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Myths and Metamorphoses in Dorothea Tanning and Leonora Carrington's Art

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DEDICATIONS

Most importantly, none of this would have been possible without the love and patience of my parents. My family to whom this thesis is dedicated, has been a constant source of love, concern, support and strength all these years.

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ABSTRACT

From the time when the movement emerged in 1924, the Surrealists created lots of artistry, which stay prominent currently. Artists such as Salvador Dali, Max Ernst, in addition to Rene Magritte produced art motivated by their reveries, filled with illustration of imagery and immateriality which searched for censuring the contemporary universe's boring consistency and dependence on organizations. However women Surrealists were entirely anonymous in common society unlike men artists who cultivated a cult decade after decade. This disregard leads to illuminate Surrealism's intrinsic sexism. The trend for Surrealist women artists to be put in the shadow by their men colleagues is, unfortunately, a persistent one, and for women artists engaged in the Surrealist group, the condition was still more uptight. Male Surrealists were enthralled by female: stunning female, crazy female, juvenile female, muse female or if at all possible all combined in the perfect personage of the *femme-enfant*, the child-woman, whose wild temperament might be the way to a space of imagination or unreality and extravagance. Paradoxically, Surrealist women artists frequently reversed Surrealists' concepts by investigating their womanly unconscious by means of the embodiment of male, in addition to their connection with their male colleagues. This is what many Surrealist women artists created through their artworks and literature, in particular Leonora Carrington (1917-2011) and Dorothea Tanning (1910-2012) who were among the last greats living Surrealist artists. Their paintings are somehow oppressive yet elegant, tense yet loving. In addition their writings are inspiring and thought-provoking, because they both dared counteract the prevailing assumptions of their timelives, i.e. women as being active and not only muses. In spite of being somewhat dissimilar as artists, and did not cope on a private level for a range of causes, both Tanning and Carrington reversed patriarchal Surrealist beliefs and principles by means of their works. They can be joined in their claims of the woman like inventor and artist in the countenance of olden times of male who may have thought differently. Tanning's tale *Chasm: A Weekend* (2004) and Carrington's *The Hearing Trumpet* (2004) are novels of literary art which were successful in turning over Surrealist beliefs which have formerly repressed women. Their work display women personas, such as Destina and Marian, who succeed in their expedition to the Marvelous. Their accomplishments are done via themselves, by means of autonomy and a clear discernment of the universe surrounding them.

Keywords: Leonora Carrington, Dorothea Tanning, Surrealism, women, muse.

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GENERAL INTRODUCTION

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The Surrealist French artist André Breton (1896-1966) created Surrealism in 1924, in the course of a chaotic epoch where artists and academics were considering the massacre of the Great War and wanted to be unconstrained of the sensation of disenchantment which had expanded all over Europe. Surrealism looks for lighting up one's inner mind in an effort to rise above novelty and its unwholesome organizations. Owing to its fame and the affluence of dominant artists who have appeared out of it, Surrealism is still present in its specific style. Basically, it is an avant-garde movement which trusts in dreams, unreal circumstances, in addition to automatism like means of attaining the Marvelous, an area of advanced being which increases one's inventive and imaginative ability via disquiet.

Initially, it is essential to comprehend the Marvelous, pro it is the motive that Surrealism is existent. The Marvelous is described like "the production of disquietingly anti-rational images that disrupt positivist and other restrictive ways of thinking and being, thereby provoking all who behold them to come to grips with their own 'inner reality' and its relation to the external world." (Rosemont, 1998: 23)

Moreover, in its centre, the Marvelous is seen to be a condition which characterizes the untreatable person disquiet or despression, and is identifiable by the suggestive convulsion it called to mind in the persons who went through it. (Bohn, 2002: 129) That is to say, the Marvelous is similar to person's pure and clean unconscious. It is an asexual, investigative area which is liberated of restriction and discipline.

In spite of its apparently somber depiction, the Surrealists aimed to get into the Marvelous. They considered it to be a kingdom of fact where man is able to tie up his inventive capability free of the intrusion of post-Great War innovation and its obstructions: for example logic, entrepreneurship, and desire for possessions. Contrary to a kingdom of total splendor or heavenly characteristics, the Marvelous permits man to find out the reality of his unconscious nature by means of its disorder and agitation, reduce of the entire concepts, orderlinesses, and the ease which they can create.

Furthermore, imagery for Surrealists offered an affluence of information

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concerning the Marvelous, particularly with reveries and surreal states. Imageries may be either generated by an artist via an automatic inner way which is attempting to make itself recognized to its creator, or may be decoded so as to find out further on man's unconscious.

Thus, Surrealists attempted to perceive and comprehend imageries during both their up hours, sleeping time, and time in the middle where they would access surreal states which freed their brains from truth. Consequently, symbols offered a way to and throughout the Marvelous.

Moreover, Surrealists put much of significance on automatism, a method which highlighted the nonattendance of any power employed by logic, free from esthetic or ethical interest. (Bradley, 1997: 3) For instance, a Surrealist bard would write some lines out of the first terms to appear to his brain, or a band of Surrealists would meet and participate in games which improved their echelon of naturalness and mind liberty. Thus, automatism was not restricted to a single profession; instead it was used by the entire Surrealists notwithstanding if or not they produced art, composed creative writing, or absorbed themselves with academic ideas and discussion. Surrealists as well tested medications and hypnosis like a way of coming nearer to the position of troubled, unconstrained truth which is the Marvelous. In this way, the free mind provides liberated supremacy to search its inventive ability by means of these methods, pastimes, and tests.

From the time when the movement emerged in 1924, the Surrealists created lots of artistry, countless which stay prominent currently. Artists such as Salvador Dali, Max Ernst, in addition to Rene Magritte produced artworks motivated by their reveries, filled with illustration imagery and immateriality which searched for censuring the contemporary universe's boring consistency and dependence on organizations.

Except for Frida Kahlo (1907-1954), women Surrealists are entirely anonymous in common society unlike men artists who cultivated a practically cult decade after decade. This disregard leads to illuminate Surrealism's intrinsic sexism, which can be

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attached to the effect of Sigmund Freud, whose beliefs Breton greatly acquired from when he wrote the *Manifestoes of Surrealism* (André Breton 1972). Not just did Freud motivate the two automatism by way of his utilization of liberated correlation and imagery in reveries in his art appropriately called *The Interpretation of Dreams* (Freud Sigmund 1955), yet he as well covered the way for Surrealism to be a chauvinist group, especially in its commencement phases.

For example, Freud's Studies in *Hysteria* (1957) examines the situation of Anna O., a female who went through a number of indicators comprising consumption disorders, temper changes, immobility, loss of memory, and corporal soreness. Freud detected her with Hysteria, a familiar verdict for misconceived female all over the centuries. Decagons afterward, a lot of Surrealists were observed to have stated that Hysteria was a "supreme means of expression," (Bates, 2004: 5) and consequently connected to the Marvelous. Thus, Freud's beliefs guided the Marvelous to be wrongly sexed and known womanly characteristics which female have been in the past attributed with, comprising foolishness, enigma, illogicality, and a wicked prettiness.

Moreover, the Marvelous has been pictured like a woman entity all over the decades. Breton presented the model that was openly molded similar to the woman bulk, like a current emblem of the enigmatic kingdom which is the Marvelous. This initiative was simulated by the Italian artist Giorgio de Chirico (1888-1978), who often portrayed beheaded, boughless models within disquieting Italian deserted towns. The model is disquieting because of the fact that it characterizes a weak woman physique, who is not able to defend herself as a result of her deficiency of arms. Its mutilated body reminds an impression of barbaric discomfort which is a trait of the Marvelous.

Besides, the picture of the model induced the appearance of *la femme enfant*, or Lolita-esque picture of a changed juvenile woman that a lot of Surrealists artist included in their artwork. To a great extent as the model, a feminized character who is not able to protect herself and is present for the purpose of viewers, *la femme enfant* is in addition a symbol of women weakness and juvenile innocence. Furthermore, kids were seen by the Surrealists to be the personification of naivety and clarity, for the

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reason that children were uncontaminated by the community systems and standardized thoughts which the Surrealists hated and struggled to get a getaway from. Thus, *la femme enfant* could guide the Surrealists artists on the way to the Marvelous since she symbolized the untroubled, formless state of mind which the Surrealists searched for.

Eventually, the concept of ‘Hysteria’ in combination with the picture of the model and *la femme enfant* brought about the notion of female like a muse whereas men were mainly searchers. The idea of the Muse has been present ever since the Classical epoch (1904), while it was thought that muses were the nine goddesses considered like governing and stimulating knowledge and talent. (Ibid) For the Surrealists, this description grew into one where the Muse turned into a human being (frequently a mistress) seen like the basis of a male artist’s simulation. (Ibid) Thus the male, like the hunter, is able to release his imaginative capability through interrelating with a Muse, who offered a way by which the searcher is able to attain the Marvelous.

Among the most important Surrealist artworks which exemplifies the joint, men- dominated way of thinking concerning the notion of the muse is Rene Magritte’s *je ne vois pas la femme cachée dans la forêt*, (See appendix E, figure 1) (Magritte René 1929) that interprets to “I do not see the woman hidden in the forest.” Through this abstract composition, we perceive a picture of a bare lady whose physique appears more modeled than individual, highlighting the Surrealists’ appeal in models. She is encircled by photos of the Surrealists comprising Breton and Magritte, in which their eyes are completely shut just as they are in a surreal condition. Magritte states that although Breton’s eyes are shut in the picture, his brain was looking for the fact by means of verse, affection and freedom. (Ibid)

In order to improve the male’s position like searchers who are utilizing the muse to aid them follow their task, the picture is subtitled with a citation of Baudelaire which states, that female is the person who forecasts the supreme darkness or the supreme luminosity inside our reveries. (Charles Baudelaire 1821-1867) Moreover, the name of the picture elucidates that the female who has the capacity to set free the inventiveness of these male is darkened by the woods, or the Marvelous. Thus,

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Woman, the Marvelous, and the natural world are related. Nevertheless, simultaneously, it is worth mentioning that the Marvelous was at first meant to be asexual, albeit the Surrealist men attained it via a feminized elucidation.

The sexism which is intrinsic in this link between women, the Marvelous, and the natural world can be tackled extensively. Nevertheless, my thesis aims to enlighten the Surrealist women artists who have bravely used the concept of the Muse and the supreme Woman for their particular advantage. Conceivably one of the most distinguished and thriving attempts in strengthening the achievements of Surrealist women artists are researches of historians and reviewers such as Whitney Chadwick, Penelope Rosemont, Susan Suleiman, and Gloria Orenstein. This latter recognize that Surrealism was a greatly men-dominated and chauvinist group, however as well indicate that Surrealism attracted women on many points.

Susan Suleiman is more judgemental of the movement, while she mentions that the Surrealist group did not incorporate one woman artist throughout its most thriving early phases. She claims that the movement was created to firmly be a male's group; it kept out women up to it deteriorated over the decennary and was, in reality, obliged to admit the involvements that women did.

To some extent Gloria Orenstein holds the most distinctive claim regarding the movement. She includes concepts on the Goddess and weird rite into the art of Surrealist women artists. Orenstein dedicated seventeen years of her existence all over the 1970s and 1980s investigating modern Surrealist women artists who had been integrating the picture of the Goddess in their art. She names these women feminist matristic artists for the reason that they employ pictures of the Goddess, and female on the whole, so as to regain their individualities like inventors and artists following hundred of years of men-centric control. Like so she constructs on the researches of Chadwick and Suleiman, who attempted to illustrate the manners in which the movement permitted women artists to communicate freely from community values and principles, through bringing to notice on the concept of the Goddess so as to show the importance of women as makers. (Ibid)

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My personal ideas regarding the movement and its rapport with women are established on the 'extraordinary art' which these artists have brought out. One may think that Surrealist women artists were strengthened by the detail that Surrealists attained the Marvelous via feminized ways as the muse or *la femme enfant*: it signified that women possessed the capacity to achieve the Marvelous as male, or perhaps more, only through the advantage of being a female and comprehending the womanly skill.

Therefore, it is not the case of Surrealist men artists as André Breton (1896-1966) and Max Ernst (1891-1976) who depended on the picture of woman to guide them to this upper kingdom, Surrealist women artists could look inside themselves so as to understand the Marvelous. Several acknowledged their individuality as the two a Muse and an inventor, and therefore recognized the Goddess inside them through reuniting both. That is to say that rather than a man go along them into the Marvelous, women were able to rather accompany themselves.

Paradoxically, Surrealist women artists as Remedios Varo (1908-1963) and Leonor Fini (1908-1996) frequently reversed the concepts of the muse by investigating their womanly unconscious by means of the embodiment of male, in addition to their connection with their male colleagues. This is what many Surrealist women artists as Valentine Hugo (1887-1968) created through their artworks and literature, in particular Dorothea Tanning and Leonora Carrington.

Thus regarding my choice I want to carry on and further what I have already started in my Magister dissertation regarding Surrealist women artists and their relation with Surrealism and how they overturned the movement's principles and beliefs to their own benefit. In addition my work will further unfold or open out Surrealist women artists who have bravely used the concept of the Muse and the supreme Woman for their particular advantage. Both artists Leonora Carrington (1917-2011) and Dorothea Tanning (1910-2012) were among the last greats Surrealist artists. Their paintings are somehow oppressive yet elegant, tense yet loving. In addition their writings are inspiring and thought-provoking, because they both dared counteract the

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prevailing assumptions of their timelives, i.e. women as being active and not only a muse.

