When De Chirico removed objects from rationality and thus restored their meaning, he unknowingly began one of the most important art movements in history. ''Breton, Miró, Dalí and innumerable others saw the beauty in combining the unrelated to create something new with the characteristics of neither, and yet so much more significant; two realities were juxtaposed to create a surreal image'' (Clancy, 1949: 273).

The concepts of automatism, which Breton stated was "A limit toward which the poet or artist should tend…toward the limit of automatism and away from the limit of rational control," (Ibid) in addition to dream painting and strange arrangement all formed a philosophy that was the source of power of the Surrealist movement. This demonstrates the talent of a movement which began out as almost mysterious automatic writing and poetry.

Moreover, Surrealism could not have been without the ideas of Freud, De Chirico, Picasso, Dadaism, the mind of Breton, Miró and Ernst as well as the wonderful presentation of groug originality,imagination and a way of thinking between them. Despite the fact that the movement could not continue to exist eternally, its influence and impression were large and can be seen in the contemporary art, but also in modern psychoanalysis, philosophy and in our understanding of art in the first half of the 20th century.

The ideas and messages of the Surrealist art are as follows: there is a world in the brain which escapes normal analysis; one ought to adopt this world, our unconsciousness, and let it to thrive until it becomes as comprehensible and common

as our reality, so as to create a surreality. The Surrealists did well in this objective and showed Surreality in each piece of literature, poem, drawing, painting and any other work of art that they created.Patrick Waldberg wrote in his book Surrealism :

> *It Surrealism is not much a school, but a state (sic) of mind. Nobody belongs to the movement, but everybody is part of it. Is Surrealism disappearing? No, because it is neither here nor there: it is everywhere. It is a phantom, a brilliant obsession which, by a wonderful transformation, has become surreal*.
>
> (Turkel , 2009 : 13).

In this sense, the Surrealist movement was successful. To some extent their art will not truthfully be made again, for the reason that without the group understanding and the association that the first surrealists had, all new surrealist art would be parallel only in aesthetic, but not in true meaning. Nevertheless,the work was shown as a surrealist existence and understanding where reality and dreams were joint. This revelation cannot be undone and thus, Surrealism remains eternal.

2.8 Sigmund Freud's Theory of Dreams

The quotation that follows was the remark of Sigmund Freud when he encountered Dali and his artworks "It is not the unconscious I seek in your pictures, but the conscious… your mystery is manifested outright.The picture is but a mechanism to reveal itself " (Ades, 1974 :49). The trials with psychic automatism done by the Surrealists in the 1920s to indicate the release of the unconscious were extremely controlled by the ego activity and very similar to the activities of the dream restriction in dreams. Consequently, Freud thought it was an error to consider Surrealists' artworks as direct expressions of the unconscious since they were proceeded and yet greatly formed by the ego.

As Ades affirms (1974), Freud considered that the dream and the dream-work (subject, condense, distort, contradictory facts or impressions, etc.) was a direct way to

the unconscious (Ibid) . What people recall when they are awaken hides significance which may be made known by the dreamer's memories through psychoanalysis. The work of Freud, *The Interpretation of dreams* (1900) powerfully influenced the movement of Surrealism, offering a notional basis to untie the unconscious and therefore liberate the imagination through their work (poetry, literature, painting, filmography, theatre, sculpture, music etc) (Ibid).

2.8.1 Interpreting Dreams

Earlier than Sigmud Freud's technique of interpreting dreams was known, ''there were scientific theories of dreams in which the dream was considered as a somatic process that was signified by indications of the mental apparatus and not as a mental act at all'' (Freud, 1954 :4). Freud's interpretation of dreams in fact implied that there was a significance to them by replacing that meaning with something that acts as a connection into the series of mental acts, holding the same weight and importance equal to other physical procedures of the human body.

Until Freud's theory, there were two important methods of dream interpretation. The first one, regarded the dream as a whole, attempting to completely exchange it by a different content, which was entirely comprehended and in some cases totally similar to the original one. This method aims to interpret the "symbolic" dreams,usually considered as prognostic or prophetic. This approach was not triumphant in most of the cases,because the dreams were incomprehensible and also confusing considering the symbols they were carrying.

The second method was the "decoding" method. With this method, dreams were perceived as a type of cryptography, whereas each signal could be interpreted into a different meaning and always in harmony with a fixed explanation. In other words, the analysis was similar to checking with a dream-book about the things or particular situations that were occuring in the dream . A book like that was *Oneirocritica (2012)* by Artemodorous of Daldis. Through this method, the dream was separated into its smallest pieces and were dealed independently. We can only suppose that this method was created for incoherent and puzzled dreams.

Freud (1856-1939) believed that neither of the above methods could be utilized on a scientific application. According to him, on the one hand, the symbolic method was overly limited in its application and nobody could obtain a general idea of the significance of the dream. On the other hand, the "decoding" method was relying on the "rightness" of the dream-book or the list of signs and its meanings separately (Ibid).

2.8.2 Sigmud Freud's Method

Freud's acquaintance of the procedure for interpreting dreams was accomplished after coping with certain psychopathological structures like hysterical phobias, obsessional ideas ."I must affirm that dreams really have a meaning and that a scientific procedure for interpreting them is possible" (Freud ,1954:100). He discussed that procedure with Josef Breuer. Breuer's method with his patients was to connect their pathological symptoms with their mental structures so as to succeed to untie them and ultimately heal them. This particular technique guided Freud in creating the therapeutic method of the explanation of dreams. That was for the duration of the curing procedure and in every session, while the patients were communicating to him every idea or thought related to a specific topic and dreams were incorporated too.

Freud became conscious that a dream can be built-in when coping with pathological symptoms because these symptoms hold in them memories forming the pathological profile of the patient. He focused all his attention on dealing with the dream itself as a symptom and using the method of dreams interpretation for the symptoms. This practice was not easy for the patient and some training was essential. The patient would attain a point of self consciousness regarding the concentration that he compensates toward his physical awareness and simultaneously get rid of the censorship that he was applying so far to his thoughts. In this manner, the patient was completely concentrated on self-observation.

> *He must adopt a completely impartial attitude to what occurs to him, since it is precisely his critical attitude which is responsible for his being unable, in the*

ordinary course of things, to achieve the desired unravelling of his dream, or obsessional idea, or whatever it may be.

(Freud, 1954 :101) .

Due to his psycho-analytical experience, Freud saw that the man who reflects his symptom has a total different mind frame from the man that actually observe his phychical process. In the first case of the man reflecting, he also suppresses things before being perceived by the conscious, while in the second case of the self-observer only the suppression of his critical faculty is required and he is instantly experiencing a flow of ideas into his conscious that he would never have got hold. Emerging, in this way, material from the self-perception helps in interpreting both the pathological ideas and the dream structures of the patient. But, for the patient to get in contact with his unconscious, it is necessary to relax which means to enter the state of mind before falling into sleep,something that is analogous with hypnosis.''Only in this state involuntary ideas emerge and due to relaxation they change into visual and acoustic images, thus transformed into voluntary ones''(Freud, 1954 :102).

2.8.3 Robert Desnos

Another key figure in the Surrealist movement is Robert Desnos.''Robert Desnos was born in Paris in 1900'' (http://en.wikipedia.org/wiki/Robert_Desnos). He was in the commercial university, and toiled as a clerk and afterwards as a literary writer for the newspaper Paris-Soir. His first poems were printed in 1917 and 1919 in French avant-garde magazines and in the Dadaist magazine *Littérature*. In addition his first book was printed in 1922, a collection of surrealistic aphorisms. In 1919, he encountered André Breton and almost immediately developed to be buddies. He was an effective element of the Surrealist group and exceptionally gifted in "automatic writing". Jointly with other writers,he created the literary front line of Surrealism. Breton talked about Desnos in his Manifesto of Surrealism (1924) as the movement's 'hope'.

He wrote, in 1926 ,*The Night of Loveless* Nights, a lyric poem dealing with loneliness written in classic couplet, which is more like Baudelaire than Breton.

Desnos loved Yvonne George, a singer for whom he dedicated several poems,on top of the surrealist novel *La liberté ou l'amour*! (1927). He wrote articles on *Modern Imagery, Avant-garde Cinema* (1929), *Pygmalion and the Sphinx* (1930), and Sergei Eisenstein, the Soviet filmmaker, on his film titled *The General Line* (1930).

He started his career in radio in 1932, with a show consecrated to Fantomas and grew to be friends with Picasso, Hemingway, Artaud and John Dos Passos.In addition he published a lot of critical reviews on jazz and cinema and became gradually implicated in politics. He wrote additionally for many journal, *counting Littérature, La Révolution* surréaliste, and Variétés, and published three novels, *Deuil pour Deuil* (1924), *La Liberté ou L'amour*! (1927), and *Le Vin est Tiré* (1943); a play *La Place De L' Etoile*, (1928; revised 1944) and a film script, *L' Etoile de Mer* (1928), which was directed by Man Ray (Ibid) .

The German Gestapo put Desnos in jail on 1944, during World War II, while being an effective member of the French Résistance, frequently publishing under alias. He was finally expelled to Terezín (Theresienstadt) in occupied Czechoslovakia in 1945, where he passed away from typhoid, just weeks consequent to the liberation of the camp (Ibid).He wrote several poems about his wife,Youki Desnos ,with "Letter to Youki" being one of his most well-known poems written following his detention. Desnos' poetry has been set to music by a number of composers, counting Witold Lutosławski, Francis Poulenc and Henri Dutilleux.

Like Conley asserts (2003), Desnos was a poet that, with no effort, preparation, or thinking about automatic writing, drawing and speaking, he only did it. According to Desnos, automatism was each day experience. His exceptional facility to detach himself from any reasonable methods and to entirely cede to any casual thoughts and marvelous images that was obtained from his unconscious mind, made Breton announce him Surrealism's "prophet" and afterwards honoured him in the first *Manifesto of Surrealism*. Due to all these, he was an effective surrealist, beside his resistance towards any kind of order, limits and hierarchical authority, as the authority of fascism or communism, to the extent that of Bretonian surrealism. Because of

Desnos resistance to Breton, he separated from official Surrealism in 1930, just six years following the creation of the movement (Ibid).

Finally and most importantly, Desnos was famous as a love poet. His love poems of 1926, *A la Mystérieuse*, stimulated by the elusive singer Yvonne George, represent the best of surrealistic poetry.

Hence Freud considered that "the unconscious is the true psychical reality; in its innermost nature it is as much unknown to us as the reality of the external world, and it is as incompletely presented by the data of the consciousness as is the external world by the communications of our sense organs"(Freud ,1954:613).In addition, he believed that if we truly value the role of the mental system and we comprehend the relation between the conscious and the unconscious, in that case we can reduce the moral conflicts in our dream and fantasy lives. His theory demonstrated to be of huge theoretical debate and contributed to the psychological knowledge of his time.

Surrealism, on the other hand, through its persistent exploration of the mind and the sources of thought rediscovered and recreated reality . Surrealists built up approaches to release imagination founded chiefly important on Freud's work with free association, dream analysis and the unconscious. They adopted oddness while rejecting the idea of an essential psychopathology that requires to be healed. Beside the use of dream analysis, they supported the idea of joining elements unusually found together to create irrational and astonishing impressions. Their main purpose was to free people from false rationality and restrictive customs (Breton, 1924 :50). As Gaunt states (1972), ''Surrealism was never a school but an expression in a particular form of freedom in mind and spirit, which has no limit of date and may appear at any time to those who value the liberty of the imagination" (Gaunt, 1972 : 47).