Besides, in my thesis, I have used the Harvard Referencing Style Guide. Furthermore I will be concentrating in my thesis on the works of the two artists mentioned earlier, two significant Surrealist women artists who contributed both artwork and literature to Surrealism ever since the 1940s. In spite of being somewhat dissimilar as artists, and did not cope on a private level for a range of causes, the two of Tanning and Carrington reversed patriarchal Surrealist beliefs and principles by means of their artwork and literature. They can be joined in their claims of the woman like inventor and artist in the countenance of olden times of male who may have thought differently. Initially, I shall examine the work of Tanning, particularly her tale entitled *Chasm: A Weekend* (2004), followed by the novel of Carrington *The Hearing Trumpet* (2004). The two of these novels, in union with their artistry, and the tale of emancipated Goddess and Surrealist women artists, will aid explain the core of my reasoning concerning Surrealists women artists.

Art permeates Dorothea Tanning's existence; not just have the several paintings, entities, and literature which she produced turned to be valuable artistry, her exceptionally being there altered pictures and instants in time to turn them into more creative and arty. The identical rotating force which stuck to the woman artist like an individual is as well noticed in her lively painting, a genius related to the time of her naissance, which was stated to frighten her mom and, therefore, the artist came to life. The control of a scary, inexorable being power portrays Tanning's whole works.

With opinions significant for rustic Illinois, a boring area for her, Tanning went to Chicago, and afterwards, as soon as she arrived in New York, she realized that both in approach and in group she was recognized like a Surrealist artist (she wedded Max Ernst). Within different evolution through extended vocation, the artist started by carefully portraying her personal reveries. This insightful mental investigation carried on whereas her oeuvre grew to be more nonfigurative and modeled.

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The crinkles of infancy outfits relate these diverse stages, as cloth changes from being the portrayed topic to the fabric utilized. The last stage of Tanning's career witnessed her develop into the aged existing becoming known bard, together with teamwork with other famous bards, in addition to the creation of a sequence of major blossom canvas.

As many Surrealists and most particularly René Magritte as well as Salvador Dalí, Tanning's canvas are frequently explicit pictures of her reveries. She intended to create multifaceted psychology perceptible - exposing a specific notice in the unconscious of one person qualified via a sole reverie - through portraying at least one character within her reverie picture with their eyes shut.

The artist's canvas is illustrated through a hiss and a rotating kinetic power, and via convictions in energy, fluctuation, and a nearness which reveals a fascinating contrast of philosophy with the Italian Futurists. Coming to life in a tempest and with a want to flee from the limits of infancy constraints there is liveliness and aim of intent linked to all that the artist creates. Demonstrations of the crinkles of cloth frequently function to emphasize this notice in steady movement.

Among the most significant artworks by Dorothea Tanning which both sum up the main artistic eras, and emphasize the supreme accomplishments by the woman artist is *Self Portrait* (1936) which displays Tanning like a juvenile lady with her head on her hand looking at the watcher in a characteristically pensive artist's posture. Her picture demonstrates specialized talent and offers particular notice to the feature of her hair.

The exceptional analysis of the eye to the left of the piece of paper is conceivably the most remarkable feature of the photography and relates to Surrealist leanings which would afterwards appear. Together André Breton as well as Salvador Dali were fascinated with eyes, and a lot mainly in the incorporeal eye - like in the instance of depictions incorporated in Breton's story, *Nadja* (1928). Notice is extracted to the eye like a window to the unconscious universe, yet as well by appearing different, like the organ incorrectly ascribed to vision. Because to 'see' into the

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deepnesses, in the same way as is displayed by the woman artist in addition to other Surrealist artists, is in fact a more multifaceted and inner course.

Moreover, (*Birthday* 1910) is a determining oeuvre for Dorothea Tanning; it is the oeuvre with which she was remarked by famous artists as Max Ernst and Peggy Guggenheim, it put her powerful own character strongly on the artistic scene, and presented themes which would persist all over her career. The artist paints herself in the centre of a room which fades to turn into an endless corridor of a lot of open entrances. Her outfit unites nature and culture while her kilt raises with seaweed-like plant as the blouse wherein her bosom reach out reminds nobility or upper classes, done of silk and lace. Beside her feet is a creature recognizable which has been detected by art annalist, Whitney Chadwick, like a winged lemur. This animal has long since been connected with the spirit universe and with the night. Like an emblem of the unconscious freed by way of reverie, Leonora Carrington, Remedios Varo, and Valentine Hugo have all as well represented the supernatural lemur.

In fact, the Self-Portrait by the woman artist is to a great extent similar to Carrington's Self-Portrait (Leonora Carrington 1938). Both paintings combine at once dream and reality like the single artist is depicted in just creaturely company. The two pictures portrayed dreamy mounting methods; the door in the painting of Tanning and the window in the painting of Carrington, and eventually the two artists announce the importance of a woman's inventive and imaginative strengths.

Eine Kleine Nachtmusik (A Little Night Music) (1943) is another moderately first oeuvre for Tanning, painted with metaphorical accomplishment and an apparent nearness to Surrealist topics placed in the passageway of a hotel or big residence, the heading of the oeuvre is enthused by Mozart's piece of work of the similar name, *A Little Night Music*. Identifying that it is a night scene we directly connect the painting with a reverie.

In addition, the artist wrote novels and poetry all over her existence, with her primary novel issued in VVV (a magazine dedicated to the distribution of Surrealism issued in New York town) in 1943 and first poetry complementing her engravings in

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the limited version volumes *Demain* (1964) and *En chair et en or* (1973). Nevertheless, it was following her arrival to New York in the 1980s that she started to concentrate on her literature. Within 1986, she issued her initial biography, called *Birthday* for the painting which had appeared so importantly in her memoir. The latter has ever since been interpreted into four other tongues. Within 2001, she added a prolonged edition of her biography named *Between Lives: An Artist and Her World* (2001).

Moreover, thanks to the support of her pal and tutor James Merrill (who was for a lot years Chancellor of the Academy of American Poets), Tanning started to write down her personal poems in her eighties, and her poetry was issued frequently in literary journals and periodicals like *The Yale Review*, *Poetry*, *The Paris Review*, and *The New Yorker* until the closing stages of her existence. A compilation of her poetry, *A Table of Content*, and a short novel, *Chasm: A Weekend*, were both published in 2004. The second compilation of poetry, coming to that, was issued by Graywolf Press in 2011. Within 1994, she awarded the Wallace Stevens Award of the Academy of American Poets, an annual reward of \$100,000 endowed to a poet in acknowledgment of exceptional and confirmed skill in the art of poetry (Ibid).

On the other hand Leonora Carrington was an English-born Mexican artist, writer, surrealist and a painter. She came to light like an outstanding person throughout the Surrealist avant-garde movement of the 1930s. She is famous for her enigmatic, autobiographical and fantastic canvases which contain subjects of sorcery, alchemy, the occult and metamorphosis that create her art noticeably fascinating. Some of her prominent canvases are *Self-Portrait (Inn of the Dawn Horse)* (1936–1937), *The Meal of Lord Candlestick* (1938), *The Temptation of St. Anthony* (1947) and *Juggler* (1954). Not just the canvas but her skill in Surrealism was as well obvious from her creative literature which comprises *The House of Fear* (1972), *The Oval Lady* and *The Debutante* (1975). Other of her popular books are *Down Below* (1937), *The Seventh Horse and Other Tales* (1988), *The Stone Door* (1977) and *The Hearing Trumpet* (2004).

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She 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 was responsible for 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 woman 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 Buenos Aires, Washington, the Guggenheim in Venice, Tokyo and Mexico City. She significantly influenced the painters Max Ernst and Remedios Varo. In Mexico she has 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.

Carrington was also a wonderful writer and her comic novel *The Hearing Trumpet* 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 André 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

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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 extraordinary talent, which Breton had the perspicacity to recognize. In the introduction to his anthology, he defines "Black humor" primarily by what it is not: it is, he says that the deadly adversary of over-romanticizing is wittiness, he goes on quoting Lèon Pierre-Quint, is a way of confirming by the total rebellion of puberty and the inside revoltion of maturity, a higher rebellion of soul. (Breton, 1940: 356)

Therefore, in spite of being unfriendly towards each other, which I suppose was caused by the fact that Max Ernst separated from Carrington and ultimately settled with Tanning, the oeuvres of both artists wonderfully and skillfully complete each other and offer spectators and booklovers a more profound comprehension of women artist inside the Surrealist movement.

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

1. How do Tanning and Carrington reverse patriarchal concepts of the Surrealist movement that restrict the ideology of searchers to men and prefer women as muses through their characters?
2. And how do both artists overturn the Surrealist's male notion of the muse to their advantage through their novels?

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

Hypothesis 1:

In their individual storybook universes, Tanning and Carrington both invent personas who are incessantly seeking. The two artists ensure that women are the main seekers of their tales. In Tanning's work, both Nadine and Destina are the most leading seekers, albeit Nadine is fake in her approaches and aims. Moreover in Carrington's

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novel, Marian is on a continuous pursuit so as to find out the secrecies of the nursing house she is tricked by, in order to more comprehend herself and the world surrounding her. In this manner, Tanning and Carrington reverse patriarchal beliefs of the Surrealist movement which constraint the notion of seeking to men and favor women like muses.

Hypothesis 2:

In addition the notion of the muse is as well dominant and challenging in the novels of the two artists. In her story, Tanning elucidates that any human being can be a muse, whether a man, woman, or infant. Carrington completes this through including the crone into the comparison as a muse-like character who lives for herself, and not anybody. Tanning goes further through utilizing the persona of Destina to propose and insinuate that *la femme enfant* can also be a muse for herself. Tanning and Carrington hint that the Muse does not require to be looked upon by a man; man can be her individual muse and watch herself so as to reach a better fact or the Marvelous.

Therefore this Doctoral thesis is divided into five inter-related chapters. The first chapter entitled Inter/Cultural Encounters of Dorothea Tanning and Leonora Carrington reveals the cultural background of the women artists and the influences they have on their artworks and literature. As to the second chapter denominated Feminists' Approach to Surrealism depicts the artistic universe of the two artists which is the Surrealist movement with Andrè Breton where male Surrealists involved in the movement regarded women to be useful just as muses and not seen as artists in their own rights. Therefore this chapter demonstrates that women surrealists helped in developing the Surrealist movement which at that time revealed unexplored directions. In the third chapter entitled A Hypnagogic *Chasm*, I examine Tanning's tale *Chasm: A Weekend*. The same as to the fourth chapter named *The Hearing Trumpet: Leonora Carrington's Enchanting Surrealism*, the novel of Leonora Carrington *The Hearing Trumpet* is analysed. The fifth chapter offers an overall synthesis of the novels of both artists mentioned previously. Finally the general conclusion opens paths of research

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connected to the impact of both writers, artistic expression of world literature and arts in general.

Tanning and Carrington's lives were expeditions of inspirations and influences. This is why chapter one Inter/Cultural Encounters of Dorothea Tanning and Leonora Carrington provides an analysis of the two women artist's blend of cultural influences in addition to various depictions of the different countries which stimulate each artist.

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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. Born in 1917, Carrington had a quiet family existence as the girl of a rich textile manufacturer before turning her back on both her relatives and their wealth to learn art in London. She shifted to Paris and Spain, before ultimately settling in Mexico City in the early 1940s, where she passed away in 2011 regarded a "national treasure" in the nation wherein she made her residence.

A display of her art at Tate Liverpool not only shows the inspiration her adopted home had on her canvas, but furthermore 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 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, materialize 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 she comes from) and the mytho historical writings Popol Vuh from what is now Guatemala (<http://www.nytimes.com/>).

On the other hand Dorothea Tanning (August 25, 1910 – January 31, 2012) is an American writer, painter, sculptor, and poet. She did a lot of art during her 101

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years of life. Her first work was affected and inspired by Surrealism. She is from a Swedish family, born in 1910 and brought up in Galesburg, Illinois. In 1926 the artist went to Galesburg communal schools. While she was frequenting secondary school, the woman artist "missed out" two ranks, which guided to a permanent or life-time feebleness in arithmetic. (Ibid)

Following studying in Knox College during two years (from 1928 to 1930), Tanning went to Chicago in 1930 and after that to New York in 1935 where she sustained herself like an artist at the same time as practicing her individual painting, and found out Surrealism at the Museum of Modern Art's determining 1936 display, Fantastic Art, Dada and Surrealism.

Many paintings and writings of the artist imply apparent allusion to Tanning's infancy. Together with her sisters she existed in an oppressive rigid Midwestern American milieu and developed a deep fancy existence by way of getaway. For example the sunflower is very present in her art, it is a frequent flower found in her place of birth and therefore stands like an emblem of her identity. Like another canvas, *Palaestra* (1949) where the kids are clothed in the ornate silks which were preferred by the mother of Tanning's. In the two images the girls have their lids undone inserting arousal and carnal plot to each of the paintings.

In this sense I find that it is necessary to analyse in chapter one the different blend of cultural influences that effected and inspired both Tanning's and Carrington's artwork and literature. From Sweden and Illinois (Galesburg) to Chicago for Tanning. And then to Carrington's English native culture, which visibly appears in her work, in addition to a study of Irish tales and folklore, beside the Mexican culture as she spent most of her life time in Mexico.

1.2 The Country of Sweden

As mentioned earlier Tanning is from a Swedish family, born in 1910 and brought up in Galesburg, Illinois. In 1926 the artist went to Galesburg communal schools. Following studying in Knox College during two years (from 1928 to 1930),

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Tanning went to Chicago in 1930 and after that to New York in 1935 where she sustained herself like an artist at the same time as practicing her individual painting, and found out Surrealism at the Museum of Modern Art's determining 1936 display, *Fantastic Art, Dada and Surrealism*. Many paintings and writings of Tanning imply apparent allusion to Sweden culture.