2.9 Surrealists Women

The Surrealists have frequently been represented as a strong band of men, and their art often pictured women as wild others to the educated, rational world. The work of feminist art historians has since rectified the idea, not just emphasizing the number of

women Surrealists who were effective in the group, mainly in the 1930s, but examining the gender stereotypes at work in much Surrealist art as well. Feminist art critics, such as Dawn Ades(1943), Mary Ann Caws(1933-2016), and Whitney Chadwick (1943-2016), have dedicated numerous books and displays to this focus.Whereas majority of the male Surrealists, particularly Hans Bellmer, Man Ray, and Salvador Dalí, continually deformed the women figure, and described women as muses, much in the way that men artists had for centuries.Surrealists women such as Claude Cahun (1894-1954), Unica Zurn (1916-1970), Lee Miller (1907-1977), Leonora Carrington, and Dorothea Tanning,required to tackle the problematic adoption of psychoanalysis that often cast women as somehow monstrous. Therefore, many women surrealists experimented with crossdressing and depicted themselves as animals or mythic creatures.

Starting in Paris in the 1920s, women writers ,poets, essayists, painters, and artists have vigorously teamed up in defining and enhancing Surrealism's essential mission realizing an advance, open, and dynamic consciousness, from which no aspect of the real or the imaginary is rejected. Indeed, few artistic or social movements can boast as many women forebears, founders, and participants perhaps only feminism itself. Yet outside the movement, women's contributions to Surrealism have been largely ignored or simply unknown.

> *Although the first women of Surrealism have been almost entirely overlooked in the historical and critical literature, clearly they were a bold, imaginative, and remarkable . Even before Surrealism's first Manifesto appeared in Paris in 1924, women were active in the movement, and they have been expanding and illuminating its universe ever since. In all the arts and major genres of writing, women helped develop Surrealism's radical poetic/critical outlook and thus helped make it what it was and is. To ignore their contributions is to ignore some of the best of surrealism.*
>
> (Rosemont, 1998:1)

Penelope Rosemont's book, *Surrealist Women: An International Anthology (1998)*, registered the evolution of women writers in Surrealism through the decades, in addition giving a few instances of visually based work .Reading carefully Rosemont's book, it is impossible not to be astonished by the huge collection of Surrealist women who have existed, and continue to exist, from when the movement was founded in 1920s Paris.The reader cannot disregard as well Surrealism's international influence, the text stressing how this small Paris-based group could get bigger from its French roots, with activity covering such distant regions as South America and the country landscapes of rural England. Whitney Chadwick is another example of a researcher who has worked significantly on surrealist women, her work showing the great collection of works produced by these artists and their continuing influence within critical and cultural fields.''Other researchers who have worked greatly on women and Surrealism include Mary Ann Caws'' (Caws, Kuenzli, and Raaberg , 1991 :8) ,co-editor of *Surrealism and Women*, Georgiana Colville, and Renée Riese Hubert :*Magnifying Mirrors: Women, Surrealism and Partnership* 1994.

Besides, what such studies prove is that women of different races and nationalities shared an affinity with Surrealism, a movement that brought about extensive debate because of its ability to shock with sexually provoking pictures for the most part based on depictions of the women body. This contrasts with the masculine objectification of Surrealism which emerged to claim the woman's body for his own enjoyment and purpose, producing abstracted images that sexualised the women form and described by Caws as problematic and imprisoned, for the other eyes. She may be lit or framed, but she is not a whole (Ibid).

A number of women surrealists are also iconic muses of the twentieth century. Perhaps the two best known of these muses are Dora Maar, Picasso's subject in many portraits, and Lee Miller, who was not only a fashion model for Vogue (French magazine), but also the model for some of Man Ray's most erotic photographs. Miller's lips loom large in the sky in Observatory Time, *The Lovers* (1934); an image of her eye is fixed to the ticking arm of a metronome in *Indestructible Object* (1923);

her neck is the focus of Lee Miller (Neck) (1930); and her torso particularly fascinated Man Ray, as is evident from photographs such as Shadows on Lee Miller's Torso.

Men artists gave rise to an idealization of the woman and considered her particularly as the *Muse*,who would offer a stimulalion to the creative man. Throughout the 1930s a new picture of the woman was built up , that of the *Femme Enfant* the "woman-child",according to which the woman was represented as childish, coquettish, naive, and yet seductive and one who would inspire the man's ardour. By this way, the men kept her image as inactive on the one hand, but also as one who would fulfil their sexual needs, on the other hand. Another kind of the woman, as men regarded her, was the picture of the mad woman.

This image is noticeable in Andrè Breton's novel – *Nadja*, where the heroin is insane, yet acts as Breton's muse.The surrealists admired the phenomenon called Hysteria, which was usually attributed to women.Nevertheless, their esteem once more was not to the woman herself but to the stimulation given to the man through her madness. Andrè Breton *Nadja* 1999 and *Paris Peasant* 1994 by Aragon are examples of this image centred upon a young woman's fall into insanity and her ultimate incarceration, *Nadja* systematized the idea of the *Surrealist women*,one who was nearly completely reliant on her male friend and who belonged to her companion.

In reexamination, however, what seems just as pertinent is that this woman, as the man artist's muse, was dependent on as much by her companion as she relied on him; the man Surrealist relied on her compagny to stimulate his inspiration and he would have been incapable to meet the inspired talent of the great surrealist mission lacking her company. This is tipically the memory that remains of the woman surrealist and something that I hope to contest to some extent within this title and Magister dissertation.

Breton writes tenderly of *Nadja,* both confessing his love for the character at the same time explaining the dilemmas that she creates. Breton believes how, regardless of her difficult behaviour, she is the only woman able of projecting the love that a man

needs. However, this love is a factor to her psychological decline and her breakdown, additionally strengthening a physical addiction that the male desires from her in return. The consequence is that Nadja is put at his mercy, not capable to get freedom. To cite a passage from the text:'' The problem of woman is the most wonderful and disturbing problem there is in the world. And this is precisely to the extent that the faith a noncorrupted man must be able to place, not only in the revolution, *but also in love*, brings us back to it ''(Breton **,** 1999 : 180).

Breton speaks of love for a woman, however he is inclined to limit women as objects to be loved by men and unable of loving for themselves. An important current study by Johanna Malt proves how precise data, mainly by Theodor Adorno, Walter Benjamin and Salvador Dalí, centred upon the female body as a fetishised product, and considers the ways in which anatomical parts such as legs, feet and breasts were photographed, or captured, on film or canvas. With an emphasis on male Surrealist experts Johanna Malt increased and built up ideas about the woman as a sexual pot.

Particularly pertinent is the aspiration of the surrealist to fetishise apparently inanimate objects that would not in the main be visualized as sexual, even everyday objects whose appearance apparently holds no relevance to sexuality in any way. Malt considers this idea in the following passage:

> *What the surrealists display in their fetishistic imagery is a heightened sensitivity to the erotic allure of the object as commodity. Not only are they aware of this auratic power; they put it in a new perspective by juxtaposing it with more conventionally erotic bodily images. So the body, which might have seemed to have been excluded from commodity-based readings of the object in Surrealism, is brought back into focus in a dialectical relationship with the inanimate commodity. And what is more, in the surrealist object, it is on the body that the fetish and the commodity fetish converge .*
>
> (Malt , 2004 : 5).

Consequently, the immediate categorisation of the surrealist woman pushed her battle harder for her position in the movement. The reaction by the women of the

Surrealist movement to the denial by their man counterparts to recognize the necessity and independence of women is apparent in the artistic work of the women of the Surrealist movement. These women use animal imageries to defy and oppose man control that is associated with the machine imagery . The use of wild animals as images conveys the essentially uncontainable and wild nature of the women artists. Employing nature and wild animals, the women surreal artists wish to counter the force of man artists who like the utilization of controlling machines.

Limiting the images and actions of women depicted Surrealism particularly the indecision to recognize the woman artists as independent. Man surrealists did not feel like to admit the independent work of their women counterparts.As mentioned earlier man surrealists expected the women to remain their muse .

Man surrealist artists considered their women counterparts as a muse who is a child, insane or an erotic object and not a person that represents an equally inspired and competent artist. This woman was forced to find ways of expressing their art beyond the confines of male expectations. The surrealists recognize the input of women to the Surrealist movement and on occasions celebrate them. However the women do not get such acknowledgement outside the Surrealist movement for their important involvement. For instance , there are not so many books in the United States of America dedicated to the theme of women and Surrealism . There is grave negligence on the work and contribution of the surrealist women who convey their work mainly through written work. This type of disregard brings about the misunderstanding of the Surrealist movement and the continuation of old stereotypes. Taking a broad view of Surrealism based on painting alone is rather giving the wrong impression about it and is an ideal formula for falsification of the roles played by the women in the surrealist movement. Surrealism as a movement has never been composed of painters only, but is as well composed of individuals engaged in other forms of art such as writing. There is clear proof of the many women poets, and thinkers whose work is yet to obtain appropriate acknowledgement as Dorothea Tanning and Frida Kahlo.

These women contributed hugely to Surrealism through ideas, which is a stimulus to imagination. Their ideas were similar to a liberating strength and a source of inspiration to moral and poetic revolt. The Surrealist movement opposed actually or obvious separation along ethnic and gender currents unlike many of the cultural currents of the twentieth century. The writings of women included in surrealist movement featured along the writings of their man artists. The writings by women for instance featured during La Révolution surréaliste and their work formed part of displays by the surrealists. Consequently the surreal movement gained deeply from the help of the women even more than some feminist organization thanks to their effective contribution in the movement.

The challenge, victory and accomplishements of the women of the Surrealism movement are of huge significance not just to the movement but also to the authentic seekers of motivation,inspiration , knowledge and a better world. Some of the writing by the women of the Surrealist movement is reaching thanks to their modern nature and the anticipation of the current day cultural concerns (Ibid). The books written by the Surrealist movement women thirty to sixty five years ago go beyond the present day debates. Nancy Cunard did useful challenges to communicate her anti-racism beliefs by engaging in African Jazz and African art before participating in "whiteness critique". This manner, Nancy made her contribution to the liberation of Blacks. The "green thinking" and environmental consciousness that depict the activities of the surreal movement is very remarkable. The ecological awareness and the wish to live harmoniously with the "wild" is something to treasure. It is just as essential to understand that the women in the surreal movement underlinedd and highlighted the importance of including ecological concerns into the work of the movement. Wildlife, wilderness and nature form an essential part of the forceful and inspiring subjects in the activities of the surreal women.

Through their art, surrealists women highlight the relation between man and other animals. The women in the Surrealist movement drew notice to the danger facing the rare species and expressing their solidarity with the endangered species. In their work,

the women of surreal movement promote for sustainable lifestyles and non-abuse of the planet .

The women supported environmental awareness and imagined the realization of a vigorous globe. Through the dance, plastic arts and films writings and poetry by the women of surreal movement,one obtains the sensation of the natural world as represented in the new lights. Their carefulness of a globe in danger is compatible with most of their works emphasizing their concern for ecological conservation and protection of the natural world. It is essential to note the environmental concerns raised by the women of the Surrealist movement are revealing themselves in the current day in form of climate change, which menaces the survival of many plants, animals and the livelihood of humanity. Carrington, Agar, Senard, Rahon and many others represent eco-feminism and forerunners of ecology.

Surrealist women reoriented particular characteristics of Surrealism such the fixation with one's sexuality to questioning femininity and emphasizing the relationship between sexuality and gender. The women of the Surrealist movement managed to revise the metaphor of the brutal disjunction that characterized Surrealism into a positive narration of creative transformation. The necessity and importance of Surrealism to the generation of artists is very significant. This group included Frida Kahlo, Leonora Carrington, Toyen, Dorothea Tanning and Rammedios Varo.The contribution of women artists to advancing Surrealism objectives involves releasing consciousness from the western thought full of divisions, from positivism and rationalism to the poetry of transformation :ambiguity and the erotic metamorphosis are apparent in their works.

This band of women turned out to be the first women supporters of this radical movement of the twentieth century to explore sexuality as well as gender issues and to contribute towards the self-structured new narratives through visionary thinking.(http://www.ukessays.com/essays/sociology/women-and-gender-in-the-surrealist-movement-sociology-essayhd). It is worth mentioning that other women who became a member in the Surrealist movement later after the year 1929-went

through marginalization by from man artists. These women neither were of French decent nor were they present during the Surrealist movements formative years.

These surrealists women who did not think donated a lot to the activities and works of the Surrealist movement but their involvement and contribution is yet to deserve gratitude. They dynamically contribute to the activities and the displays of the surrealists. Their work keeps on circulating in the public area particularly in places such as the museums, art galleries and exhibitions. The variety and range of the work of the surrealist women is apparent in their artistic work thus emphasizing the various kinds of interactions they had with the surrealists. Leonor Fini did not regard herself as a surrealist inspite of her intimate closeness and bonds with the surrealists. She is closer to a number of members of the surrealist movement such as Leonora Garrington and Max Ernst.In addition her work founded part of surrealist displays of the 1930s. Leonor Fini's work is rooted in the traditions of metaphysics ,symbolism ,German and Italian romanticism. Her work developed from her former metaphorical paintings to greatly suggestive representative and personal figurations (Ibid).

The searching and complex representations from her work show powerful designer-ship. Her art covered romanticism in an reminiscent and rich way. The work was often theatrical, characterized by a visual universe in which women and animals acted as carriers of psychic forces.

The mother of Leonora Carrington introduced the artist to the Surrealist movement while she was still a young girl after her mother gave a book on Surrealism. She later engaged in residence among the surrealists .Carrington created paintings and writings attached on the belief in transformations, spiritual and supernatural voyage. Stella Snead had paintings that turned off the imprint of Surrealism even though she adhered the surrealists officially. This became obvious during the 1936 surrealists display in London. The work had the aspects synonymous with the work of the surrealists such as the amazing combinations of real and unreal, logical and illogical, reality and dream, conscious and the unconscious. The youthful generation of this group of artists comprised Kaye Sage and Dorothea Tanning. ''She utilized the metallic colors and abstract forms to connect the paintings to hallucinatory mental

landscapes associated with Yves Tanguy and the psychological 'inscapes' by Matta '' (Breton , 1999 : 67).

It is essential to recognize that most of the women linked with the Surrealist movement remain individual and varied groups. Their immense contributions to the Surrealism by integrating new view to the work of the Surrealist movement remain a ''gift''. Hence, it is worth mentioning that women played a decisive role in the development of all the genres of writings and arts. These artists were active in shaping the radical and critical outlook of Surrealism. Therefore, disregarding or neglecting the contribution of women to Surrealism is a dishonesty, which is the same as to failing to recognize the best aspect of the Surrealist movement.

2.10 Post War Surrealists Women

From the time when Xavière Gauthier put out *Surréalisme et sexualité* (1971) and Whitney Chadwick's significant *Women Artists and the Surrealist Movement* (1985), writings of women who were active in the Surrealist movement have flourished. '' No reporter can assert any longer that women did not participate greatly in the surrealist conversation''(Conley, 2011 :1), specifically the presentation, talk, and continuous regulation and reformulation of circulating ideas, images, metaphors, and jokes of the sort typical of a group conversation done in a coffee shop or over a dinner table, or a "banquet" as Dorothea Tanning described the experience on the first page of her first autobiography, *Birthday* (1986) (Ibid).

Tanning positioned her personal writing within a *symposium*, a philosophical conversation done as if at a dinner party: "You needn't make excuses for putting on a banquet and inviting one and all" (Ibid) .Women artists not only featured ,but the authors of the essays themselves participate in defining, correcting, and redefining what Surrealism means for them, how the field is defined by critics listening and responding to one another in a spirit of exchange, a *symposium* of reciprocal respect

and engagement that mirrors what ''true'' participation in the twentieth century's Surrealist movement meant to the women artists and writers themselves.

Women artists' work in art and writing exposes their evident presence in the intellectual economy of Surrealism. The women's movement of the 1960s and 1970s guided to the revolutionary work on women in Surrealism by Xavière Gauthier and Whitney Chadwick. This study positively facilitated to re-define what constitutes a body of work, changing the grade of letters, diaries, and autobiographies from minor documents to the main of study. Such a powerfully personal expression had always been at the heart ofthe surrealist experimentation. The voices, paintings, drawings, poems, writings, sculptures, photographs, essays, dances, and films by women strenghened what had always been a movement rooted in intimacy, of the self with the self,as well as with others (Ibid).

This gathering of essays proves how women added to the Surrealist conversation through their responses, interventions, and appropriations,often political,of the questions that involve the main group as it drifted from France to Spain, New York, Connecticut and Mexico. From the rebel encounter of European and Mexican philosophy to an attraction to non-Western and pre-Columbian art, non-Cartesian notions of identity and body, and, throughout, a passionate dedication to revolutionary politics, women artists had indeed an influence on Surrealism (Ibid). They as well collectively present a rehabilitated confirmation of the significance of the movement to our twenty-first-century appreciation of twentieth century art, politics, and thought.

It is worthnoting the following illustration.The topic starts with "*Temple of the Word*," Georgiana Colvile's introduction to the women concerned in the Surrealist conversation linked to the Americas. Her essay sheds light on the liberating results of the displacement brought about by World War Two on surrealist women who went with their companions to the New World. As she convincingly claims in her wide-ranging presentation of the travelling movements of surrealist artists from Europe to the Americas and back, a number of the women realized the move to be such a

beneficial enrichment to their work that they "chose to stay." Not only did one of them, Peggy Guggenheim, concentrates on women artists in her innovative display "Thirty-one Women Artists" at her new Art of This Century gallery but, due to this exhibition, several of the women like—Leonora Carrington, Dorothea Tanning, Lee Miller and Kay Sage—had personal displays too, proof that the displacements of war and a newly warm atmosphere furthered a surge of inspiration that put in new timbre, color, and effect to Surrealism.

In a study of the works, Colvile illustrates how the narrative drive generated by the shock endured in the early existence of several of the women was improved by displacement to the Americas, presenting new openings for their penchant to self-representation.In their hands, Surrealism was reconceived as a movement that hold women as well as men, women whose surrealist expressions varied from painting to poetry, photography, film, and dance. All of them wrote, leaving textual as well as visual traces of their work. Colvile elucidates Isabelle Waldberg's experience sculpting in New York as recorded in her letters home to Paris, the Mexican impact on Bona de Mandiargue's writing, in particular her most surrealistic, dreamlike narrative *La Cafarde*, and Jacqueline Lamba's "arts poetica," an "aesthetic manifesto" written to accompany her first one-woman show.

> *Colvile's examination of surrealist women involves those who wrote autobiographical narratives like Carrington, Sage, Tanning, Mandiargues, and Waldberg; those like Lee Miller who published essays; as well as those like Frida Kahlo who wrote letters and diaries that stand as narrative testaments to the manners that politics crystallized their art*.
>
> (Conley, 2011 :2)

The total quantity of names establishes the area of women surrealists whose work was motivated by the Americas, whether as a point of removal for some such as Tanning, Sage, and Francesca Woodman, as an important port in the storm of World War Two for such as Waldberg, or as a settling point for such as Carrington and Remedios Varo. Her analysis shows how unified they were to each other and to other

members of the movement, profoundly concerned of how each work, statement, and letter added to the collective conversation that defined the experience of Surrealism.

Colvile's highlighting on the significance to the work of European surrealist women artists of the findings of Amerindian or pre-Colombian civilization anticipates Jonathan Eburne's stimulating analysis of Carrington's black humor as essentially encouraged by Mexican challenges to European rationalism. In *Leonora Carrington, Mexico, and the Culture of Deat(2011),* Eburne perseveres upon Carrington's black humour as an ethical as well as an aesthetic project that recasts death in a clearly non-Western light, in terms of a pre-Columbian funerary culture that considers death as a form of recirculation. He focuses on Carrington's centre of attention on the Mexican 'culture of death,' that rejects Western divisions between life and death by stating that these two states exist together in a manner that is similar to surrealist statements for the co-existence of the apparently oppositional mental states of waking and dreaming. André Breton recapitulated this conviction in his strong claim in the first "Manifesto of Surrealism" (1924): "I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a surreality" (Breton, 1972 :14) .

Eburne says that, as a consequence of the finding of ancient Mexican culture to which Colvile points out, death might be regarded a 'mode of recirculation' instead of as a 'radical dissolution.' If so, then the whole European 'mentalité', the world-view within which Carrington and her fellow surrealists from Paris were educated, comes into question. As Eburne explains: "the Mexican culture of death offered a means for confronting the modern humanistic tendency to suppress death"(Conley, 2011 :2) by presenting it as a tolerated alternative to life.

Carrington prefers to deploy this perception as a dissident method to destabilize and tease humanism's leaning towards self-importance. She acts so typically through cooking, a surrealistically teasing analogy for all kinds of human interaction (Ibid). Cooking and eating, the essentials of consumption, act as huge levelers of human

beings in Carrington's work, chiefly in the play Eburne examines, *La invención del mole* (*The Invention of Mole,* 1957), in which he says that Carrington's black humour restores death to its sovereignty in a cosmology of sacrifice and reabsorption.

In the 1950s Carrington made her position known within Mexican intellectual culture, defying the idea that ancient Mexican culture might function suitably as an article of utilization for keen Western intruders, even sympathetic surrealist migrants as herself.Eburne demonstates how Carrington's humour drives the Western reader into an embarrassing consciousness of the ethical dilemma inherent to Western using up of new cultures, involving the instinctively colonialist surrealist appreciation of the pre-Columbian objects they saved as art.

By defying Western culture in her short text from 1962, "De cómo funde un industria o el sarcófago de hule" (How to Start a Pharmaceuticals Business, or The Rubber Sarcophagus), in which familiar Western objects within a post-gloomy Westernized Mexico City are devalorized in the similar manner pre-Columbian antiquities have often been disrecognized and misrepresented in light of their original roles in the West (Ibid). Carrington invites her readers to acknowledge acts of cultural use of which they could be blameworthy by suggesting such acts as essentially mutual in nature. Eburne perceives in this perspective "a moral system governed by a visible, even didactic reciprocity"(Conley, 2011:3) stimulated by dark humour.

Eburne argues that as Georges Bataille or Maurice Blanchot, Carrington's mid-century writing "identifies death as the condition of collective existence" (Conley, 2011 :2) which she puts as noticeably connected to the "living cultures of death"(Ibid) that, in an extremist shift, springs not from the Western philosophical traditions that nourished Bataille and Blanchot, but from the "metaphysical cosmologies of ancient Mexico" (Conley, 2011:3).

With determination Carrington "deploys the imagery of death and reliquary objects as a mode of political critique" (Ibid) for the reason that, regardless her position as a European (although living in exile), she refers to the cultural status of the

objectified pre-Columbian culture the surrealists so well-liked. Carrington picks up such appreciated surrealist concepts as the politics of rebellion, the deterioration of the rational, or the satiric spontaneous of humour, and reintroduces these ideas into the surrealist economy from a postcolonialist outlook. By means of stimulating a code of cultural reciprocity she also defies the idea of cultural control, upon which much of the European Surrealists' interest with non-Western cultures remainders, and men surrealists' interests with women .