Sweden, formally the Kingdom of Sweden, is a Scandinavian nation in Northern Europe. It bounds Norway to the west and north and Finland to the east, also is attached to Denmark in the southwest by a bridge-tunnel across the Öresund. In addition, Sweden is the third-biggest state in the European Union. It holds an entire inhabitant of 10.1 million, among them 2.4 million has an external upbringing. It possesses a little people mass of 22 populace per square kilometer. The uppermost gathering is in the southern partially of the state. About 85% of the inhabitants reside in metropolitan regions. (<https://www.wikipedia.org/wiki/Sweden>)

Germanic peoples populated Sweden from way back primitive epoch, appearing within olden times as the Geats (Swedish Götar) and Swedes (Svear) and comprising the boaters recognized as the Norsemen. Southern Sweden is mainly rural, whereas the north is greatly wooded. Sweden is a portion of the physical zone of Fennoscandia. The type of weather is usually extremely soft for its northerly position because of important marine power, which despite this even now maintains temperate hot season of the year.

A sovereign Swedish nation appeared throughout the beginning of the 12th century. Following the Black Death in the mid of the 14th century murdered approximately a third of the Scandinavian inhabitants, the Hanseatic League menaced Scandinavia's civilization, economics and tongues which guided to the creation in 1397 of the Scandinavian Kalmar Union, that the state abandoned in 1523. Through the Swedish taking part in the Thirty Years War, on the Reformist part, started a growth of its lands and ultimately the Swedish Empire was created.

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This turned out to be one of the grand dominances of Europe pending early on 18th century. Swedish lands exterior the Scandinavian cape were progressively wasted throughout the 18th and 19th centuries, finishing with the incorporation of existing Finland by Russia in 1809. The ultimate warfare wherein Sweden was openly engaged was in 1814, while Norway was army forced into private unification. Within that time, Sweden has lived at harmony, preserving a formal strategy of impartiality in overseas relationships. The alliance with Norway was pacifically ended in 1905. Sweden was officially impartial during together world wars and the Cold War, although Sweden has ever since 2009 explicitly shifted to collaboration with North Atlantic Treaty Organization. (<https://www.wikipedia.org/>).

Following the expiration of the Cold War, Sweden entered the European Union on 1 January 1995, however refused NATO partisanship, in addition to Eurozone fellowship persuing a plebiscite. It is as well a part of the “United Nations, the Nordic Council, the Council of Europe, the World Trade Organization and the Organisation for Economic Co-operation and Development” (<https://www.wikipedia.org/>).

Sweden preserves a Nordic social wellbeing method which offers worldwide healthiness consideration and tertiary education in favor of its inhabitants. It owns the world's eleventh-highest per capita income and positions greatly in many metrics of state accomplishment, comprising the standard of health, comfort, and happiness, teaching, conservation of civilian right, financial competition, parity, growth and individual progress. (<https://www.wikipedia.org/>).

1.2.1 Culture

Sweden holds numerous writers of international acknowledgment as well as August Strindberg, Astrid Lindgren, in addition to Nobel Prize victors Selma Lagerlöf and Harry Martinson. In overall seven Nobel Prizes in Literature have been rewarded to Swedes. The countries' best famous persons skilled in creative activity are

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painters like Carl Larsson as well as Anders Zorn, and moreover the sculptors Tobias Sergel and Carl Milles. (<https://www.wikipedia.org/>).

During the 1960s and 1970s Sweden was perceived like a worldwide head within what is at present designated as the "sexual revolution"(Ibid), including sex parity having exceptionally been endorsed. The first Swedish film *I am Curious* (1967) exposed an open-minded or flexible vision of sexual drive or interest, comprising a setting of sexual act which grasped worldwide notice, furthermore set up the idea of the "Swedish sin" which had been brought in previously in the United State with Ingmar Bergman's *Summer with Monika*. (<https://www.wikipedia.org/>).

The picture of "hot love and cold people." (Ibid) came out. Intimate open-mindedness was observed like an element of innovation procedure which through failing conventional limits would guide to the liberation of instinctive strengths and longings. (<https://www.wikipedia.org/>).

In addition Sweden has as well grown to be especially tolerant vis-a-vis gay persons, like is revealed in accepted movies like *Show Me Love*, which is on the subject of two youthful homosexual women in the little Swedish city of Åmål. Ever since 1 May 2009, Sweden cancelled its "recorded alliance" rules and entirely substituted them with gender-neutral marriage (<https://www.wikipedia.org/>), moreover Sweden as well provides domestic partnerships meant for mutually homosexual and straight couples. Living together and having a sexual relationship without being married by duos of all ages, comprising adolescents and old pairs, is extensive. Lately, Sweden is going through a new-born explosion.

1.2.2 Music

Sweden's music had an impact on Tanning's writing (Ibid). Ancient re-makings of Norse melody have been tried founded on tools discovered in Viking places. The gadgets employed were the lur (a kind of trumpet), plain cord devices, timber flutes as well as drums. Sweden possesses an important folk-music background. Moreover Sami music, named the Joik, and it is a sort of song which is a piece of the

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customary Sami animistic holiness. Noteworthy creators comprised Carl Michael Bellman as well as Franz Berwald. (Ibid)

In addition it owns a famous musical melody custom. Beyond inhabitants of 9.5 million, Sweden is approximated that five to six hundred thousand citizens chant in choral groups. Within 2007, along with more than 800 million dollars in income, it was the third-major tune seller in the globe and beats merely by America and the United Kingdom. A source of 2013 confirmed that Sweden makes the majority record successes in the planet, followed by the UK and the USA. For instance ABBA was among of the primary worldwide famous well-liked music groups from Sweden, furthermore even now positions with the mainly top groups in the globe. Due to the musical band ABBA, Sweden went into an original epoch, wherein Swedish pop music won worldwide status. (Ibid)

Sweden is among the most victorious challenging countries at the Eurovision Song Contest, along with six triumphs in the competition (1974, 1984, 1991, 1999, 2012 and 2015), directly after Ireland that have seven victories. In the Eurovision music song challenge which is a show presented on live TV as well as radio, every competing nation presents a new song to be sung; nevertheless, there are no restraints regarding the citizenship of the authors of songs or singers. Currently Swedish authors of songs have been engaged in the script – totally or somewhat – of records from numerous nations besides Sweden. Such as, in the 2012 version of the Eurovision song competition, Swedish authors of songs and managers starred in 10 beyond the 42 songs which succeeded in the competition; in 2013, seven songs beyond the 39 songs in the competition; in 2014, seven songs beyond 37 songs in the competition; in 2015, eight songs beyond 40 songs in the competition; in 2016, 12 songs beyond 42 songs in the competition. (<https://www.wikipedia.org/>).

Sweden possesses a considerably vigorous jazz background. The most recent sixty years it has reached an extraordinary great artistic level, inspired by local in addition to outside inspirations and occurrences. (<https://www.wikipedia.org/>).

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1.2.3 Literature

The initial Swedish scholarly book is the *Rök Runestone*, imprinted throughout the Viking era c. 800 AD. Along with the change of the territory to Christianity about 1100 AD, Sweden went into the Middle Ages, throughout which conventional authors favored to utilize Latin. Thus, there are merely only some books in the ancient Swedish from that epoch. In addition Swedish literature merely prospered once its language was regulated in the 16th century, a uniformity mainly owing to the complete restatement of the Bible into Swedish in 1541 (Ibid). This rewording is the supposed *Gustav Vasa Bible*.

Along with enhanced schooling and the liberty carried by secularisation, the 17th century witnessed a number of prominent writers who renovated the Swedish language supplementary. Several important personages comprise Georg Stiernhielm in 17th century, that was the primary to note down traditional poetry in Swedish; in addition to Johan Henric Kellgren in 18th century, who was the former to put in writing flowing Swedish prose; and also Carl Michael Bellman in tardy 18th century, the primary author of burlesque ballads; and August Strindberg in tardy 19th century, a socio-rational authors and dramatist that gained international celebrity. The first part of 20th century kept on making outstanding writers, like Selma Lagerlöf, the Nobel winner in 1909, as well as Verner von Heidenstam, the Nobel winner in 1916, and Pär Lagerkvist, the Nobel winner in 1951. (<https://www.wikipedia.org/>).

Currently, several Swedish authors have confirmed their position worldwide, counting the police officer writer Henning Mankell and the novelist of detective imaginary tale Jan Guillou. The Swedish author to have created the most permanent impact on globe literature is the kids' volume author Astrid Lindgren, and her tomes on Pippi Longstocking, Emil, in addition to others. Within 2008, number two top-selling imaginative writing writer in the globe was Stieg Larsson, whose Millennium succession of law-breaking stories is being in print after his death to significant acclamation. (<https://www.wikipedia.org/>)

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1.2.4 Language

Sweden's formal language is Swedish, which is a North Germanic language, connected and especially close to Danish and Norwegian, nevertheless is different in accent and logography. Norwegians find it slight complex to comprehend Swedish, moreover Danes are able as well to comprehend it, with a little further hardship than Norwegians. Similar is for typical Swedish orator, who have no difficulty to comprehend Norwegian than Danish. The local speech talked in Scania, the Southern most famous area of the nation, is affected by Danish for the reason that the country commonly was a piece of Denmark and is at the present time located directly to it.

Furthermore Sweden Finns are the biggest semantic outnumbered people of Sweden, including approximately 5% of Sweden's inhabitant, in addition Finnish is acknowledged as a minority language. Along with a great arrival of aborigine orators of Arabic in last time, the predominance of aborigine Arab orators is presumably more extensive than real use of Finnish. The true numeral is unspecified, as no formal information is hold.

Long with Finnish, four other minority languages are also recognised: Meänkieli, Sami, Romani, and Yiddish. Swedish became Sweden's official language on 1 July 2009, when a new language law was implemented. The issue of whether Swedish should be declared the official language has been raised in the past, and the Riksdag voted on the matter in 2005, but the proposal narrowly failed.

(<https://www.wikipedia.org/>).

In changing levels, relying mainly on frequentness of communication by English, a greater part of Swedes, particularly Swedes innate following World War II, comprehend and talk English, due to commerce connections, the fame of abroad voyage, a great Anglo-American impact and the custom of calling in stead of designating overseas TV shows and movies, plus the comparative resemblance of the

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two languages that renders studying English simple. Eurobarometer made a study in 2015, 89% of Swedes confirmed the capability of talking English. (<https://www.wikipedia.org/>).

English turned out to be an obligatory branch of learning for high school learners learning natural sciences near the beginning of 1849, and has been an obligatory topic for all Swedish learners at the last 1940s. Relying on the regional academy authorization, at present English is a required field of study flanked by first class and ninth class, along with the entire learners staying in high school learning English for no less than one more year. The majority of learners learn as well one and occasionally two supplementary languages. (<https://www.wikipedia.org/>).

English comprises (however are not restricted to) French, Spanish and German. A number of Danish and Norwegian is sometimes as well educated like piece of Swedish classes for local orators. Owing to the wide joint clearness flanked by the three global Scandinavian languages Swedish orators frequently utilize their local language while going or inhabiting in Norway or Denmark. (<https://www.wikipedia.org/>).

1.2.5 Religion

Earlier than the 11th century, Swedes followed Norse godlessness, revering deities, along with its gathering place was at the Temple in Uppsala. By Christianisation within the same century, the rules of the government of the state altered, prohibiting devotion of additional gods into the late 19th century. Furthermore following the Protestant Reformation in the 1530s, a alteration guided via the Swedish ally of Martin Luther Olaus Petri, the power of the Roman Catholic Church was eradicated and Lutheranism grew to be extensive. (<https://www.wikipedia.org/>).

Uppsala Synod of 1953 accomplished the approval of Lutheranism, in addition it grew to be the authorized religion. Throughout the epoch succeeding the Reformation, generally recognized like the era of Lutheran orthodoxy, minor set of non-

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Lutherans, particularly Calvinist Dutchmen in addition to the Moravian Church as well as French Huguenots participated considerably in commerce and manufacturing, and were peacefully accepted provided that they maintained a quiet spiritual profile. In the beginning the Sami possessed their personal shamanistic religion, however in the 17th and 18th centuries they changed to Lutheranism through Swedish preachers. (<https://www.wikipedia.org/>).

Along with religious relaxation in the late 18th century devotees of additional beliefs, comprising Jewish Religion and Christian Religion, were permitted to reside and toil liberally in the territory. Nevertheless, till 1860 stayed against the law for Lutherans to change to a new belief. The 19th century witnessed the coming of a number of missionary liberated minister, and around the last part of the century, secularism, guiding numerous to dissociate themselves from minister rites. Running off the Church of Sweden grew to be lawful through the supposed protester law of 1860, nevertheless just beneath the condition of inserting a new Christian denomination. The entitlement to remain outer any religious denomination was officially founded in “the Law on Freedom of religion in 1951” (Ibid). Within 2000, the Church of Sweden was abrogated. It was the second Nordic country to abrogate its nation minister.

Crowning 2016, 61.2% of Swedes were members of the minister of Sweden; this quantity has been reducing near approximately “1.5 percentage points a year for the last 5 years and one percentage point a year on average for the last two decades. Approximately 2% of the church's members regularly attend Sunday services” (Ibid). The cause for the big total of inoperative representatives is to a certain extent that, till 1996, kids automatically grew to be associates at naissance on condition that as a minimum the mother or the father was an associate. (<https://www.wikipedia.org/>).