Moreover Eburne finds an ethical position in Carrington's relation to the culture of her European native land from her home in Mexico that is at the same time feminist and postcolonialist in the sense that she speaks from the position of an ex-European colony in a voice that reflects Simone de Beauvoir's critique of Emmanuel Levinas in *The Second Sex* (1949): "I suppose that Levinas does not forget that woman, too, is aware of her own consciousness, or ego," (De Beauvoir ,1952 :12). She writes in a footnote :

> *But it is striking that he deliberately takes a man's point of view, disregarding the reciprocity of subject and object. When he writes that woman is mystery, he implies that she is mystery for man. Thus his description, which is intended to be objective, is in fact an assertion of masculine privilege.*
>
> (Ibid)

If we include Beauvoir's assertion about masculine privilege the consequence idea from postcolonial concept of colonialist advantage, we can perceive a similar world view in Eburne's reading of Carrington's ethical politics as established on a notion of reciprocity.In Mexico in addition to the surrealist artist Carrington who laid into European Surrealism, a German-Jewish art-school background Frida Kahlo as well clearly and purposely put herself in the place of the pre-Columbian culture the European Surrealists so well-liked. She acted so to show the sophistication of her early politically radical current culture, in a ''clever'' reply to the admiration she got from Breton, who admitted her self-fashioning as an indigenous icon. Alyce Mahon shows

how Breton's finding of Kahlo matched with "a new direction for the leader of the Surrealist movement . . . towards the indigenous and mythical," (Conley, 2011: 4) that guided him to discover in Kahlo's work a new geography of modernism, a lost secret, feminine, hybrid, rebellious.

Indeed to a certain extent it was a consequence of how Kahlo's cleverness self-positioning as indigenous and European offered Breton effortless entrance to this new world in which early aesthetics and modernist liberal politics were tied according to an "international agenda of the avant-garde" that was as in force in Mexico City as in Paris. Mahon examines the revolutionary technique that Kahlo depicts progressive modernism in Mexican terms, in maintaining with her involvement in the surrealist conversation, by means of employing her personal body clothed in traditional indigenous clothes as a significant symbol of a hybrid culture at once ancient and modern, pre-Columbian and European, owing to the hybridity of her own character.

Kahlo self-deliberatly personified the surrealist principle of joining dream and reality in a way that continued further than realism, as Kahlo structured her response to Breton's Surrealism, in meticulous renderings that meet Salvador Dalí's realistic precedent of showing in recognizable detail the fantastic content of psychic life (**2**). As Carrington, Kahlo works out her European and Mexican identities due to a determined espousal of biculturalism, from a Mexican source rather than Carrington's European one. Kahlo's amalgamation of pre-Columbian and European values in a radical new hybridity, according to Mahon, becomes what Breton was looking for in the difficult mid-century, when he worried that Euro-centered philosophy had been shown as destroyed by the war. Kahlo shared Carrington's revolution to the lost secret of the non-Western world which fascinated Breton . This fascination with the lost secret from the past is also reproduced in Breton's revivication of the late-medieval European Melusine myth as a method of

2. Herrera cites art historian Antonio Rodriguez's memory of Kahlo having said: "I adore surprise and the unexpected. I like to go beyond realism. For this reason, I would like to see lions come out of that bookshelf and not books" p (255).

focusing important concentration to contributions by women, a renaissance that comes out in his writing while in the United States, as does his interest with Mexico. Both interests represent the reply of Breton to what Eburne recognizes as the focal point of Bataille and Blanchot on "death as the condition of collective existence" at mid-century (Ibid). They reveal as well the surrealist fascination in dream-time as opposed to realistic time, permitting the earlier period to infiltrate the present in a normal range, as element of that principle of flow, move, and movement in resistance to Western chronological time of the type that rules Western ideas of mortality that Eburne discovers in Carrington's work.

In her analysis of Varo's aesthetic study of science perceived from a surrealist viewpoint, "Surrealism, Science and the Everyday," (Conley, 2011:6) Natalya Lusty tells in Varo's art throughout her Mexican lifetime both "a transgenerational and transnational avant-garde modernity whereby Paris"(Ibid) was no more at the heart of the movements it had engendered. Lusty sticks to Gavin Parkinson's vision of Surrealism as "a fundamentally interdisciplinary school'' (Ibid). As Colvile, Eburne, and Mahon, Lusty sees the surrealist turn towards myth, "the esoteric arts of alchemy and magic," as related to the interest of the Surrealists with the pre-Columbian art and culture that prevails everyday life in Mexico (Ibid).

Lusty reveals how Varo's adaptation of the new geography of modernism that Breton noticed in Kahlo's work, on the one hand, turns out to be literalized into everyday realities in Varo's work that resemble the familiar, everyday elements in Kahlo's paintings :Kahlo's dresses, gardens, and familiar animals become. In Varo's work, equally familiar clothing, and domestic and natural spaces rendered surrealistically fantastic through exaggerated motifs: the woman protagonist as explorer, chemist, and devotee of her psychoanalyst. As Kahlo, Varo does this sensibly in a way that runs beyond realism by way of the alterations she plays visually. The voyager's outfit, for instance, impeccably extends into her style of shipping, cloth transformed into the wooden construction of a useful boat. Varo creates this non-

rational transformation aspect ordinary in a way significant of Carrington's stories in which fantastic events are naturalized by her deadpan authorial voice.(**3**)

Lusty demonstrates how Varo, as Carrington and Kahlo, employed an overstated realism infused with a non-European non-realistic strength that followed Surrealism's initial celebration of the co-subsistence of realities and mental states. In the mid-century, these had become knowledgeable by a wish to develop the limits of the movement to incorporate new scientific and philosophic findings.

Emily Robins Sharpe demonstrates how Mary Low's Feminist Reportage in the Red Spanish Notebook: *The First Six Months of the Revolution and Civil War* (1937), co-written with Juan Bréan, her Cuban husband-to-be, counted on an international progress responsiveness that also engaged a moral attitude—not of reciprocity as Eburne represented Carrington, but of alliance. Like with Carrington, Low's moral attitude is precisely connected to her politics, which were fewer postcolonial in Low's instance than directly revolutionary; her notebook writes down her six-months of experience in Barcelona for the period of the Spanish Civil war, where she worked together with Brèa in defence of the Spanish workers's Revolution.

At the same time surrealists in Paris discourse the significance of revolution, even calling their paper *La révolution surréaliste* in 1924, and certain, as Robert Desnos, cheerd on the war in Spain in other ways (Desnos offered lyrics for a popular hymn of encouragement). Low and Bréa went to Spain to take part in an effective approach and Low worked as well close up with women, the Mujeres Libres(free women).

3.In stories like *The Oval Lady* and *Royal Summons* , inanimate objects like toys and natural forms like trees speak in a style that presents these occurrences as ordinary. Leonora Carrington, *The House of Fear: Notes from Down Below* (New York: Dutton, 1988), 35-65

Robins Sharpe illustrates the crucial function that Low's portrayals of documentary photographs play in her notebook and how her written "reportage" wanted to defy her audience's convictions by frequently changing her narrative view, from a participant to an observer in a shift that echoes Beauvoir's comprehension of ethics as set up on reciprocity.

Robins Sharpe emphasizes Low's deliberate utilization of depictions in order to avoid the photographic cuttings she met in Barcelona, most particularly the covert censorship of foreign newspapers. By means of reportage rather than fiction, and with a deep description of a specifically exposing altercation between Low and an elderly woman journalist from the *Daily Mail*. Robins Sharpe successfully shows how Low defied ideas about taste and etiquette that darken aspects of everyday reality for those experiencing war directly (Ibid).

Robins Sharpe perseveres upon Low's wish to expose the manner foreign media's notions of cruelty , decency, and courage darkens war's truths and disinfect Spanish tragedy (Ibid). It would seem to shield foreign women's fragile nerves. As her colleague British Surrealist Carrington, Low's objective is to some extent the sensibilities she left behind in the United Kingdom, which she looks for to depict as hypocritical, self-centered, and deeply immoral .

Low paradoxically degrades the *Daily Mail* journalist by citing her to the letter: "Sending out photographs of those dead children! It's too dreadful." "We think so, too," Low answers in her reconstitution of the dialogue, "Too dreadful that they should have been killed. But of course we didn't kill them . . . " So that when the journalist replies angrily, "How can you be such brutes? Think of all the women who are going to suffer when they see that . . . " Low answers simply: "That would be the very best thing that could happen" (Ibid). As Carrington, who spoke from the angle of a person residing in a ex-colony, Low searched for involving her readers in the international community's persistent blindness to the brutality being done to children and women in an area that was regarded as lower, if not precisely a colony. Besides, as Carrington,

Low went away from her native United Kingdom permanently in the 1930s and settled in the Americas :first in Cuba, where she worked in backing the Cuban revolution, and then in the United States, where the politics she conveyed in her *Red Spanish Notebooks* kept on telling her social commitment.

The political commitment of Miller brought her in the contrary route from Low, travelling from the United States to Europe,France and the United Kingdom. In the citation from Miller's influential photo-essay in American *Vogue* (1945) about the emancipation of the Buchenwald concentration camp, and through which Laurie Monahan starts her paper on "Waste Management: Hitler's Bathtub","Believe it",(Conley, 2011 : 8)Monahan illustrates how Miller, as Low, searched for depicting World War Two's cruelest truths in order that no amount of disconnection could unoccupy American readers from the kind of points that supposed to be maintained properly concealed, as the *Daily Mail* journalist quoted by Low puts it. This journalist *aspired* particular truths to remain veiled that Low and Miller tried hard to expose. They aimed to reveal the realities that war unavoidably involves all kinds of truths which was supposed to be properly concealed and those who engage in war,even indirectly, must be aware about those kinds of truths.

Miller declined to veil what she witnessed in her photographs. Her role in the surrealist conversation may be noticed in her fervent engagement in the war against fascism. As Desnos she utilized journalism as a place for social essay. Like an American who turned to be a journalist so as to be near the action, she was more resistant than he was, working in German occupied Paris, or Paul Eluard and Louis Aragon ,who also both took part in the French Resistance(1944)(Ibid).

Miller's satire works with the same types of combinations used by Low: "A photograph of well fed and healthy German children," (Conley, 2011 : 8) explicates Monahan, "is paired with burned bones of starved prisoners ; a small orderly village is matched by orderly furnaces to burn bodies." (Conley, 2011 : 5). "Readers may not

believe their eyes," (Conley, 2011 : 8) Monahan writes, "but they cannot be blinded by deceptive appearances of normality if they follow Miller's narrative." (Ibid)

In fact, Monahan's accent on the tension between sight and blindness in Miller's war photography seizes in aesthetic words the moral perspective examined in Carrington's work by Eburne, and in Low's work by Robins Sharpe. She goes a move further by darkening the conflicting extremity investigated by Carrington ex- colonizer and ex-colony's hypothesis about each other. Posing the enquiry Carrington and Low brought up about the differences between "us" and "them" in a manner that undermines the observers's position. Are the collaborators truly so dissimilar from their Nazi adversaries ? Monahan illustrates Miller enquiring in her most well-known photograph: of herself taking a bath in Hitler's bathtub. "Who is occupying Hitler's space and what does it mean to do so?" (Conley, 2011 :11) requests Monahan of the photographs Miller did and her companion David Scherman took: "The photo signals something much more ambiguous about the war and Miller's,if not the viewer's ;relationship to it"(Ibid). Monahan insinuates that this image symbolizes "Miller's attempt to manage the wastes of war"(Ibid) which includes extreme uneasiness, a feeling Miller gives to the viewer with this image, having already alerted her readers of "the danger of accepting appearances of normality" (Ibid).