Ever since 1996, just infants who are baptized grew to be representatives. About 275,000 Swedes are nowadays associates of numerous Evangelistic Christian liberated ministers (in which worshippers' presence is greatly elevated),

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moreover emigration brought about that there are at present approximately 92,000 Roman Catholics in addition to 100,000 Eastern Orthodox Christians residing in Sweden. (<https://www.wikipedia.org/>).

The primary Islamic flock was founded in 1949, while a little group of Turkish emigrated from Finland. Muslims' existence in Sweden stayed minor till the 1960s, while the country began to admit emigrants from the Balkans and Turkey. Additional migration from North Africa as well as the Middle East have carried the evaluated Islamic inhabitants to 600,000. Nevertheless, just approximately 110,000 were representatives of a flock near 2010. (<https://www.wikipedia.org/>).

As stated by the Eurobarometer Poll 2010

- **18%** of Swedes inhabitants answered that they believed in god.
- **45%** replied that they had faith in particular kind of life- force.

34% responded that they hadn't faith in any kind of deity, divinity, or supernatural being. (<https://www.wikipedia.org/>).

As per a Demoskop survey in 2015 regarding the faiths of the Swedish revealed that

- **21%** had faith in a deity.
- **16%** had faith in phantoms.
- **14%** had faith in divine creation.

Social psychology professor Phil Zuckerman states "that Swedes, despite a lack of belief in God, commonly question the term atheist, preferring to call themselves Christians while being content with remaining in the Church of Sweden". (<https://www.wikipedia.org/>).

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1.3 The Town of Galesburg, Illinois

The artist Tanning was brought up in Galesburg, Illinois. In 1926 she went to Galesburg communal schools. Many paintings and writings of the artist imply apparent allusion to Tanning's infancy. Together with her sisters she existed in an oppressive rigid Midwestern American milieu and developed a deep fancy existence by way of getaway. For example the sunflower is very present in her art, it is a frequent flower found in her place of birth and therefore stands like an emblem of her identity. (<https://www.wikipedia.org/>).

Galesburg is a town in Knox County, Illinois, United States. This town is 72, 42 kilometers northwest of Peoria. Starting the 2010 survey, the inhabitants were 32,195. It is the province seat of Knox County. Galesburg is address to Knox Academy, a privileged four-year modern arts academy, in addition to Carl Sandburg College, a two-year district academy. (<https://www.wikipedia.org/>).

A 201 hectare fragment of the town is registered on the National Register of Historic Places like the Galesburg Historic District. Galesburg is the major municipality of the Galesburg Micropolitan Statistical Area, that comprises all of Knox and Warren districts. (<https://www.wikipedia.org/>).

Galesburg was established through the agency of George Washington Gale, a New Yorker Presbyterian minister that conceived creating a blue-collar workers college (that grew to be Knox College). A commission from New York bought seventeen acres in Knox County in 1835, moreover the first 25 pioneers entered in 1836. They constructed provisional camps in Log City next to contemporary Lake Storey, only north of Galesburg, having chosen that no encampments were to be constructed indoors the city boundaries. (<https://www.wikipedia.org/>).

Galesburg's city was the place of birth to the primary association of slavery abolition in Illinois, established in 1837, and was a halt on the Underground Railroad.

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The municipality was the place of the fifth Lincoln-Douglas argument, on a provisional speaker's rostrum joined to Knox College's Old Main construction on October 7, 1858. Knox Academy keeps on preserving and utilizing Old Main nowadays. “An Underground Railroad Museum and Lincoln-Douglas Debate Museum were built in Knox College's Alumni Hall after it had finished renovations”(<https://www.wikipedia.org/>).

Galesburg's town was the residence of Mary Ann "Mother" Bickerdyke, who offered sanatorium safe keeping for Union combatant throughout the American Civil War. Following the Civil War, the municipality was the hometown of bard, writer, and a chronicler Carl Sandburg, bard and artist Dorothea Tanning, and the earlier Major League Baseball celebrity Jim Sundberg.

Carl Sandburg's boyhood home is now operated by the Illinois Historic Preservation Agency as the Carl Sandburg State Historic Site. The site contains the cottage Sandburg was born in, a modern museum, the rock under which he and his wife Lilian are buried, and a performance venue”

(<https://www.wikipedia.org/>).

All the way through a great deal of Galesburg olden times, it has been inevitably bound to the railway manufacturing. Home contractor were main sponsors of the primary railway to link Illinois' (at that time) two major municipalities— Chicago as well as Quincy— in addition to a third part at first ending athwart the waterway from Burlington, Iowa, ultimately linking to it by means of bridge and therefore forwards to the Western boundary. The Chicago, Burlington and Quincy Railroad (CB&Q) located main rail categorization yards at this point, comprising the primary to utilize hump sorting. The CB&Q in addition constructed a main depot on

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South Seminary Street that was contentiously demolished and substituted via greatly tinier station in 1983. (<https://www.wikipedia.org/>).

Backward in the 19th century, while the Atchison, Topeka and Santa Fe Railway linked its amenity into and out of Chicago, it as well laid track in Galesburg, and constructed its invidual railway station. At last in 1996 Amtrak shut the previous Santa Fe station and merged the entire traveler processes at the place of the earlier Burlington Northern station. A sequence of unions ultimately joined both rows beneath the property of BNSF Railway, transporting a standard of seven trains for each hour between them. From the closure of the Maytag factory in autumn of 2004, BNSF is yet again the major privileged company in Galesburg. (<https://www.wikipedia.org/>).

1.3.1 Galesburg's Popular Culture

Many paintings and writings of the artist imply apparent allusion to Tanning's infancy in Galesburg. Together with her sisters she existed in an oppressive rigid Midwestern American milieu and developed a deep fancy existence by way of getaway.

- Galesburg is George Washington Gale Ferris Junior's hometown, the creator of the Ferris wheel.
- On the word of myth, it started in Galesburg, at the Gaiety Theatre in 1914 wherein the four Marx Brothers (Groucho, Chico, Harpo, and Gummo initially got their epithets finishing in -o were well-liked near the beginning of the 20th century, and it was Art Fisher a Vaudevillian guy, who allegedly gave the brothers their nicknames in a poker game there. Zeppo Marx obtained his epithet afterwards. (Ibid)
- Galesburg presents outstandingly in The Mountain Goats' song *Weekend in Western Illinois* from the record Full Force Galesburg.
- Author Jack Finney, writer of *The Body Snatchers*, utilizes the town like a location for many of his time-travel stories.

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- Strange Behaviour , a horror movie, is shoot in Galesburg in 1981.
- Galesburg is stated in Dolores Claiborne, a volume of Stephen King.
- The city is cited in Richard Bach's 1977 tale Illusions: The Adventures of a Reluctant Messiah.
- Galesburg and Knox College are together refered to by the persona Walowick in the tale Fallen Angels by Walter Dean Myers, concerning the Vietnam War.
- A robot (posing as a visitor persona) in The Six Million Dollar Man episode "Day of the Robot" states that "his" father run a fitness center in Galesburg's city.
- US president Barack Obama cited Galesburg throughout his crucial speech at the 2004 Democratic National Convention and early on his 2010 State of the Union Address. In August 2011 he as well went to see Galesburg Secondary School to talk to undergraduates when he was in the region for his Midwestern bus trip. (Ibid)
- Jimmy Fox who is a baseball celebrity, lived a few of his ultimate years in Galeburg, he possessed a restaurant there. Foxx went away only before passing away in 1967. (Ibid)
- Past president Ronald Reagan went to second class at Silas Willard Primary School flanked by the time of 1917 and 1918. (Ibid)

Previous President Ronald Reagan acted expert baseball player Grover Cleveland Alexander in the film The Winning Team in 1952. In the movie, Alexander (Reagan) performs for the small-group Galesburg Boosters prior to being exchanged to the Chicago Cubs and afterward the St. Louis Cardinals. The film adhered to his spectacular upsurge due to baseball being advertized the same as "Alexander the Great," his ensuing drop from fitness due to unwellness and alcohol abuse and his approach back to the most important. (<https://www.wikipedia.org/>).

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Hometown of artist Stephen Prina, whose latest book Galesburg, Illinois details a display that depicts the city implicitly via volumes, collectibles, photos, popular culture recommendations, and much other. (<https://www.wikipedia.org/>).

1.4 The City of Chicago

Following studying in Knox College during two years (from 1928 to 1930), Tanning went to Chicago in 1930. Chicago had a great impact on Tanning the artist because it is a city of artwork and literature. Chicago, formally the Municipality of Chicago, is the third mainly heavily town in the United States. It has more than 2.7 million inhabitants, it is as well mainly the most densely inhabited town in together the territory of Illinois and the Midwestern America. It is the region base of Cook County. The Chicago municipal district, frequently mentioned as Chicagoland, has almost 10 million citizens and furthermore is the third-biggest in America. It is the hometown of the tall buildings and maybe the most significant structural municipality of the 20th century. Chicago made the primary consistent upcoming deals at the Chicago Board of Trade; at present its descendant has grown into the biggest and most varied offshoot sale place in the globe, producing 20% of the entire quantity in goods and economic upcoming. (<https://www.wikipedia.org/>).

Chicago was added in like a municipality in 1837 close to a passage connecting the Great Lakes and the Mississippi River watershed and expanded fast in the middle of 19th century. Following the Great Chicago Fire of 1871, that damaged quite a lot of houses and resulted over 100,000 on the streets, the municipality did an intensive exertion to reconstruct and restructure on the destruction. The building expansion speeded up inhabitants increase all over the subsequent time, and through 1900 the city was one of the five biggest municipalities in the globe. Throughout this epoch, Chicago accomplished distinguished inputs to city development and zoning models, modern building methods (comprising the Chicago School of structural design), the progress of the City Beautiful Movement, and the steel-structured tall buildings. (<https://www.wikipedia.org/>).

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Located beside Lake Michigan, the municipality is a worldwide centre for economics, trade, manufacturing, machinery, automation, and transport. O'Hare global airfield is the second-most-active airport in the globe when assessed by aeroplane traffic; the district possesses as well the biggest number of U.S. arteries and railroad freight. In 2012, the city was recorded like the first international municipality via the Globalization and World Cities Research Network, moreover in 2016 it positioned seventh in the globe in the Global Cities Index. The municipality has the third-biggest large municipal product in America—approximately \$640 billion as stated by 2015 estimations. Chicago possesses one of the globe's principal and most varied financial resources, with no sole business providing work for over 14% of the labour force. (<https://www.wikipedia.org/>).

Within 2017, the city threw the highest achievement of 55 million national and global guests, becoming one of the most toured municipalities in America. Attractions in the town comprise

Millennium Park, Navy Pier, the Magnificent Mile, the Art Institute of Chicago, Museum Campus, the Willis (Sears) Tower, the Museum of Science and Industry, and Lincoln Park Zoo. Chicago's culture includes the visual arts, novels, film, theater (especially improvisational comedy), food, and music, particularly jazz, blues, soul, hip-hop, gospel, and house music. There are many colleges and universities in the Chicago area, of which Northwestern University, the University of Chicago, and the University of Illinois at Chicago are classified as "highest research" doctoral universities.

(<https://www.wikipedia.org/>).

1.4.1 Culture and Modern Living

The National Hellenic Museum is among the numerous cultural museums of Chicago including the Chicago Cultural Alliance. The municipality's beach setting and

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diversion have drawn inhabitants and visitors in the similar way. More than a third of the municipality residents are assembled in the ground bounding waters areas starting from Rogers Park in the north to South Shore in the south. Chicago possesses a lot of posh banquet restaurants in addition to several racial diner quarters. (Ibid)

These regions comprise the Mexican American environs, for instance Pilsen beside 18th Avenue, as well as *La Villita* next to 26th Avenue; the Puerto Rican commune of Paseo Boricua in the Humboldt Park vicinity; Greektown, beside South Halsted Street, straight away west of metropolitan; Little Italy, beside Taylor Avenue; “Chinatown in Armour Square; Polish Patches in West Town; Little Seoul in Albany Park around Lawrence Avenue; Little Vietnam near Broadway in Uptown; and the Desi area, along Devon Avenue in West Ridge.” (<https://www.wikipedia.org/>).

Downtown is the heart of the city's economic, aesthetic, ethnic, law-making and trade organizations and the place of Grant Park in addition to a lot of the municipality's high buildings. Several of the Chicago's economic organizations, for instance the CBOT in addition to the Federal Reserve Bank of Chicago, are positioned inside a sector of downtown named "The Loop", that is an eight-block building by five-block building vicinity of town avenues which is surrounded by eminent railroads. The word "The Loop" in addition is mainly utilized by provincials to mention the whole central region. The vital region comprises the Near South Side near North Side, and the Near West Side, over and above the Loop. These regions supply well-known superstructures, plentiful eating places, browsing, places for viewing artifacts, sports ground for the Chicago Bears, meeting services, playground, and seashores. (<https://www.wikipedia.org/>).

Moreover Lincoln Park holds the Lincoln Park Zoo in addition the Lincoln Park Conservatory. The River North Gallery District presents the country's biggest gathering of modern art museums exterior of New York City. (Ibid)

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Lakeview is address to Boystown, the municipality's big diversion gathering place. The Chicago Pride Parade, featured the last Sunday in June, is among the globe's leading in the company of more than a million folks in turn out. (<https://www.wikipedia.org/>).

The South part district of Hyde Park is the place of birth of the ex American head of state Barack Obama. In addition it holds the University of Chicago, placed among the globe's best ten institutions of higher education, in addition to the Museum of Science and Industry. The 9.7 km stretched Burnham Park extends beside the sea front of the South area. Two of the municipalities main greens are as well positioned on this area of Chicago: Jackson Park, is adjacented to the sea front, holds the World's Columbian Exposition within 1893, also is the place of the earlier gallery; in addition somewhat west meets Washington Park. The Jackson Park and Washington Park themselves are related via a large band of estate named the Midway Plaisance, bordering the University of Chicago. (<https://www.wikipedia.org/>).

The South part holds one of the municipality's greatest carnivals, the yearly African American Bud Billiken Parade and Picnic, that journey all the way through Bronzeville to Washington Park. Moreover Ford Motor Company possesses an automobile assembly plant on the South area in Hegewisch, and nearly all of the services of the Port of Chicago are as well on the South area. (<https://www.wikipedia.org/>).

Furthermore the West area contains the Garfield Park Conservatory, and is among the biggest compilations of equatorial plants in American towns. Famous Latino aesthetic diversions located at this place comprise Humboldt Park's Institute of Puerto Rican Arts and Culture in addition to the yearly Puerto Rican People's Parade, plus the National Museum of Mexican Art over and above St. Adalbert's Church in Pilsen. The Near West Side contains the University of Illinois at Chicago and was some time ago residence to Oprah Winfrey's Harpo Studios. (<https://www.wikipedia.org/>).

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The municipality's distinguishing pronunciation, is well-known through its utilization in masterpiece movies such as *The Blues Brothers* in addition to TV shows like the Saturday Night Live act "Bill Swerski's Superfans", is a superior mode of Inland Northern American English. This vernacular may as well exist in further municipalities neighboring the Great Lakes for instance Cleveland , Milwaukee , Detroit, and Rochester, New York, moreover most importantly holds a reorganization of some vowel sounds, for instance the short 'a' in "cat", that may sound similar to "kyet" to foreigners. The pronunciation stays greatly related to the town. (<https://www.wikipedia.org/>).

1.4.2 Shows and Arts

As mentioned earlier Chicago's art played a role in Tanning's carrier. For instance famous Chicago plays groups comprise the Goodman Theatre in the Loop; the Steppenwolf Theatre Company in addition to Victory Gardens Theater in Lincoln Park; as well as the Chicago Shakespeare Theater at Navy Pier. Broadway in Chicago presents Broadway-fashion performance at five plays:

The Chicago Symphony Orchestra (CSO) performs at Symphony Center, and is recognized as one of the best orchestras in the world. Also performing regularly at Symphony Center is the Chicago Sinfonietta, a more diverse and multicultural counterpart to the CSO. In the summer, many outdoor concerts are given in Grant Park and Millennium Park. Ravinia Festival, located 25 miles (40 km) north of Chicago, is the summer home of the CSO, and is a favorite destination for many Chicagoans. The Civic Opera House is home to the Lyric Opera of Chicago. The Lithuanian Opera Company of Chicago was founded by Lithuanian Chicagoans in 1956, and presents operas in Lithuanian.

(Ibid)

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Moreover the Joffrey Ballet in addition to Chicago Festival Ballet play in many different places, counting the Harris Theater in Millennium Park. The city of Chicago possesses various more modern and jazz dance bands, for instance the Hubbard Street Dance Chicago plus Chicago Dance Crash.

Further live-music type that are a piece of the Chicago's cultural legacy comprise Chicago blues, Chicago soul, jazz, in addition to gospel. The municipality is the origin of house music, an extremely well-liked genre of Electronic Dance Music, and industrial music and is the place of a dominant hip-hop site. Within the 1980s and 90s, Chicago was the international base for house and industrial music, two genres of music invented in the city, in addition to be admired for alternative rock plus punk. Ever since 1980's the town has been the focal point for rave art. A thriving free rock music culture carried forth Chicago indie. Yearly carnivals hold several performances, for instance Lollapalooza plus the Pitchfork Music Festival. A 2007 note on the city music activity through the University of Chicago Cultural Policy Center placed the city of Chicago third amid municipal U.S. regions in "size of music industry" (Ibid) and fourth amid the entire American municipalities in "number of concerts and performances".(Ibid)

The municipality owns a distinguishing fine art established practice. Pro a great deal of the 20th century, it cultivated a great method of metaphorical surrealism, like within the works of Ivan Albright in addition to Ed Paschke. During 1968 plus 1969, associates of the Chicago Imagists, for instance Roger Brown, Leon Golub, Robert Rauschenberg, Jim Nutt, as well as Barbara Rossi created weird figurative pictures or canvas. Besides Henry Darger is one of the most eminent celebrity of outdoor art. (Ibid)

The city of Chicago holds a quantity of considerable, outsider works by famous artists, comprising the Chicago Picasso, Miró's Chicago, Flamingo and Flying Dragon produced by Alexander Calder, Agora by Magdalena Abakanowicz, Monument with Standing Beast by Jean Dubuffet, Batcolumn by Claes Oldenburg,

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Cloud Gate by Anish Kapoor, Crown Fountain by Jaume Plensa, and the Four Seasons mosaic by Marc Chagall. (Ibid)

In addition the city possesses a countrywide broadcasted Thanksgiving spectacle which happens yearly. The McDonald's Thanksgiving Parade is observed over the nation on WGN-TV and WGN America, featuring a variety of diverse acts from the nation, striding groups all over the nation, in addition of being the lone display in the municipality to hold hot-air balloon annually. (Ibid)

1.4.3 Literature

Chicago creative writing locates its origins in the municipality's custom of articulate, straight reporting or journalism, loaning to a great established practice of communal realism. The Encyclopedia of Chicago, Northwestern University of the Professor Bill Savage depicts the city literature like a writing style that attempts to "capture the essence of the city, its spaces and its people" (Ibid).

Therefore the dare for first authors was that the municipality was a border frontier which changed into an international city in the interval of two age groups. Literature of that period, a great deal of it in the approach of "grandiose fiction" and "ostentatious practicality", required a brand new style to depict the city communal, supporting, and financial situations of Chicago. However, Chicagoans made a big effort to invent a fictional custom which would endure the trial of time, and originate a "municipality of sensation and sentiment" far off cement, iron, huge loch, and unenclosed grassland. A good deal of distinguished the city literature concentrates on Chicago itself, with communal analysis maintaining ecstasy under control. (Ibid)

Three brief eras in the history of Chicago have had a permanent effect on American Literature. These comprise from the period of the Great Chicago Fire to approximately 1900, what grew to be recognized as the Chicago Literary Renaissance in the 1910s and initial 1920s, and the epoch of the Great Depression during the 1940s. (Ibid)

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What would turn to be the significant Poetry journal was established in 1912 by Harriet Monroe, who was toiling like an art reviewer for the Chicago Tribune. The journal found such bards like Gwendolyn Brooks, James Merrill, as well as John Ashbery. T. S. Eliot's primary efficiently issued poem, *The Love Song* (1915) of J. Alfred Prufrock, was primary printed by *Poetry*. Donors have comprised Ezra Pound, William Butler Yeats, William Carlos Williams, Langston Hughes, and Carl Sandburg, amid others. The journal was active in introducing the Imagist and Objectivist lyrical movements. Beginning the 1950s throughout 1970s, American verse kept on developing in Chicago. Within the 1980s, a contemporary style of verse presentation started in Chicago namely the Poetry Slam (Ibid). Consequently Chicago's artistic literature pushes Tanning's creativity for art in general

1.5 Tanning's Biography

Dorothea Tanning (August 25, 1910 – January 31, 2012) is an American writer, painter, sculptor, and poet. She did a lot of art during her 101 years of life. Her first work was affected and inspired by Surrealism. She is from a Swedish family, born in 1910 and brought up in Galesburg, Illinois. In 1926 the artist went to Galesburg communal schools. While she was frequenting secondary school, the woman artist "missed out" two ranks, which guided to a permanent or life-time feebleness in arithmetic. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

Following being in Knox College during two years (from 1928 to 1930), Tanning went to Chicago in 1930 and afet that to New York in 1935 where she sustained herself like an ad artist as the same time as practicing her individual painting, and found out Surrealism at the Museum of Modern Art's determining 1936 display, *Fantastic Art, Dada and Surrealism*. Subsequent to an eight-year rapport, she wed for a short time to the writer Homer Shannon in 1941. Stupefied by the artist's inventiveness, originality and genius in representing style ads, the art manager at Macy's section shop presented her to the store proprietor Julien Levy, who right away proposed to exhibit her work. Afterwards Levy offered her two one-person displays (in 1944 and 1948), and in addition presented her to the group of emigrant

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Surrealists whose work he was displaying in his store in New York, comprising the German artist Max Ernst. (<https://www.wikipedia.org/>).

Tanning initially encountered Ernst at a festivity in 1942. Soon after he visited her place to see her work for a display of work by female artists at The Art of This Century gallery, that was hold by Peggy Guggenheim, the spouse of Ernst at the epoch. In her autobiography Tanning tells that Ernst was charmed and captivated by her emblematic self-portrait *Birthday* (Philadelphia Museum of Art, 1942). (<https://www.wikipedia.org/>).

Tanning and Ernst felt affection for each other and started a mutual life which carried them to Sedona in Arizona, then afterwards to France. Both artists resided in New York quite a lot of years prior to travelling to Sedona. There they constructed a home and had appointments from several pals going cross the state, such as Henri Cartier-Bresson, Lee Miller, Roland Penrose, Yves Tanguy, Kay Sage, Pavel Tchelitchew, George Balanchine, in addition to Dylan Thomas. The two artists tied the knot in 1946 in a dual marriage with Man Ray and Juliet Browner in Hollywood. Furthermore Tanning and Ernst spent 34 years married. (<https://www.wikipedia.org/>).

Within 1949, they moved to France. There both artists spent their days between Paris and Touraine, getting back to Sedona for breaks and rests near the beginning of 1950s. They resided in Paris and afterwards in Provence up to Ernst's passing away in 1976 (he went through cerebral vascular accident a year before). Following Ernst' loss, the woman artist went again to New York. Tanning carried on making studio art in the 1980s, after that rotated her concentration to her literature and compositions in addition to verse in the 1990s and 2000s, creating and producing up to her last days. The woman artist passed away at 101 on January 31, 2012, at her Manhattan residence. (<https://www.wikipedia.org/>).

1.5.1 Artistic Career

Except for three weeks Tanning attended at the Chicago Academy of Fine Art in 1930, she was an artist that had skills and knowledge acquired through her

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own efforts without formal training. The dreamlike images of her canvas from the 1940s and her intimate amities with artists and authors of the Surrealist Movement have guided several to consider the woman artist like a Surrealist painter. Nevertheless she cultivated her particular personal approach throughout the path of a creative vocation which covered six decades. (<https://www.wikipedia.org/>).

The artist's first oeuvres – canvas for instance *Birthday* as well as *Eine kleine Nachtmusik* (1943, Tate Modern, London) – were accurate metaphorical images of surreal state of affairs. As further Surrealist painters, Tanning was detailed in her concentration to features and in rising exteriors with cautiously subdued brushstrokes. In 1943, she was comprised in Peggy Guggenheim's display *Exhibition by 31 Women* in New York at the Art of This Century gallery. (<https://www.wikipedia.org/>).

Towards the end of 1940s, she carried on painting portrayal of dreamlike settings, a number of which joined erotic themes with mysterious emblems as well as gloomy plot. Throughout this epoch Tanning developed permanent and stable amities with, among others, Marcel Duchamp, Joseph Cornell, in addition to John Cage. She created collections plus outfits for quite a lot of of George Balanchine's ballets, comprising *The Night Shadow* (1945) at the Metropolitan Opera House. Tanning was also seen in two of Hans Richter's forward-looking movies. (<https://www.wikipedia.org/>).

Subsequently, Tanning's canvases progressed, growing to be fewer clear and further evocative. At that time working in Paris and Huisnes, France, Tanning started to retreat from Surrealism and cultivate her personal technique. Throughout the middle 1950s, the artist's work completely altered and her painting grew to be progressively more disjointed and rainbow-colored, demonstrated in canvas like *Insomnias* (1957, Moderna Museet, Stockholm). As Tanning gives details, “Around 1955 my canvases literally splintered... I broke the mirror, you might say.”(Ibid) Near the late 1960s, her canvases were practically totally nonfigurative, nevertheless constantly evocative of the woman shape. (<https://www.wikipedia.org/>).

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From the beginning of 1969 to 1973, Tanning focused on a body of three-dimensional work, yielding, cloth sculptures, five of which include the fitting *Hôtel du Pavot, Chambre 202* (1970–73) which is at present in the enduring collected works of the Musée National d'Art Moderne at the Centre Georges Pompidou, Paris. Throughout her period in France in the 1950s-70s, the artist grew as well to be an effective printmaker, working in workshops of Georges Visat and Pierre Chave as well as teaming up on a quantity of restricted edition artists' books with bards like Alain Bosquet, Rene Crevel, Lena Leclerq, in addition to André Pieyre de Mandiargues. Following Tanning's spouse's passing away in 1976, she stayed in France for quite a lot of years with a new focus on her canvas. This time comprised, for the woman artist, a concentrated and passionate five-year exploit in yielding sculpture. In 1980 she had moved her house and studio to New York and began an active imaginative and inspired phase where she created canvases, drawings, collections, as well as prints. (<https://www.wikipedia.org/>).

Tanning's work has been acknowledged in several one-person displays, together in America and in Europe, comprising main nostalgics in 1974 at the Centre National d'Art Contemporain in Paris (which turned out to be the Centre Georges Pompidou in 1977), and in 1993 at the Malmö Konsthall in Sweden as well as at the Camden Art Center in London. The New York Public Library organized a backward-looking of Tanning's prints in 1992, and the Philadelphia Museum of Art did a small backward-looking display in 2000 named *Birthday and Beyond* to celebrate its achievement of the artist's famous 1942 self-portrait, *Birthday*. (<https://www.wikipedia.org/>).