Monahan quotes a letter Miller noted down to her editor at *Vogue* which explains Miller's personal uneasiness with how her nearness to the area where Hitler resided made him "a little less fabulous and therefore more terrible," (Ibid) because she was frightened to realise that may be she was less different from him than she had thought. ''There, but for the grace of God walk I,''(Ibid) she wrote. What is most horrible for Miller, Monahan indicates, is the disquieting recognition that he is nearer to human than she had believed, which she shows by acting as usual and daily as taking a bath in his bathtub, cleaning dirt in a manner that tells again the viewer "that any of us could be like him" (Ibid).

Moreover, regardless of how horrible the truth in the pictures she took on the day Buchenwald was freed, Miller highlights the fact that ''truth'' was the consequence of human actions. Monahan claims that what makes Miller afraid mainly in her confrontation with the results of the war is the closure of her conviction in the differences between herself and the opponents excutors of war she faced with her camera, that their conversion into detainees by 1945 exposes the extent to which they are as possibly normal as she is and vice versa.(**4**)

In this disturbed side of the admission of reciprocity Monahan figures out a resistance to the kind of categorization that could facilitate to dissociate oneself from the excutors of war : such categories as simple as the good and the bad side of any war. This resistance to categorization could be perceived as an elimination of the infinite, like Carrington's hold of the Mexican culture of death as a refusal of Western European concepts of life and death as detached states.

An autobiographical display and catalogue were made by Sage toward the end of her life, Your Move (1961), in which Sage calls her spectators to observe, read, understand, and return parts of themselves to the interaction of looking at her work. This woman surrealist artist, who went from Albany, New York, to Europe and back to the greater New York area (Connecticut) during World War Two with Yves Tanguy, her surrealist painter-partner-husband, joined the surrealist conversation in the sense that she comprehended the Manifesto as an incitement to take part, which she did with works that incited answer in the form of questions :her titles sometimes worked like riddles—and consequently guaranteed the continuance of the interaction engaged, as Elisabeth Sherman claims it .(**5**)

4.For a theoretical approach to the factors that made the war that Miller found repellent attractive to her look for Marian Eide's forthcoming book on violence and its lures.

5. I think about the title that refers to common road signs in the United States, *Danger, Construction Ahead* (1940) and the ironic *The Giant's Dance* (1944).

In "Kay Sage's Your Move and/as Autobiography," Sherman proposes that the catalogue done for the display of these 17 mixed-media works exhibited at the Catherine Viviano gallery during two weeks in November 1961 conducts to express the feeling of the display rather than just the certification of it. The invitation inherent to the show's and the catalogue's title, "your move," is consolidated by the heavy card stock on which the catalogue was printed, which suggests more of a board game than a conventional paper book.

The pictures of the works together with the seventeen-line poem that prolongs throughout the catalogue act mutually, claims Sherman, push an exchange of engagement between the artist and her spectators, simply as the call of the title to the viewer to "move" in response to it does.

Sherman persists more upon a mutuality between the catalogue and Sage's autobiography which, Sherman says, had a connective feature of experiences and personality—from rich heiress to Italian princess to surrealist painter and then companion to a colleague Surrealist, first in Paris and then New York . Sage's writing at this point specefically , claims Sherman, bonds her to the surrealist community through the principles of the surrealist conversation : an ethical engagement with her fellow artists involving giving each one his or her move (**6**). Tanning's concepts of identity is then as well relational. Tanning exchanges a direct autobiography with the twist that both versions, *Birthday* (1986), modified as *Between Lives* (2001), are as to a great extent biographies of her husband, Max Ernst, as they are the story of her personal life. She portrays her life as an extended dinner held in dialogue with Ernst and with the Surrealists more in the main, even later she created space between herself and surrealist activities in Paris (Ibid).

6.Sherman refers as much to poems published here and there in her lifetime and reproduced in exhibition catalogues such as *Kay Sage* (Ithaca, NY: Cornell University Press, 1977) as to Sage's posthumously published autobiography which ends abruptly with her meeting the surrealists in Paris, *China Eggs/Les Oeufs de Porcelaine*. ed. tans. Elisabeth Manuel, ed. Judith Suther (Charlotte and Seattle: Starbooks/L'Etoile, 1996).

The focal point of Tanning on lived occurence as essentially interrelated with others appears in her lifetime attraction to the gothic, a style of writing and painting established on the surrealistic principle that all of everyday reality is harmonized by invisible forces that co-exist with it. About the starting point of Tanning's gothic imagination, Victoria Carruthers goes back to Tanning's story of her midwestern American infancy appeal to gothic fiction that informed her work from New York to Paris to Sedona and back to New York, in a career that covered most of the twentieth century.

As Sage, Tanning stayed back in New York subsequent to her residence in France with her surrealist partner-painter-husband. Like Miller, who took pictures of Tanning and Ernst in their self-built Arizona home, Tanning investigated an emotional space caught in between rational categories and ethical certainties, a space she infused more with sensual intensity and less with politics ,though she and Ernst were refugees from the war when they inhabited in Sedona.

Jointly these women artists and writers held the essential theory of Surrealism that rational reality is doubled by a contrasting but similarly powerful reality set up on dream, which they investigated analogically as death (Carrington), a reality beyond realism and Western methods to knowledge (Kahlo), obscure science established on non-Western practices (Varo), philosophy (Low), the troubled truth of moral ambiguity (Miller), the interrelational belief of the psyche as situated in between rather than exclusively contained within singular human beings (Sage), and as life lived encircles by unseen forces (Tanning).

The writers of these dissertations on women in the surrealist postwar conversation in the early twentieth-first century illustrate how far academic work on women surrealists has travelled since the early days of what was called gyno,criticism in the 1970s, the significant era of finding and historical exposition of the amount of women writing and creating art in connection with the Surrealist movement. The writers in this matter position the women considered at this point in depth,i.e

Carrington, Kahlo, Varo, Low, Miller, Sage, and Tanning,not only within history, however more particularly within the histories of twentieth century philosophy, theory, and ideas, in addition to art. This reconsideration demonstrates how a lot of these writers and artists were in accord with Beauvoir's emphasis of a feminist ethics set up on *Mitsein,* the basic idea of reciprocity between human beings, an idea that took most of the twentieth century to fall into social practices in Europe and the Americas where these artists and writers resided. They expanded as well that idea to defy important convictions upon which Western identity lies, starting with what it signifies to be a moral individual to what it signifies to live and die.

Colvile, Eburne, Mahon, Lusty, Robins Sharpe, Monahan, Sherman, illustrate the significance of these authors as thinkers not only creating in a surrealist language, but enhancing to the greater philosophical conversation in which Surrealism developed. With this study, the analysis of women surrealists creates a new criterion upon which future work may develop, work that will persist to demonstrate the degree to which these women played a role entirely in the theoretical, ideological, political, ethical, and intellectual histories of their era as essential to the rising comprehension of the century from which we have only just surfaced.

2.11 Conclusion

Woman's writings are clearly specified and demarked by their themes and the way they narrate or describe the stories or the type of the language they chose for writing. Showalter says, "Women reject both imitation and protest two forms of dependency and turn instead to female experience as the source of an autonomous art, extending the feminist analysis of culture to the forms and techniques of literature" (Showalter ,1981 :8).In this chapter I attempt to draw the conclusion from three waves by analyzing each phase which inclines to support women's experience as the genuine experience which is evidenced by themes, the language, the style and the culture.

Furthermore,to some extent,this chapter demonstrates that women surrealists helped in developing the Surrealist movement in up to that time unexplored directions. Some may have dared further than others, yet their goals were always founded on the essential notions of the movement. To some extent the women who took part in the Surrealist society mainly did so , through contacts with men. While this may have been true for some, however, the power of the work created by women surrealists can only indicate that this aspect was soon surpassed by their own creative aptitudes.

Surrealism produced by women artists was considerable and diverse, influential yet subtle, hinting at unconscious manifestations that male practitioners had never ventured into previously.Somewhat Surrealism can be at its most powerful and authentic when produced by women.Furthermore the contribution of women artists to expanding surrealism objectives involve releasing consciousness from the western thought full of divisions, from positivism and rationalism to the poetry of transformation, ambiguity and metamorphosis are evident in their works**.** These women surrealists turned out to be the initial women adherents of this front line movement of the twentieth century to investigate sexuality as well as gender issues and to contribute towards the self-structured new narratives through visionary thinking.

Moreover the response by the women of the Surrealist movement to their men counterparts is apparent in the artistic writing of the women of Surrealist movement. These women utilize animal imageries to resist and counter man control that is connected with the machine imagery. Employing nature and wild animals, the woman surreal artists wish to defy the force of men artists who favour the utilization of controlling machines.

In this sense Carrington constantly included the theme of hybridity into her work throughout the course of her career. Her most brillant works ,as in *The Oval Lady* that I am going to examine in the third chapter, consistently represent women and animals together, with the animals in the role of metaphorical assistants, communicating

difficult and profound experiences.Animal characters in Carrington's short stories of *The Oval Lady* operate as symbols in a metalanguage through which Carrington conveys her aversion for social convention and paternal control. Carrington utilized animal symbols to challenge patriarchal ideology within both the Surrealist movement and in society as a whole. Through their link with the animal world, characters find a more stable identity outside the traditional dual opposition between man and women.

Therefore chapter three is an analysis of the six short stories collection *The Oval Lady* and the different themes tackeled in the latter. In addition to a title which investigates the ways in which Carrington defies the notion of a shared conception of gender through Judith Butler's Gender Performance theory.

CHAPTER THREE :

Becoming as Being in Literature

CHAPTER THREE : BECOMING AS BEING IN LITERATURE AND ART

GENERAL CONCLUSION

GENERAL CONCLUSION

The accomplishement of Surrealist women writers,and the challenges they pose,were and are important,not only for the Surrealist movement,but for all genuine seekers of knowledge,inspiration and a better world. Many authors on women in the Surrealist movement show about the current state of research in the early twentieth-first century, how far scholarly work on women surrealists has progressed since the early days of what was called gyno-criticism in the 1970s, beside the important period of discovery and historical exposition of the quantity of women writing and making art in association with the Surrealist movement. The authors quoted above position the women studied to some extent : Carrington, Kahlo, Varo, Low, Miller, Sage, and Tanning, not only within history, but more exclusively within the histories of twentieth century philosophy, theory, and ideas, as well as art. This reconsideration proves how many of these writers and artists correspond with Beauvoir's articulation of a feminist ethics founded on *Mitsein,* the fundamental notion of reciprocity between human beings. Such an idea took most of the twentieth century to sink into social practices in Europe and the Americas where these artists and writers lived.

Women artists also widen that idea to defy fundamental certainties upon which Western identity rests, from what it means to be a moral individual to what it means to live and die. Colvile, Eburne, Mahon, Lusty, Robins Sharpe, Monahan, Sherman, and Carruthers. They show the importance of these authors as thinkers, not simply creating in a surrealist idiom, but adding to the greater philosophical conversation in which Surrealism was engaged.

In addition ecological concerns regard the Surrealist movement as a whole almost from the start . In Surrealism,the adjective wild has always been a term of the highest prestige. But, it is primarily the women in Surrealism who stressed such matters, and they who deserve credit for making the ecological critique an integral part of the surrealist project and vision .