Her 100th anniversary in 2010 was commemorated by a quantity of displays throughout the year: "Dorothea Tanning – Early Designs for the Stage" at The Drawing Center, New York, USA, "Happy Birthday Dorothea Tanning" at the Maison Waldberg, Seillans, France, "Zwischen dem Inneren Auge und der Anderen Seite der Tür: Dorothea Tanning Graphiken" at the Max Ernst Museum, Brühl, Germany, "Dorothea Tanning: 100 years – A Tribute" at Galerie Bel'Art,

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Stockholm, and "Surréalisme, Dada et Fluxus - pour le 100ème anniversaire de Dorothea Tanning" at l'Espace d'Art, Rennes les Bains, France. (Ibid)

Tanning was most famous for the manners in which she utilized mystery, nature, and infancy in her work. These subjects are quite dominant in both her artwork and literature, as well as in her novel *Chasm: A Weekend*. Critic Victoria Carruthers writes,

Tanning develops imagery that seeks to explore the nature of feminine (and childhood) physical and sensual experience, collapsing the boundary between reality and fantasy in favor of a fluid imaginative universe in which all possibilities can potentially exist.

(Carruthers, 2011: 134)

Tanning illustrates disconcerting or triggering images, and does so in a discordantly fantastic way that shows the aspiration that the Surrealist movement had on her from the time she was a 'debutante' artist (Asif, 2016: 12). For example, Tanning includes a lot of imagery in her work; "this visual code, or visionary language, contains symbols or knowledge of the cult of the Great Goddess, the pagan religion that proclaims the image of the woman (Ibid) as the primary life source."(Lumbard, 1981: 50)

Tanning's allegory frequently shown in the form of animals and plants, "combining elements of nature with the human life cycle" (Asif, 2016 :12) and especially the female experience. In addition, Tanning utilizes young girls, that critic Paula Lumbard clarifies as being possibly "a response to the Surrealist ideal of '*la femme enfant*'...the works are testimonies to an inward searching, to a confrontation never touched upon by her male colleagues." (Lumbard, 1981: 50)

Thus, Tanning employed her art form as a way of attempting towards a better comprehension of herself as a person and woman. By way of her artwork and

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literature, Tanning assumed herself, and other women, as being Muses through which she could reach the Marvelous. Location is as well amazingly significant to comprehend Tanning's art and her mission as an artist. For Tanning, the desert and the gothic were two important locations, for the reason that the desert symbolized the immensity of nature and its mysteries, and the gothic permitted her to deconstruct patriarchal systems. Moreover Carruthers says that "feminist [scholar] Susan Suleiman," among others, is "attracted to the gothic for its potential to subvert patriarchal culture through anti-realism, the depiction of altered physical and non-human states and an interest in feminine experience." (Carruthers, 2011:134)

Tanning's work is distinctive in that she blends both the desert and the gothic. This creates a world in which patriarchal foundations are being swallowed by the endless mystery that is the desert. Her triumph was to a certain extent because of the fact that she had a quite exclusive insight and execution of Surrealist ideas, in that her artwork and literature satirizes the movement while still keeping its characteristics, such as the Muse, *la femme enfant*, and the Marvelous. Her work represents and jabs fun at male-generated, Surrealist beliefs, and as a result takes possessions over it. Simultaneously, nevertheless, it is central to note that although Tanning concentrated a lot on the female experience, she attempted as well to maintain a public space from it. (Asif, 2016: 13).

Tanning's pictures represents her thoughts very powerfully, owing to the fact that they are very metaphorical and have fantastic though disconcerting stories that deal with topics about sexuality, dreams, and gender relations. Her first painting from the 1940s mainly visibly summarizes Surrealist beliefs, chiefly for the reason that it was around that time that she was largely implicated with the movement. Nevertheless, her painting following the 1940s kept on displaying Surrealist images, as *la femme enfant*, in addition other distracted female bodies, as well as a broad mood of dreams. (Ibid)

The painting *Voltage* (See appendix E, figure 2) is one of Tanning's (1942) first paintings which displays a Surrealist aesthetics. For example, the theme of the work is

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a beheaded woman who is nude not including the thin scarf that freely covers her body. It is indistinct where she is located; it can only be said that the setting is gloomy and a little turbulent, as if it was made of waves. The decapitated woman grips a tiny pair of glasses that contain eyes implanted into them. A tress of blond hair appears to be fixed to her left tit, stretching up on her detached neck. (Asif, 2016: 14)

The impression of the beheaded woman recalls the picture of the model, a multifaceted female body that the Surrealists frequently utilized to represent the Marvelous. Thus, it is the same as however Tanning is seizing the model as a woman painter, with the aim of making use of control and obtain possession over the woman personage in a world in which men artists frequently utilize it. (Asif, 2016: 14)

Later on, the artist's painting keeps on exemplifying some Surrealist ideas, as *la femme enfant*. As earlier stated, *la femme enfant* grows to be one of Tanning's most persistent motifs, a canvas which includes such images is *The Guest Room* (See appendix E, figure 3), that she painted between 1950 and 1952. (Ibid) This picture illustrates a naked girl at the door of a bedroom, practically as a guard. In the back, there is a girl in bed with a doll. The gloomy covered in the background indicates that the events unfolding in the picture are warning. The crushed porcelain and the small fake figure whose skull is totally hooded by thick cloth, further show that something is wrong. (Asif, 2016: 15) The ambiance of disquiet which this picture infuses shows Tanning's significance to join the gothic, a style engaging attention to structure amalgamated with the weirdness of dreams.

Painting a nude *femme enfant* is maybe to get possession over the character and make it beyond reach for Surrealist men. She offers as well a narrative about woman sexuality, particularly among youthful girls, that a lot of Surrealist male frequently pass over from their works. The artist situates a location in her image, as well as including figures who look as if they were composed and proceeded out of their own agreement. Simultaneously, male artists paint females or adolescents for their particular examination, lacking to give them any action. In this manner, the artist attempts to

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actually deal with the woman experience, by means of offering her figures an air of self-possession and unfolding. (Asif, 2016: 15)

1.5.2 Literary Career

The artist Dorothea Tanning created tales and verses all over her existence, with her primary novella issued in VVV (a magazine dedication to the spreading of Surrealism issued in New York town) in 1943 and first poems complementing her prints in the restricted publication books *Demain* (1964) in addition to *En chair et en Or* (1973). Nevertheless, it was following her arrival to New York in the 1980s that Tanning started to concentrate on her literature. In 1986, she printed her initial memoir, called *Birthday* for the canvas which had appeared so importantly and significantly in her biography. It has ever since been interpreted into four other tongues. In 2001, the woman artist wrote down an extended description of her memoir entitled *Between Lives: An Artist and Her World*. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

By means of the support and back-up of her pal and tutor James Merrill (who was for several years Chancellor of the Academy of American Poets), Tanning started to compose her personal poems in her eighties, and her poetry was printed frequently in literary journal and magazines like *The Yale Review*, *Poetry*, *The Paris Review*, and *The New Yorker* up to her last days. A compilation of her poetry, *A Table of Content*, and a short novel, *Chasm: A Weekend*, were together issued in 2004. Tanning's second set of poems was printed by Graywolf Press in 2011. In 1994, she awarded the Wallace Stevens Award of the Academy of American Poets, a yearly reward of \$100,000 presented to a bard in acknowledgement of exceptional and demonstrated proficiency in the art of poetry. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6 English Culture

A display of Carrington's art at Tate Liverpool not only shows the inspiration her adopted home had on her canvas, but furthermore explores the role her Lancastrian

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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.

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, comprising 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.

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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 the English culture in a host of ways. (Ibid) There has also been the impact of the 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. (Ibid)

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

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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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

In recent years, the popular culture has offered ways for England's immigrants to claim Englishness publicly (Ibid). More integrated national sport, especially soccer, and sport heroes represent the new ethnic landscape and give 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.1 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

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the labour party came into power toward a labour government whose motto is “equality and justice for all”. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.2 Classes

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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

Nearly all employees expect unemployment at some point in their professions, particularly 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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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 fared better, currently occupying a central position in the middle class as entrepreneurs and in the professions, enjoying chances of employment more comparable to whites” (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.3 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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 of the 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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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 (https://en.wikipedia.org/wiki/Dorothea_Tanning).

1.6.4 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.5 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,

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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 (https://en.wikipedia.org/wiki/Dorothea_Tanning).

1.6.6 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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

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much as the mastery of a body of knowledge. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.7 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.8 Religious Convictions

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

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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 (https://en.wikipedia.org/wiki/Dorothea_Tanning).

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 such as the Vedas 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

Sikhism is a monotheistic religion with a single set of texts named the Guru Granth Sahib, 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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

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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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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 is 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 deceased 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.9 Literature

Additionally to artists' wages, encouragements for the arts come from the government. Mainly by way of the Arts Council and business and private philanthropic sources (https://en.wikipedia.org/wiki/Dorothea_Tanning).

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

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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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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. (Ibid)

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Ever since World War II writers attempt 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.10 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

1.6.11 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. (https://en.wikipedia.org/wiki/Dorothea_Tanning)

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

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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).

1.7 Irish Storytelling

Carrington grew up in a manor called Crookhey Hall with views of the Irish sea and Morecambe Bay. 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.

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. (www.bbc.co.uk/ni/schools/storyteller)

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

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and song as their principal means of artistic expression.
(www.bbc.co.uk/ni/schools/storyteller)

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.
(www.bbc.co.uk/ni/schools/storyteller)

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.
(www.bbc.co.uk/ni/schools/storyteller)

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.
(www.bbc.co.uk/ni/schools/storyteller)

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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. (www.bbc.co.uk/ni/schools/storyteller)

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 concentration 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. (www.bbc.co.uk/ni/schools/storyteller)

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. (www.bbc.co.uk/ni/schools/storyteller)

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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 establishment 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. (www.bbc.co.uk/ni/schools/storyteller)

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: (www.bbc.co.uk/ni/schools/storyteller)

1. Animal Tales
2. Ordinary Folktales
3. Jokes and Anecdotes

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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. (www.bbc.co.uk/ni/schools/storyteller)

1.7.1 Myths and Legend

In fact Irish culture had a great influence on Carrington’s writings and paintings.

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 mountains, 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 years when printed books, magazines and newspapers were rare or altogether unobtainable and when neither radio nor television had as yet been

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invented, the people of Ireland, like those in other lands, had to provide their own entertainment. Conversation, music, singing, dancing and sport 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 fishermen 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).

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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” (Súilleabháin, 1973: 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” (Súilleabháin, 1973: 11-12).

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

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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. (Súilleabháin, 1973: 11-12).

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)

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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).

Carrington 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” (Wilde, 1852:10-11).

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 (Wilde ,1852:10-11).

The people in the mountains are very superstitious and relate many marvellous and unbelievable stories of St. Patrick, as also about fairies, enchantments, ghosts.

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“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 Carrington’s 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. (Wilde ,1852:10-11).

1.8 Mexican Culture

Carrington’s interest in animal imagery, myth and occult symbolism deepened after she moved to Mexico. Therefore the primary phase in appreciating a culture is to identify its history because a nation’s history mirrors its culture.

1.8.1 History

The Olmecs Mexico’s primary famous civilization, situated on the Gulf Coast is what is now Veracruz. Recognized for the giant head sculptures they sculpted 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

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“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 risen 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 (www.history.com/topics/mexico/history-of-mexico).

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 . (www.history.com/topics/mexico/history-of-mexico).

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 approximate 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

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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”(www.history.com/topics/mexico/history-of-mexico)..

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. Throughout 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,

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which now lived with the peninsulares (www.history.com/topics/mexico/history-of-mexico).

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 Guerrero and royalist general Agustín de Itúrbide joined forces to obtain Mexico's freedom from Spain in 1821. Jointly both drew up a Mexican constitution (www.history.com/topics/mexico/history-of-mexico).

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, Porfirio 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

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growth through the development of roads, the construction of factories and the establishment of irrigation systems.

1.8.2 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 journeyed mainly to Mexico City and the neighbouring colonial countries of the Mesa

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Central; unluckily, 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 (www.history.com/topics/mexico/history-of-mexico).

1.8.3 People

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 family 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.

1.8.4 Languages

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Greater part of the Mexican inhabitants speaks Spanish, the official national language. Yet, an additional 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” (www.history.com/topics/mexico/history-of-mexico).

1.8.5 Religion

Catholicism has grown to be the leading 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).

1.8.6 Celebration of the Day of the Dead

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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 items. 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 veneration 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 than 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

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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).

1.8.7 Passing Away as a Step Forward

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.

1.8.8 Mexican Literature

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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 Álvaro 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 (1910-1920) 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

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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, Mexicans 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 Acólmitli Nezahualcoyotl who lived from 1402 to 1472 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 insteadness 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

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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 Schmidlein (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 Coatlicue, 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/>).

1.9 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)

Carrington 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.

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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.

(Aberth, 1992: 12)

In the traditions of the period, Carrington 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.

(Aberth ,1992 :18)

Carrington 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).

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1.9.1 Introduction to Max Ernst and the Surrealist Movement

On June 11th 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). Carrington 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. 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 (Aberth ,1992 :18).

Carrington almost certainly because of her self-assurance (a way of behaving of entitlement that she readily acknowledged as coming from her privileged 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 that she began publishing her surrealist stories.