Nature,wild/life,wilderness are constant,compelling themes in the work of surrealist women. Redefinition of the relation between humankind and other animals,solidarity with the endangered species,a non-exploitative regard for the planet

we live on :these are some of the dreams whose realisation they call for.In their writing and poetry,we see the natural world in myriad new lights.What is most fundamental is that these women found that Surrealism self embraces feminist as well as ecological awareness.Consequently , these women participated fully in the theoretical, ideological, political, ethical, ecological and intellectual histories of their era, not as footnotes, but as central to human growing understanding of the century from which we have only just emerged.

Carrington was a rebellious woman before she ever encountered the Surrealist movement. Born into an upper class family in Lancashire, England, she learned at a very early age the injustice of society. Since her parents were both very strict Catholics, they sent her away from convent to convent and then to boarding school. Finally after many rebellious acts and expulsions from school, she succeeded in convincing her parents to let her study art at the Amédée Ozenfant Academy in London. There she lived in a modest pension from her family and established herself as a painter and a writer. Her life was a journey of change from the Celtic upper class to the Mayan traditions of Mexico, and her work explores the perpetually-transformational nature of identity. Through media including painting, drawing, print, sculpture, tapestries, short stories, poems and theatre costumes, Carrington explored her own unique visual language, with examples of all these ones display. Rejecting her upper-class Northern English upbringing, she embarked on a relationship with surrealist Max Ernst where she found ways to examine other areas of marginality and experienced the world in a new way.

In 1937, Carrington met Max Ernst in London. He left his wife for Carrington, his "Bride of the Wind". The couple lived together until the outbreak of W.W.II when Ernst was taken prisoner as an enemy alien. During this period Carrington wrote *The Oval Lady* where themes move from childhood filled with magical birds and animals, to a mature art based on Celtic mythology and alchemical transformation.

Both parents read Carrington their preferred fantastic literature. From her mother she heard the work of James Stephens, who based much of his work on Irish

traditional stories, while her father preferred the Gothic tales of W.W. Jacobs. She also heard ghost stories from her Irish nanny, Mary Kavanagh. All of these would feed the development of her distinctive style, where animals and fantastical creatures merge with alchemical imagery. Later Mexico where she spent the rest of her life, shaped her artistic taste and vision.

Carrington fashioned *Mujeres conscienscia* (1973), a poster, for the Women's Liberation movement in Mexico, depicting a 'new eve'. She, personally and primarily concentrated on psychic freedom, comprehended that such liberty could not be obtained until political freedom is also accomplished. Through these beliefs, Carrington understood that greater cooperation and sharing of knowledge between politically active women in Mexico and North America was important for emancipation. Carrington's political commitment led to her winning the Life Time Achievement Award at the Women's Caucus for Art Convention in New York in 1986.

Carrington's art is that of sensibility rather than hallucination, one in which animal guides lead the way out of a world of men who do not know magic, fear the night, and have no mental powers except intellect. One can clearly see this in Leonora Carrington's work where animals reveal themselves to be forces of nature.In Whitney's Chadwick article *Leonora Carrington :Evolution a Feminist Consciousness* (1986) ,she discusses the effect of the blurring of the line between human and animal (Chadwick , 1986 :37) .

By transforming her characters into an animal/human hybrids.Carrington eliminates the need for the male gender by providing the female protagonist with an equal but opposite counterpart to take the male's place in the universal union of opposites, which is the goal of the hermatic tradition.

Thus animal personage are ''symbolic intermediaries''(Chadwick , 1986 :38) between the conscious world and '' the female wild zone''(Ibid). Carrington puts the animal in the role of the femme-enfant, ''replac(ing) male Surrealists' reliance on the …woman as the mediating link between man and the Marvelous''(Ibid) .

Carrington utilizes animal characters to challenge patriachal principles within both the Surrealist movement and in society as an entirety. By means of their union with the animal world, characters obtain a more stable identity outside the conventional dual opposition between men and women . Animal characters serve as figures in a metalanguage through which Carrington communicates her aversion for social convention and paternal control.

Thus Carrington suggests to redefine the image of the *femme-enfant* , the child who plays the role of innocence, seduction and dependence on man, and transforms this woman into a being who, through childhood worlds of fantasy and magic, is capable of creative transformation through intellectual rather than sexual power. She consistently incorporated the theme of hybridity into her work throughout the course of her career. Her most memorable works invariably depict women and animals together,with the animals in the role of metaphorical amanuensis, communicating difficult and profound experiences.

Carrington considers animal alteration to be a blessing, a site of weightiness, and she chose the horse as her imagined symbol. She drew from ancient representations of the horse as a powerful goddess during a time when the Freudian horse meant surging masculinity. By means of this rebellious reclamation of the gendered horse, she effectively broke down gender codes. This humanlike utilization of animals and disturbing of gender codes expose gender as self-naturalized, a mask we put on in that same way Carrington utilizes the horse as her feminine symbols : Gender is chosen and worn. For her, animals symbolize the instinctual life with the forces of nature.

The hyena and the horse are the avatars that embody opposing aspects of her psychological life. For Carrington, the white horse alludes to her Celtic background, and the mythical Queen of the Horses who travelled through the space of night as an image of death and rebirth. This figure is none other than the Graves' namesake White Goddess and, according to her, reading the book had a great impact on identities de/construction . *The White Goddess* by Robert Graves represents an approach to the study of mythology from a decidedly creative and idiosyncratic perspective. Graves

proposes the existence of a European deity, the "White Goddess of Birth, Love and Death," much similar to the Mother Goddess, inspired and represented by the phases of the moon, who lies behind the faces of the diverse goddesses of various European and pagan mythologies.

Moreover it is worth mentioning that Carrington was very aware of and supported feminist issues. In particular she championed the newly established women's movement:In the early 1970s she was responsible for co-founding the Women's Liberation Movement in Mexico; she frequently spoke about women's "legendary powers" and the need for women to take back "the rights that belonged to them". As to Surrealism André Breton and many others as involved in the movement regarded women to be useful as muses but not seen as artists in their own right. Carrington was embraced as a *femme-enfant* by the surrealists because of her rebelliousness against her upper-class upbringing. However, she did not just rebel against her family, she found ways in which she could rebel against the surrealists and their limited perspective of women and mocks established order and this imposed hierarchy through her use of masking strategies and hybrid configurations. She voiced the concerns of many women artists of her time , defying surrealist male assumptions and developing techniques for the expression of her artistic creative pulses.

Declining to be forced or limited by expectations or conventional restraints, Carrington's developed practice has made her an inspiration to a lot of current artists working across a variety of mediums. Her best work teems with passion and ferocious self-investigation in her rebellion against the privilege of her upbringing. At times she seems an unreliable witness to the facts of her own life, but chiefly because she is such a reliable witness to its emotional content.

In May 2011, the artist Leonora Carrington died at the age of 94, after what was considered as a remarkable life. Described as 'the last great living surrealist' by the Mexican poet and activist, Homero Aridjis, she remained active as a painter and sculptor throughout her life, and continued to inspire younger generations. Carrington was inhumed in Mexico City's British Cemetery in late May, her sarcophagus was

covered with the flag of the adopted country whose naturalized citizen she had become. When she passed away , the Mexican art historian Teresa del Conde commented that the fact that Carrington had spent so much of her life in Mexico had been profoundly "enriching" for the country.

Given Carrington's English-Irish background and the fact that she spent formative time in and absorbed so much from many different places and cultures : England, France,Spain,Mexico she is recognized as one of modernism's prototypical global artists. In the interim, nevertheless, this artistic innovator, who once said that she didn't have time to be anyone's muse and that she was too busy rebelling against her family and learning to be an artist, has taken the secrets of her art with her to her grave. Looking ahead, the fact that some of its most intriguing mysteries may remain forever unsolved might just turn out to be one of the most compelling aspects of her artwork towards which one must confess, requires respect and ‘‘admiration’’.

Indeed this legendary and profilic painter and novelist sought to reshape female symbolism based on her own understanding of surrealism. Thus ,it would be interesting to examine her iconic and enigmatic paintings beside her novel realms of the animal world, the celtic mythology , and the occult to grasp , to some extent, her challenging imagery on the one hand, and her universal themes of woman transformation and sexual identity on the other hand.

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APPENDICES

List of Appendices

Appendix A :Photo of Leonora Carrington (1)

-Leonora Carrington when she was twenty years old.

https://upload.wikimedia.org/wikipedia/en/thumb/a/a5/Leonora_Carrington.jpg/220px-Leonora_Carrington.jpg

Appendix B : Photo of Leonora Carrington (2)

-Carrington’s love for animals grew when she got older.

https://upload.wikimedia.org/wikipedia/en/thumb/a/a5/Leonora_Carrington.jpg/220px-Leonora_Carrington.jpg

Appendix C : An Interview of Jullal Salmeron Cabainas with Dr Luis Morales Noriega

This Appendix provides further factual information on chapter one: The Personal and the Historical. It is an interview of a doctor of Philosophy in the University of Hull by Jullal Salmeron Cabainas with Dr Luis Morales Noriega,the doctor at Santander who, together with his father, Dr Mariano Morales, treated Carrington in 1940.She contacted him after having found his telephone number through the telephone directory. His response was very warm and he showed great interest .

The interview took place in Dr Morales's home in Santander on 21 December 1995. Dr Morales lives in a big chalet in a renowned residential area of Santander, opposite the impressive Hotel Real. The grounds of the mental institution have now become a municipal park.

When Salmeron carried out her interview Dr Morales was recovering from a cerebral thrombosis that had occurred just weeks before her visit: his speech was difficult to understand and his mind often wandered. Yet he could remember with extraordinary clarity certain facts. He was surprised that she knew not only of his existence but the names of his father, Frau Asegurado, Mercedes, Jose and other members of the staff .Each time she asked him whether certain characters had really lived or been interned in the asylum or whether certain conversations had taken place, his surprise was total and he asked her how she acquired those facts. In each instance she reminded him that she knew of them through Carrington's narrative (whilst mentally confirming their existence, she marvelled also at her acute memory).

Some of the data he provided, though apparently false, could only be continued by Carrington herself. When she told him that she read certain metaphors of maternity in Carrington's text and she asked him whether he knew of Carrington's pregnancy,miscarriage or abortion during or before her stay at the clinic,he replied categorically:"Max Ernst never had sexual contact with her!" What follows is a translated transcription of Salmeron’s conversation with Dr Luis Morales:

Dr Morales asked her about her research and how she came to study in England. Most surprisingly, he repeatedly asked her "Who is your father?" Knowing that her father's professional status would not interest him she answered briefly to his direct question: she told him her father's complete name and professional status, he obviously had expected him to be a personality. A nurse brought them two coffees and Sameron soon moved on to enquire about Carrington.

J.S.: What is your opinion of Leonora Carrington's writings and paintings?

L.M.: Leonora Carrington was ‘a prophet’of the present revolution. And I say the word ‘prophet’ because she foresaw the changes of this revolution through intuitive mechanisms. In general, all Surrealists anticipated and understood the confusion of the present world. In Leonora Carrington's case what is interesting is how she expressed Surrealism.

1.S.: What do you mean by "the present L.M.: Art is a metaphor for the intellectual artist. The Surrealists didn't know what they wanted, but they painted it, since all art is a metaphoric production of the sensorial order and of unconscious intellectual drives, with utility for oneself and for society. Chance doesn't exist, chance is each individual's desire to get free.

J.S.: What was, in your opinion, the cause of Carrington's crisis?

L.M.:Surrealism corresponded to a historical period,to a period of revolution.Carrington is critical of Surrealism and, in my opinion, the "schizophrenic condition" she suffered is linked to that historical period. Moreover, Carrington and Ernst empathised in a period of crisis and her family took advantage of Ernst's incarceration to separate her from the German. To this end, they were prepared to do anything and they had influences that were often invisible.

J.S.: In what state did Carrington arrive at the institution?

L.M.:Leonora Carrington came to us with catatonic schizophrenia diagnosed by various doctors. But, this was only a reaction. Everybody thought she was crasy, I didn't.Instead I diagnosed demented schizophrenia .

J.S.: How did you become Carrington's doctor?

L.M.:I didn't intervene, they made me intervene.The war seemed to be ending but nobody was clear which side would win, whether the allies or the Germans. I was then

very young and a gentleman contacted me. That was suspicious, my practice has been very important since, but at the time I had barely any experience. I think they believed that because I was young I would be easily manipulated. Well, my first diagnosis was that she wasn't a mentally ill person, she is not now and she has never been. I maintained my assessment finally and that surprised many people: I said it was "symptomatic" madness. For me Leonora provided aIl extraordinary lesson. Because of my views about her I was considered disturbed myself Leonora Carrington changed my mode of thought regarding mental illnesses.

She asked him who was "the gentleman" who contacted him and in what way had he been considered disturbed. He did not expand on this and instead he told her that Carrington had been released thanks to her uncle, a very famous man who had been the last viceroy of India: "Carrington came from a very influential family, you know. She was the niece of the last Viceroy of India. " This fact surprised her for he even provided the name of Samuel Hoare as Carrington's uncle and as the last Viceroy of India. At first she wondered whether Carrington had been telling him the tall tales her mother used to tell; otherwise it might well have been due to the fact that he appeared deeply impressed with Carrington's background as well as distressed by the influence of the Carringtons and the power of ICI over Leonora's life (and to some extent over his own life as well). Only later did she discoverl that although the last Viceroy of India had been Mountbatten, Samuel Hoare had been Secretary of State Jar India during the 1930s (he was appointed in 1931) *before he was appointed ambassador to Spain. He did in fact help Carrington in her release from the institution.*

1.S.: How would you explain Leonora Carrington's reference to "the Holy Trinity" when explaining her relationship with you and your father?

L.M.: Well, it is because I, in her treatment, employed the classical racial ideas of Christian Catholicism. Of course, I redirected them: I used charity and love. This is because I advocate the unitary knowledge of science.

1.S.: Why did you treat Carrington with drugs if you thought she was not mentally ill?

L.M.: I used Cardiazol as a chemical substitute for electroshock. Cardiazol was an Austrian drug of Jewish origin that helped to let go . She needed to let go. I used it medically as a treatment for the creative Leonora. Art, if it is not properly channelled,

provokes all types of illnesses: respiratory, intestinal or mental. In the case of Leonora Carrington it was symptomatic schizophrenia.

J.S.: There is a passage in "Down Below" where Carrington narrates having driven the undertaker's horse carriage. Did this really happen?

L.M.: As I was aware of the love that Leonora Carrington professed for horses, I asked an acquaintance of mine, Nereo, the only person in Santander who had horses then, if he would let Leonora ride: he was the undertaker and Leonora drove the undertaker's carriage.

He then said she was not the only one who had contacted him: some researchers from Chicago had telephoned him a couple of times regarding her, as she was very famous in America. She agreed with him and told him that she was becoming increasingly famous in England as well. They talked about The Hearing Trompet. The novel had been published in Spanish that year and at the beginning of the interview she had presented him with a copy - he told her he had not read it. Then they moved on to talk about "Down Below" and how accurate it seemed to be.

I.S.: Have you been in contact with Carrington since she left Santander?

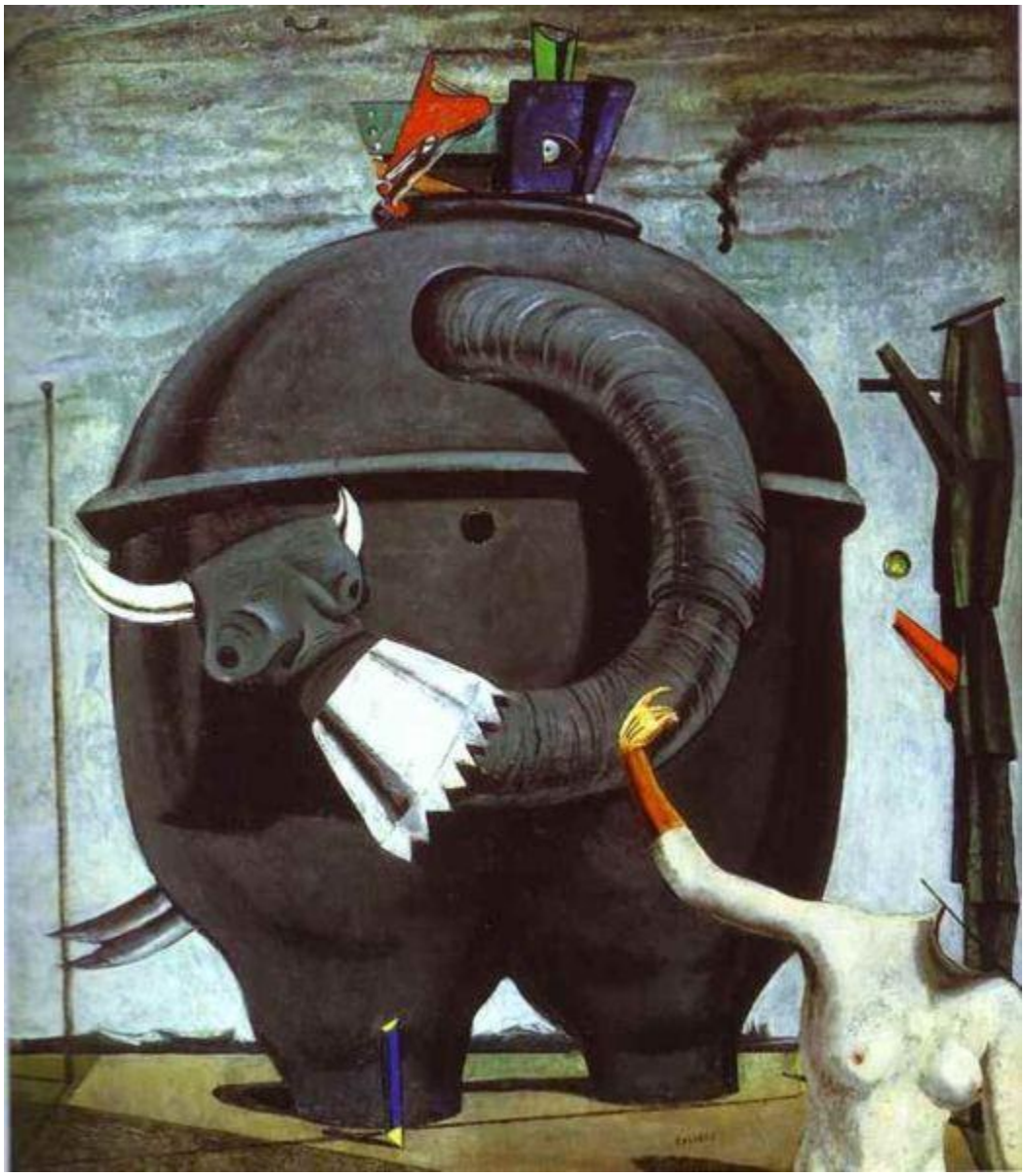
L.M.: Yes, we wrote to each other and we had telephone conversations. Leonora sometimes loved me and sometimes hated me. She sent me a painting which hangs in my study.

-This interview gives further information about Carrington's mental health when she was detained in a Spanish psychiatric hospital .

➢Cabailas,Jullal Salmeron.(1997).*Errant in Time and Space: A Reading of Leonora Carrington's Major Literary Works* .Doctoral Thesis of Philosophy in the University of Hull (B.A. Complutense, M.A.).

Appendix D : Surrealists' Paintings

This Appendix provides figures mentioned in chapter two and chapter three :



A part of the body in the painting above is veiled for ethical reasons.

Figure 1 :

Max Ernst

The Elephant Celebes, 1921 (Turkel,2009 :8).

Figure 2 :

René Magritte

Pleasure, 1926 (Turkel,2009 :9).

Parts of the bodies in the painting above are veiled for ethical reasons.

Figure 3 :

Paul Delvaux

Venus Asleep, 1944(Turkel2009 :10).

Figure 4 :

Salvador Dali

The Persistence of Memory, 1931 (Ibid).

Figure 5 :

Salvador Dali

Autumn Cannibalis, 1936 (Ibid).

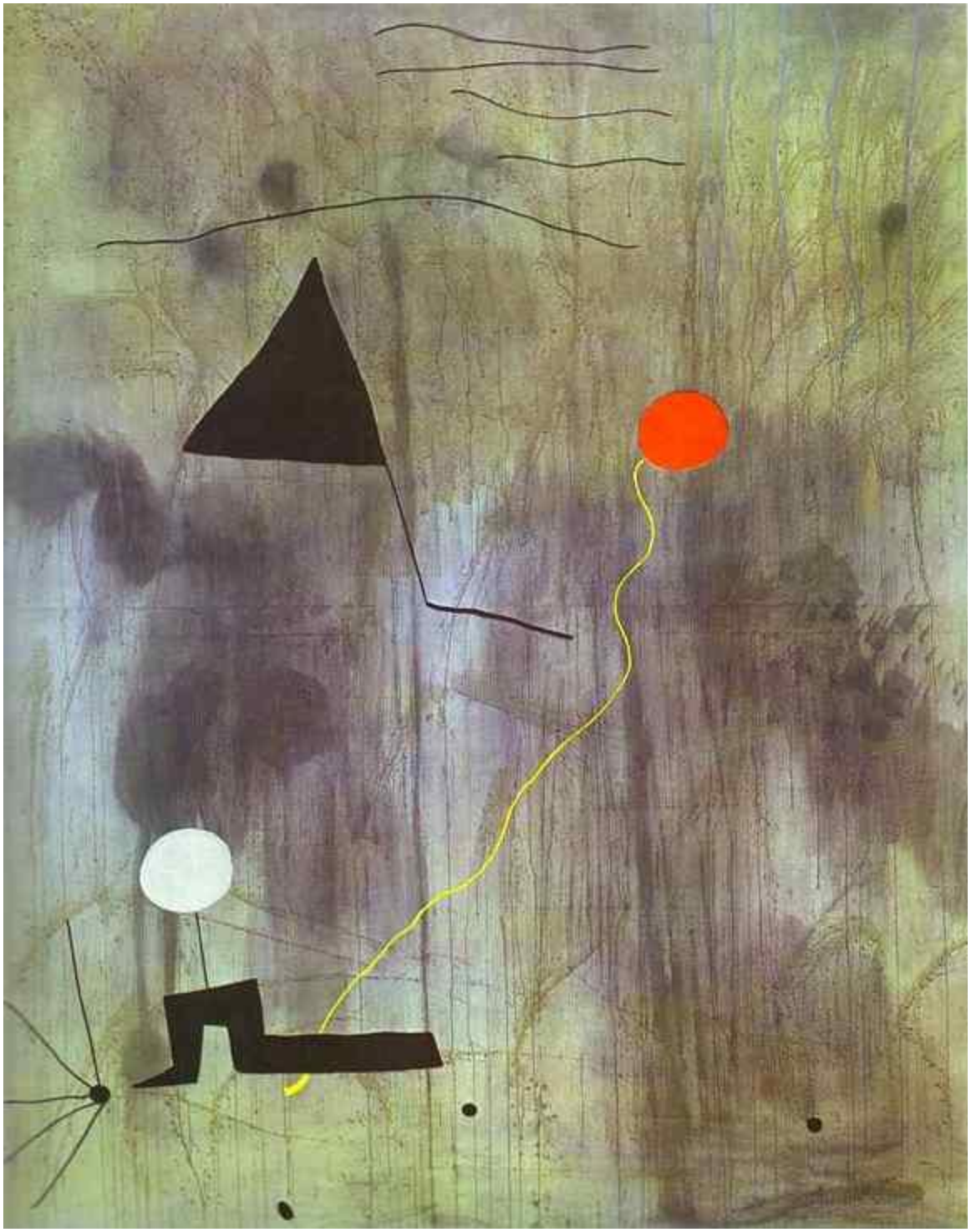


Figure 6 :

Joan Miro

The Birth of the World , 1925 (Ibid).