1.9.2 Eruption of War: *Down Below*

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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 psychologically 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)

Carrington 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) Carrington was finally liberated to a family guardian, who was to take her to a mental institution in South Africa. She ran 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 committed by her parents and so travelled to New York with Leduc.” (Congdon, Hallmark, 2002: 58-59).

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1.9.3 Carrington's Artworks

Leonora Carrington remains the most important Surrealist painter 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 paid 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 Amédée 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). André 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 between 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).

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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 was over 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 oeuvre. 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)

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, José 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

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(Chiqui Weisz). They have two sons, Gabriel and Pablo; the latter is 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)

Carrington’s 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.

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(Chadwick, 1998: 13)

Carrington is proclaimed as a role model by women artists for becoming an important member of woman (1970) such as Marion Adnams (1898–1995) and Emmy Bridgwater (1906–1999), 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, sculptor, and visual artist, 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 sculpting. 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)

1.10 Conclusion

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Thus no individual is culture free. Everyone is a consequence of the lot of different cultures which surround us. Each one's merits, beliefs about life and knowledge 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. The lives of the selected women artists and writers are indeed rich of different backgrounds and cultural influences.

Born in a Sweden family and brought up in Galesburg, Illinois and having studied in Chicago, Tanning was inspired by all these places' different cultures. In 1926 the artist went to Galesburg communal schools. Following being in Knox College during two years (from 1928 to 1930), Tanning went to Chicago in 1930 and after that to New York in 1935 where she sustained herself like an ad artist as the same time as practising her individual painting, and found out Surrealism at the Museum of Modern Art's determining 1936 display, *Fantastic Art, Dada and Surrealism*. In 1936, Tanning went through a crucial moment in her life as an artist when she encountered an exposition at the Museum of Modern Art in New York City called "Fantastic Art, Dada and Surrealism." (Rosemont Penelope 1998).

As to Leonora Carrington's life, it 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.

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In addition of being inspired by different cultures, the influence that the Surrealist movement had on Carrington's and Tanning's work is undeniable. The whole work of Tanning - from painting to poetry - has had a deep inspiration on succeeding age group of artists. Her sustained searching of the feminine mode has guided to her correlation with the Feminist movement. In compangny with other women surrealists, the woman artist offered an essential involved character genre for youthful female as well attempting to rupture of limiting visions of womanhood to develop into liberated artists. Particularly, her exprementations in statue anticipate the vocation of Louise Bourgeois and afterward that of Sarah Lucas, exposing the similar passionate fascination in basis mental powers. Her first canvas, wherein kids face the spectators almost dressed with disturbing awareness, set up a specific and remarkable connection to the photos of Sally Mann.

Furthermore, 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 revises 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 two artists which is the Surrealist movement with André Breton. Surrealism is the result of the Dada movement at the beginning of the twentieth century which was a creative and scholarly movement that started in Zürich, Switzerland. It appeared as an effect to World War I and the patriotism which several believed had guided to the war. Inspired by other activist movements - Cubism, Futurism, Constructivism, and Expressionism, its production was greatly miscellaneous, varying from performance art to poetry, photography, sculpture, painting, and collage.

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2.1 Introduction

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." (Carter, 1992: 73)

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 contain the element of surprise, unexpected juxtapositions and the use of non sequiturs. Surrealism grew out of the Dada doings throughout the Great War and the most significant hub of the group was Paris. The Dada movement had an influence in the development of Surrealism as a twentieth century form art. Dadaism had an influence in the development of Surrealism as a twentieth century form art. Dada was a type of creative disorder started out of revulsion and revolt for the societal, political and cultural worth of the epoch. It held aspects of art, music, poetry, theatre, dance and politics. Dadaism was not to a great extent a technique of art as Cubism or Fauvism; it was rather a gripe group with an anti-organization movement. (Ibid)

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 consumption." (Gauthier, 1997: 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

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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 collective groups rather than as individuals. (Ibid)

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 hand, 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. 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. (Ibid)

2.2 Feminism

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

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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. (Ibid)

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. (Ibid)

Throughout 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

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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 as Elizabeth Cady Stanton (1815-1902) 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. (Ibid)

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).

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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. (Ibid)

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 focuses 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 regard 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*' (a woman is nothing but a womb)

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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. (Ibid)

Because women have experienced those especially 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 (1941) 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. Furthermore the psychoanalytic theories of Jacques Lacan (1901-1981) and Julia Kristeva (1941) 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. (Ibid)

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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). (Ibid)

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. (Ibid)

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

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produced during this early era, yet it placed the foundation for the activism, and consequently the art, of the 1960s and 1970s. (Ibid)

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 holds images that coped with the women body, personal experience, and ideas of domesticity, albeit the artists did not overtly identify with feminism. (Ibid) 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. (Ibid)

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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 *café*, a bookstore, and offices for a feminist magazine, among other resources. (Ibid)

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. (Ibid)

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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 consequences for protesting against powerful institutions. (Ibid) 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

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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. (Ibid)

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 *themselves*; 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. (Ibid)

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 offering the Feminist art movement with great potential to touch a broader audience. (Ibid)

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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. (Ibid)

2.3.4 Feminism and Textile Art

Many Feminists were interested gender and the home domain, many artists preferred 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 talking 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 apprehensions 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. (Ibid)

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,

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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.) (Ibid)

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. (Ibid)

2.4 Concepts and Styles

There is no particular mode or method which joins Feminist artists, since they frequently merged facets from a range of movements comprising Conceptual art, Body art, as well as Video art into works which offered a communication on female's occurrence and the requirement for sex parity. Feminist art and Performance art frequently intersected ways throughout and further than the 1970s, since presentation was a straightforward means for female artists to express a corporeal, visceral communication. It had the effect of facing the spectators, who created difficulty to ignore. Performance maintained the work on a greatly private point, since there were no divisions between women artists and their work. (<https://www.theartstory.org/movement-feminist-art-history-and-concepts.htm>)

Thus Body art was a further means which was favourable to Feminist creative interests, since it offered a way to communicate an instant message to the spectators who was unambiguously related to the private universe of the artist. Frequently Body and Performance art overlaid in Feminist art. (Ibid)

Video art appeared in the art universe merely only one year prior to Feminist art, in addition offered a means, not like canvas or sculpture, which did not possess an

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ancient pattern established by men artists. Tape was considered like a means which could start a press revolt, putting the means for TV broadcasting in the hands of the spectators, and therefore offering the Feminist art movement with great capacity to attain larger viewers. The Woman's Building took in the Los Angeles Women's Video Center (LAWVC), that gave female artists with record and extraordinary entry to the costly brand new tools needed in order to create video art. (Ibid)

2.4.1 Gender Performance

Mierle Laderman Ukeles investigated the view of women's art with her Maintenance Work succession (1973), where she eradicated the division between art and living by making usual domestic tasks inside the gallery. Spectators had to stroll around her as she washes the stairs of the entry, as well as ordinary chores were turned out into art which could not be disregarded. Carolee Schneemann drew a roll from her vagina publicly, an appalling try to bet back the vagina to its correct position as holy basis and delivery way. Yoko Ono exposed her personal weakness in a presentation in which she took a seat passively on podium as spectators were asked to remove her clothing. Through imparting gender detailed and particular occurrences with spectators, these women artists were employing the "knowledge is power" (Ibid) type to persuade new habits of thoughts about conventional women typecasts and to enthuse understanding and sympathy for the woman state. (Ibid)

2.4.2 Body as a Means

Women Artists frequently deformed pictures of their physiques, altered their physiques with other items or did self-disfigurement not just to provoke, but to express a profoundly sensed occurrence in the most instinctive way. Artist Ana Mendieta utilized blood and her personal body in her representations, making a primitive, yet not brutal, link between the woman artist's body, blood, as well as the spectators. Mendieta in addition to a lot of Feminist artists considered blood like a significant emblem of living and fecundity absolutely linked to female's bodies. (Ibid)

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2.4.3 Sexual Equality and De-Objectification

Several Feminist artists lighted up a necessity to stop sex discrimination and persecution with works which were opposed to the conventional view of female like only gorgeous things to be looked at and got pleasure from. 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) These works induced spectators to interrogate culture's societal and political standards. (Ibid)

For instance, Dara Birnbaum employed video art to interpret female's image in mass media by commandeering pictures from TV shows into her video-collages, re-showing them in a brand new environment. In her most famous and important video called *Wonder Woman*, in 1978-79 video *Technology/Transformation*: she utilized pictures from the well-liked success TV programme to reveal and show its sexist implications. Birnbaum's friend Judith Bernstein was famous for utilizing sexually overt pictures, a lot of depiction allusion from the male genitals and signifiant of symbols which might be observed in a drawing-scribble male's toilet. Birnbaum's classic graffiti *Horizontal* (1973) contains a dominant, whirling bolt - a symbolic jab at man control. (Ibid)

2.4.4 Domesticity and Family Life

Miriam Schapiro invented the word "femmeage" to depict works she started to produce in the 1970s which joined cloth, dye, and additional objects via "traditional women's techniques - sewing, piercing, hooking, cutting, appliqueing, cooking and the like..."(Ibid) This place an attention on female's work like a practicable giving to the type of conventional "high art." A lot of artists such as Faith Wilding and Harmony Hammond utilized cloth in their work to question the removal of feminine skills from the arts. (Ibid)

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Martha Rosler investigated the numerous aspects of woman and family living. In her *A Budding Gourmet* (1974), a video of a lady explaining attempts to make better herself and her relatives by epicure cuisine. Her conversation is arbitrarily cut short with slides displaying sleek pictures from foodstuff and trip periodicals intended to portray ever-expanding consumption of goods' baiting of the daily family manager. (Ibid)

2.4.5 Making and Reshaping Art History

A lot of feminist artists created work meant to depict the injustice in the nonattendance of female from past ethnic books and documents. In Judy Chicago's influential *Dinner Party*, 1974-1979, recognition is offered regarding the impact and inspiration of female artists like Frida Kahlo, Lee Krasner, Gertrude Stein, in addition to a lot of artists about modern women artists. The artist Nancy Spero was mainly connected with collapsing inequitable man control. Her *Notes in Time* (1979) is a lengthy manuscript-like work which investigates the position of women all through olden times, touring across eras, continents, phases and places, providing them late documents and importance. (Ibid)

2.4.6 Later Developments

Kiki Smith expressed it most excellent, while portraying the main influence the Feminist art movement possessed on the art universe of its era:

I would say that without the feminist movement I wouldn't exist; and an enormous amount of the artwork that we take for granted wouldn't exist; and a lot of the subject matter that we assume can be encompassed by art wouldn't exist. The feminist movement exponentially expanded what art is, and how we look at art, and who is considered to be included in the discourse of art making. I think that it caused a tremendous, radical change. You don't want to have a cultural notion that one specific gender embodies creativity. All

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humanity - and all aspects of gender and sexuality and how people define themselves-are inherently creative. It's against the interests of the culture at large not to embrace feminism as a model, just like many other models of liberation, because they don't only liberate women, they liberate everybody.

(Ibid)

Due to the evolution produced by preceding generations of Feminist artists, a lot of modern woman artists no more essentially sense the dependability to recognize like "women artists" or to overtly direct the "women's perspective." Developing the prior of the 1980s, a lot of female artists started to create work which concentrated on their own interests and fewer on a broad feminist note. (Ibid)

The artist Cindy Sherman, for example, took pictures of herself in the positions of diverse archetypal ideas held as standard depicted in movie and history and by acting so she regained those ideas held as standard while simultaneously quering the man look so dominant in cinematic concept and common culture. Within the 1990s women artists like Tracey Emin exposed the impact of Feminist art by concentrating on individual stories and employing non-conventional items, for instance the well-known piece *My Bed* (1998), that was made of her personal messy bed scattered with worn condoms and blood-marked lingerie. These diverse practices, although not openly recognized like feminist, came out of and are linked to the primary as well as second age group Feminist artists and reviewers in the diversity of ideas, positions, and angles they display. (Ibid)

By 2008, the Feminist art group was offered its own part in the archives of art olden times via its primary main nostalgic called *WACK!* Art and the Feminist Revolution. The influential display that began at the Museum of Contemporary Art, Los Angeles presented works from one hundred and twenty artists and artists' bands from all-round the globe. (Ibid)

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The depiction of the female's body and of women sexual drive or interest carries on to be politically thrilling and to communicate the pressure between private and community identity. (Ibid) Nowadays age group of women artists, such as Kara Walker as well as Jennifer Linton keep on talking openly on sex discrimination and parity in their works. The theme constantly shows up in works as diverse as Mary Schelpsi's *Beauty Interrupted, 2001*, which points up a women walking back and forth on an airstrip wrapped in a blob of the artist's white brush hits which confuse both her eyes and her rail slim idyllic, and Mickalene Thomas' canvases which reevaluate the characteristics of African American female while taking apart historical prettiness memes. (Ibid) While the Feminist Art group unlocked doors for these extremely significant conversations, women artists keep on identifying the in-depth and never-finish existence of its concerns. (Ibid)

2.5 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 to accommodate 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

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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 emphasize 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 theoretically 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

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true identity” (New York Times, 2003). Therefore, third-wave feminists do not venture to speak for Hispanic American women specifically. (Ibid)

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 permitting women of color to create their personal exclusive brands of feminism by means of directly addressing their differences. (Ibid)

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 people of colour will represent the majority of the U.S.