Figure 7 :

Leonora Carrington

The Inn of the Dawn Horse [Self Portrait],1936-37 (http://www.metmuseum.org/art/collection/search/492697).

Figure 8:

Leonora Carrington

The Magdalens, 1986 (http://christiengholson.blogspot.com/).

Figure 9:

Leonora Carrington

Kron Flower, 1987 (http://www.vorpalcloud.org/).

GLOSSARY

Important Concepts in the Context of Carrington's Short stories:

Alchemy : it is type of science and exploratory practiced in the Middle Ages and the Renaissance and is concerned principally with performing successful experiments of the unusual,such as trying to make gold from metals.It is also defined as any magical power of transforming a common substance,usually of little value,into a substance of great value.

Alterity and Other : they are two interconnected concepts. As a condition of "otherness," alterity is defined as the state of being other or different; diversity. The term was employed as a subtitute to "otherness" to record a change in the twentieth-century Western perception of the relationship between consciousness and the world outside. Since Descartes, individual consciousness has been taken as the privileged center of identity while "the other" is seen as an epistemological problem, or as an inferior, reduced, or negated form of the "same." Descartes's humanist position, based on his well-known proposition "I think, therefore I am" poses the question of "the other" in relation to the subject. Alike , "How can I know the other?" questions the existence of the "other" relationally to the subject. The term "alterity" shifts the focus from earlier philosophical concerns with otherness – the "epistemic other" or the dialectical other – to a more "concrete and moral other," materially located in social and cultural institutions. In social contexts, as in logical systems, the construction of the subject is inseparable from the construction of its other. The other is not something outside or beyond the self , as the traditional Cartesian perspective would have it; rather, it is deeply implicated in and with the self .

Art :it is an overall activity which includes a multitude of disciplines, as shown by the range of words and phrases which have been invented to describe its various forms. Examples of such phraseology include: "Fine Arts", "Liberal Arts", "Visual Arts", "Decorative Arts", "Applied Arts", "Design", "Crafts", "Performing Arts", and so on.Moreover drilling down, lots of particular categories are categorized according to the materials used, such as: drawing, painting, sculpture (inc. ceramic sculpture), "glass art", "metal art", "illuminated gospel manuscripts", "aerosol art", "fine art photography", "animation", and so on. Sub-categories include: painting in oils,

watercolours, acrylics; sculpture in bronze, stone, wood, porcelain; to name but a tiny few. Other sub-branches include different genre categories, like: narrative, portrait, genre-works, landscape, still life.

Culture : it denotes a specefic set of customs, morals, codes and traditions from a specific time and place. Culture is described as a high degree of taste, knowledge and interest in arts, literature and other scholarly fields.

Diaspora :it is the intentional or compulsory migration of peoples from their native homelands.Diaspora literature is often related to questions of maintaining or altering ,language,and culture while in another culture or country.

Femininity :it is a many-sided concept that depicts gender, but is cultivated through socialization and individual construction of self-identity or self-concept. Psychologists see femininity (as a dimension of gender) as a way women progress socially to enact appropriate behaviors, cognitions and experiences . And biologically, theories propose that individuals get gender dimensions, like femininity, through obvious physical differences, social learning , interactions and experiences .

Gender : it refers to phisiological, social, and psychological aspects of men and women. ‘‘Gender is determined socially; it is the societal meaning assigned to male and female. Each society emphasizes particular roles that each sex should play, although there is wide latitude in acceptable behaviors for each gender’’ (Hesse-Biber and Carger, 2000 : 91).

Hybridity :it is New transcultural forms that rise from cross-cultural exchange.Hybridity can be social ,political,linguistic,religious,etc.

Identity : it is the manner in which an individual and / or group defines itself.Identity is significant to self-concept,social norms , and national understanding.It often involves both essentialism and othering.

Legend : it is a traditional tale or group of tales told about a specefic person or place. Previously the word legend designed a tale about a saint. Legends look like folktales in content; they may involve supernatural beings, elements of mythology, or explanations of natural phenomena, yet they are related to a particular locality or person and are told as a matter of history.

Magic Realism : it is painting in a studiously realistic style of imaginary or fantastic scenes or images.It is also a literary genre or style related particularly to Latin America that includes fantastic or mythical elements into otherwise realistic fiction-called also magical realism.

Myth : it is a legendary or a traditional story that usually deals with supernatural beings ,ancestors,or heroes that serves as a fundamental type in the worldview of a rites, practices and natural phenomenon. Typically, a myth involves historical events people, particularly one concerning with demigods or deities, and describes some and supernatural beings. There are many types of myths such as classic myths, religious myths, and modern myths etc.

Occult : it is related to magical influences, supernatural ,or any systen claiming use or knowledge of secret or supernatural powers or agencies.In addition it goes beyond the range odd ordinary knowledge or understanding ;mysterious..

Other : it is the social and /or cognitive manners in which one group ejects or marginalizes another group.By declaring someone ‘‘ Other ’’,persons are likely to emphasize what makes them different from or opposite of another, and this carries over into the way they represent others ,especially through stereotypical images.

Protagonist : it is the crucial character or the dominant figure in poetry, narrative, novel or any other story. A protagonist is sometimes called a “hero” by the audience or readers. The word initially originates from the Greek language and in Greek drama which refers to the person who led the chorus. Afterwards, the word started being employed as a term for the first actor in order of performance.

Short Story : it is a narrative text that is concise in nature. In addition the short story also has many of the same features of a novel including characters, setting and plot. Nevertheless, because of length constraints, these characteristics and devices generally may not be as fully developed or as complex as those developed for a full-length novel. There are many authors well known for the short story including Edgar Allan Poe, Sherwood Anderson and Ernest Hemingway. According to the book *Literary Terms* by Karl Becksonand Arthur Ganz, “American writers since Poe,

who first theorized on the structure and purpose of the short story, have paid considerable attention to the form" (Ganz ,1989 :257). The written "protocol" regarding what comprises a short versus a long story is vague. However, a general standard might be that the short story could be read in one sitting. NTC's *Dictionary of Literary Terms* quotes Edgar Allan Poe's description as being 'a short prose narrative, requiring from a half-hour to one or two hours in its perusal' (Ganz ,1989 : 201).

Surrealism : it refers to an artistic shot to join together reality and the imagination. Surrealists look for overcome the contradictions of the conscious and unconscious minds by creating unreal or bizarre stories full of juxtapositions.Established by André Breton (1896-1966), Surrealism started as an artistic movement in Paris in the 1920s and lasted until the 1940s. Writer and philosopher Breton boosted this movement with his publication of *The Manifesto of Surrealism*, as a way of fighting against the way art was understood at the time. With the horrors of World War I still in Europe's wake, art had become controlled by politics. It was used as a method of maintaining order and keeping the revolution at bay. However, surrealists wanted to break free from the constraints being posed on art and to do so in an extreme, yet positive way.Even though they fought against political control, the movement's objective was not political in nature. Surrealism sought to free people spiritually and psychologically. These artists and writers wished to repair the damage done by WWI. Unfortunately, World War II was on the brink, and such a movement made the surrealists a target. During the rise of Nazism and Fascism, many surrealists were forced to seek refuge in America. Fortunately, for American culture, their ideas started touching changes in the States as well. While the movement itself may have ended, surrealism still exists in much of today's literature. Using surrealist imagery, ideas, or poetic techniques, writers attempt to stretch the boundaries, free the mind, and make readers think.

Symbol : it is a term or object which signifies another word or object. The object or term can be perceived with the eye or not visible. For example a dove stands for Peace. The dove can be seen and peace cannot. The word is from the Greek word symbolom. All language is symbolizing one thing or another.

Trangression :it comes from the verb "transgress," to ignore;to overpass, as any rule set down as the boundary of duty; to break or violate, as a law, civil or moral; the act

of transgressing; the violation of a law or known principle of rectitude; breach of command; offense; crime; sin. In the Old Testament pesha`, occurs 80 times, rendered in all versions by "transgression." Its meaning is "rebellion". The word "rebellion" differs from this word in that it may be in the heart, though no opportunity should be granted for its manifestation: "An evil man seeketh only rebellion" (Proverb). Here the wise man contemplates an evil heart, looking for an excuse or opportunity to rebel.

Transgressive Fiction : it is a genre of literature that concentrateson characters who feel restricted by the norms and expectations of society and who escape of those restrict in a strange or illicit ways. Because they are rebelling against the basic norms of society, protagonists of transgressive fiction may seem mentally ill, or anti-social.

-The definitions are inspired from the selected bibliography.

SUMMARY

Leonora Carrington was embraced as a *femme-enfant* by the Surrealists because of her rebelliousness against her upper-class upbringing. However, She did not just rebel against her family, she found ways in which she could rebel against the Surrealists and their limited perspective of women. She mocks established order and this imposed hierarchy through her use of masking strategies and hybrid configurations. To some extent one can clearly see this in Leonora Carrington's work where animals reveal themselves to be forces of nature.Through her work :*The Oval Lady* ,Carrington suggests to re-define the image of the femme-enfant - the child who plays the role of innocence, seduction and dependence on man, and transforms this woman into a being who, through childhood worlds of fantasy and magic, is capable of creative transformation through intellectual power rather than sexual power.

Résumé

Leonora Carrington a été considéré comme une femme-enfant par les Surréalistes à cause de sa rébellion contre son éducation de la classe supérieure. Cependant, Carrington ne se rebelle pas seulement contre sa famille, elle a trouvé des moyens dont elle pouvait se rebeller contre les Surréalistes et leurs points de vue limité des femmes. Carrington se moque de l'ordre établi et cette hiérarchie imposée par son utilisation de stratégies de masquage et de configurations hybrides. On peut voir dans le travail de Leonora Carrington que les animaux se révèlent être des forces de la nature. Grâce à son oeuvre *The Oval Lady*, Carrington suggère de redéfinir l'image de la femme-enfant - l'enfant qui joue le rôle de l'innocence, de la séduction et de la dépendance sur l'homme, et transforme cette femme en un être qui, à travers des mondes de l'enfance de la fantaisie et la magie, est capable de transformation créatrice par la puissance intellectuelle plutôt que la puissance sexuelle.

ملخص

احتضنت الكاتبة لينورا كار ينكتون كالمرأة الطفلة من طرف السرياليين بسبب ثورتها الكبيرة ضد نشاءتها في الطبقة العليا. ثورتها لم تكن فقط ضد عائلتها لكن وجدت عدة طرق لمكافحة الأفكار المحدودة للسرياليين فيما يخص المرأة. الكاتبة نبذت التقسيمات البشرية من خلال استراتيجيات خفية وتصورات مزدوجة خلال عملها "السيدة البيضاوي" حيث أظهرت الحيوانات كقوى طبيعية. كار ينكتون عملت على تعريف بصورة المرأة الابنة التي تلعب دور البراءة، الإغواء الخضوع داعية بذلك الي ضرورة التغيير بواسطة القدرات الفكرية أكثر منه بالقدرات الجنسية.