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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. (Ibid)

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 identities were 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)

2.6 Chicana Feminism

Chicanas 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. (Ibid)

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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. (Ibid)

“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. (Ibid) 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

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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 Longauey 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 of *Chicanas* and Native American Women in the United States. (Ibid)

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. (Ibid)

In the late 1980s and 1990s *Chicanas* achieved abundant literary works, including novels, short stories, autobiographies, 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 which were beneath the surface in families. Helena Maria Viramontes's work: *Under The*

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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 Coatlicue, the Aztec earth Goddess; 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 patriarchal 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. (Ibid)

A lot of social concerns that Chicana feminism addressed in the early 1970's still persevere the starting of the twenty-first century. Some Chicana feminists claim

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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. (Ibid)

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)

2.7 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 colossal entity and condemned it using generalizations. (Ibid)

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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. (Ibid)

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-indented 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. (Ibid)

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. (Ibid) 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. (Ibid)

2.8 Dada Movement

Dada or Dadaism was a creative group of the European unconventional movement near the beginning of 20th century, with first midpoints in Zürich,

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Switzerland, at the Cabaret Voltaire (approximately 1916); New York Dada started around 1915, moreover following 1920 Dada prospered in Paris. Grown in effect to the Great War, this art movement includes artists that refused good sense, rationality, in addition to the aesthetic movement of enlightened capitalist culture, rather communicating balderdash, illogically, and anti-authority objection in their compositions. The artwork of the group covered perceptible, scholarly, and audio media, comprising mixture of pictures, sound verse, cut-up technique, and sculpture. Thus Dadaist artists communicated their dissatisfaction with brutality, conflict, and patriotism, furthermore kept political sympathies with the extreme left. (<https://en.wikipedia.org/wiki/Dada>)

No agreement is consented on the source of the group's designation or label; a widespread gossip is that the German artist Richard Huelsenbeck dropped a cutting edge or blade haphazardly into a lexicon, in which it fell on "dada", an informal French word for a hobby-horse. Some observe that the word insinuates the primary terms of an infant, inducing an immaturity and irrationality which fascinate the band. Nevertheless certain think that the term "dada" might have been selected to bring to mind an identical sense (otherwise no sense at all) in any tongue, revealing the group's internationalism. (Ibid)

The origins of the Dada movement are positioned prior to the war avant-garde. Therefore the word anti-art (a word used to a range of ideas and approaches which refuse former descriptions of art and query art on the whole) a forerunner to Dada, was invented or thought up by Marcel Duchamp near 1913 to portray pieces that defy conventional or established meanings of art. Cubism in addition to the growth of collage or random collection as well as abstract art would tell the group's disconnection from the limitations of authenticity and habit. The piece or composition of French bards, Italian Futurists (from the social movement of Futurism) and the German Expressionists (the modernist movement of Expressionism) would affect and inspire Dada's refusal of the firm connection linking terms and senses or connotation. Masterpieces like *Ubu Roi* (1896) by Alfred Jarry, and the

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ballet Parade (1916–17) by Erik Satie would as well be portrayed like proto-Dadaist oeuvres. The Dadaism's beliefs and codes were primary assembled in 1916 in Dada Manifesto of Hugo Ball. (Ibid)

The Dadaist movement included public gatherings, demonstrations, and publication of art/literary journals; passionate coverage of art, politics, and culture were topics often discussed in a variety of media. Key figures in the movement included Hugo Ball, Marcel Duchamp, Emmy Hennings, Hans Arp, Raoul Hausmann, Hannah Höch, Johannes Baader, Tristan Tzara, Francis Picabia, Huelsenbeck, George Grosz, John Heartfield, Man Ray, Beatrice Wood, Kurt Schwitters, Hans Richter, Max Ernst, and Elsa von Freytag-Loringhoven among others. The movement influenced later styles like the avant-garde and downtown music movements, and groups including Surrealism, nouveau réalisme, pop art and Fluxus.

(Ibid)

Dadaism was an unofficial worldwide group, with members in Europe and North America. The commencements of the movement match up to the eruption of the Great War. According to a lot of members, the group was an objection opposed to the bourgeoisnationalist and colonialist gains, that several Dadaists considered were the origin reason of the conflict, in addition of being opposed to the cultural and academic agreement—within art and further largely in social order—which matched up to the conflict. (Ibid)

The movement loops outer France recognized of pre-war Parisian growths. They had taken part in Cubist displays organized “at Galeries Dalmau, Barcelona (1912), Galerie Der Sturm in Berlin (1912), the Armory Show in New York (1913), SVU Mánes in Prague (1914), several Jack of Diamonds” (Ibid) displays in Moscow as well as at De Moderne Kunstkring, Amsterdam (between 1911 and 1915).

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Moreover Futurism expanded in reply to the oeuvre of a lot of artists. Dadaists afterwards joined these methods and tactics.

Several artists of the Dada movement thought that the 'good sense' and 'rationality' of capitalistic group had guided citizens into conflict and combat. Thus they communicated their refusal of that philosophy and belief in creative and imaginative illustration which seemed to refuse reason and adopt disorder and unreason. For instance, George Grosz afterwards evoked that his Dadaist piece was aimed like an objection opposed to this universe of shared obliteration. (Ibid)

For Hans Richter Dadaism was "anti-art": a freely employed word related to a range of ideas and approaches which refuse previous descriptions of art and query art on the whole. Rather ironically, anti-art has a tendency to lead this inquiring and refusal from the lookout of art. Dada movement symbolise the contrary of all that art symbolized. In which art was related to established aesthetics which is a field of philosophy which searches the nature of art, beauty, and taste, along with the conception and admiration of beauty and exquisiteness. Dada disregarded aesthetics. If art was to call to deep feelings and receptivity, Dada was meant and aimed to affront and transgress. Hugo Ball stated, "For us, art is not an end in itself ... but it is an opportunity for the true perception and criticism of the times we live in." (Ibid)

A critic from the American Art News uttered then that "Dada philosophy is the sickest, most paralyzing and most destructive thing that has ever originated from the brain of man"(Ibid). Art chroniclers have portrayed Dada like, partly, a "reaction to what many of these artists saw as nothing more than an insane spectacle of collective homicide." (Ibid)

Time afterwards, Dadaist depicted the group as "a phenomenon bursting forth in the midst of the postwar economic and moral crisis, a savior, a monster, which would lay waste to everything in its path... [It was] a systematic work of destruction and demoralization... In the end it became nothing but an act of sacrilege." (Ibid)

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To cite *The Language of Art Knowledge* of Dona Budd,

Dada was born out of negative reaction to the horrors of the First World War. This international movement was begun by a group of artists and poets associated with the Cabaret Voltaire in Zürich. Dada rejected reason and logic, prizing nonsense, irrationality and intuition. The origin of the name Dada is unclear; some believe that it is a nonsensical word. Others maintain that it originates from the Romanian artists Tristan Tzara's and Marcel Janco's frequent use of the words "da, da," meaning "yes, yes" in the Romanian language. Another theory says that the name "Dada" came during a meeting of the group when a paper knife stuck into a French–German dictionary happened to point to 'dada', a French word for 'hobbyhorse'.

(Budd, 2005: 5)

The group first and foremost contained visual arts, literature, poetry, art manifestos, art theory, theatre, and graphic design. Furthermore Dada focused its anti-war policy by way of a refusal and a denial of the main principles and values in art via anti-art cultural oeuvres.

2.8.1 Dada's History

Within 1916, Hugo Ball, Emmy Hennings, Tristan Tzara, Jean Arp, Marcel Janco, Richard Huelsenbeck, Sophie Taeuber, as well as Hans Richter, in company with more, debated art and presented shows in the Cabaret Voltaire communicating their revulsion with the war and the notices which motivated it. Certain informants affirm that Dada united at the Cabaret Voltaire on October 6. (https://en.wikipedia.org/wiki/Dada#cite_note-Budd-6)

2.8.2 Zürich

Researchers utter that Dada did not begin completely in a Zürich intellectual salon yet commenced or appeared of a previously vivacious creative and imaginative

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institution in Eastern Europe, especially Romania, that switched to Switzerland while a band of Hebrew modernist artists (Tzara, Janco, Arthur Segal, and more) stayed in Zürich. Earlier time before the Great War parallel art had previously grown in Bucharest and additional Eastern European towns; it is probable that the impetus of Dada was the appearance of artists as Tzara and Janco in Zürich. (Ibid)

After leaving Germany and Romania throughout the First World War, the Dadaist went to Switzerland, a nation known for its impartiality. In this area of governmental impartiality the Dadaist chose to employ pensiveness to struggle in opposition to the communal, governmental, and societal thoughts of that period. The artists considered those thoughts to be a side-effect of capitalistic community, a community extremely indifferent it would somewhat battle a combat opposed to itself than confront or defy the status quo. (Ibid)

Janco evoked, "We had lost confidence in our culture. Everything had to be demolished. We would begin again after the tabula rasa. At the Cabaret Voltaire we began by shocking common sense, public opinion, education, institutions, museums, good taste, in short, the whole prevailing order." (Janco, 1971: 36)

However the Cabaret Voltaire locked its access near the beginning of July and after that at the primary civic meeting at Waag Hall. On July 14, 1916, Ball declaimed the first manifesto. Within 1917, Tzara noted down a second Dada proposal deemed to be among the most significant Dada literature, that was printed in 1918. Further platforms went after. (https://en.wikipedia.org/wiki/Dada#cite_note-23)

A sole edition of the publication *Cabaret Voltaire* was the initial magazine to appear of the group. Following the cabaret went out of business, Dadaist doings progressed to a brand new exhibition room or a museum, in addition Hugo Ball went away for Bern. Tzara started a persistent promotion to increase and extend the Dada thoughts. Furthermore he inundated artists from France and Italy in addition to authors with notes, and almost immediately appeared like the Dada head and expert planner

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and tactician. Therefore the Cabaret Voltaire restarted, and moreover is even now in the unchanged area at the Spiegelgasse 1 in the Niederdorf. (Ibid)

Zürich Dadaist, along with Tzara at the controls, issued the art and literature reconsider Dada start in July 1917, through five publications from Zürich plus the last two from Paris. Further artists, for instance André Breton in addition to Philippe Soupault, founded "literature groups to help extend the influence of Dada." (<https://en.wikipedia.org/wiki/Dada>)

Following the combat of the Great War had finished in the peace agreement of November 1918, the majority of the Zürich Dadaists went back to their homeland nations, in addition a number started Dadaist doingd in further towns. More, like the Swiss inborn Sophie Taeuber, would stay in Zürich into the 1920s. (Ibid)

2.8.3 Berlin

The bands in Germany were not as deeply anti-art like further bands. "Berlin was a city of tightened stomachs, of mounting, thundering hunger, where hidden rage was transformed into a boundless money lust, and men's minds were concentrating more and more on questions of naked existence... Fear was in everybody's bones "(Richard Hülsenbeck) (Ibid)

The bands doings and art were to a greater extent governmental and societal, along with sarcastic manifestos and promotion, derision, civic displays and explicit public doings. The powerfully governmental and war-ravaged atomsphere of Berlin experienced a theatrical effect on the thoughts of Berlin Dada artists. On the other hand, "New York's areal interval from the combat generated its further apparently-ambitious, fewer governmental kind." (Naumann, 1994: 23)

Nevertheless as the First World War was coming close to its peak or high point, within February 1918, Huelsenbeck did his primary Dada discourse in Berlin, furthermore he made a Dada announcement afterwards in the year. Thus subsequent to the October Revolution in Russia, at that time the war was over, Hannah Höch as well

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as George Grosz utilized Dada to communicate communist empathies and accords. Grosz, accompanied by John Heartfield, Höch and Hausmann cultivated the method of photomontage throughout this epoch. (https://en.wikipedia.org/wiki/Dada#cite_note-25)

Following the Great War, the Dadaist printed a sequence or a succession of brief political mags and retained the First International Dada Fair, the best venture so far invented by the Berlin Dada artists, in the summer of 1920 (Dickermann, 2006: 443). In addition to oeuvres by the key elements of Berlin Dada namely Grosz, Raoul Hausmann, Hannah Höch, Johannes Baader, Huelsenbeck as well as Heartfield. Moreover the display comprised the oeuvre of Otto Dix, Francis Picabia, Jean Arp, Max Ernst, Rudolf Schlichter, Johannes Baargeld in addition to more(Ibid). As a whole, more than 200 compositions were displayed, enclosed by provocative catch phrases, a number of which as well finished up marked on the barriers of the Nazi's Entartete Kunst displays in 1937. In spite of the expensive cost of ticket, the display wasted cash, through just single registered selling. (<https://en.wikipedia.org/wiki/Dada#Berlin>)

2.8.4 Cologne

In this country Ernst, Baargeld, as well Arp presented a contentious and debatable Dada display in 1920 that concentrated on rubbish and anti-bourgeois feelings. The primary spring display of Cologne was founded in a bar, and necessitated that members stroll beyond toilets as being recited coarse poems by a lady in a communion clothing. The law enforcement locked the display on floors of independency, however it was revived as soon as the accusations were abandoned. (<https://en.wikipedia.org/wiki/Dada#Cologne>)

2.8.5 New York

As Zürich, New York City was a shelter for authors as well as artists from the Great War. Almost immediately subsequent to coming from France in 1915, Marcel Duchamp in addition to Francis Picabia encountered American artist Man Ray. In

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1916 these artists grew to be the focal point of extreme anti-art doings in America. Beatrice Wood, that had been learning in France, rapidly linked up with the three artists, in company with Elsa von Freytag-Loringhoven. Arthur Cravan, escaping enrollment in France, was as well in New York for a period. A great deal of their doings concentrated in the museum of in Alfred Stieglitz, 291, and the residence of Walter and Louise Arensberg. (https://en.wikipedia.org/wiki/Dada#New_York)

Artists from New York, despite of not being especially sorted out, named their doings Dada, however they did not published manifestos. They published defiances to art and culture by means of magazines like *The Blind Man*, *Rongwrong*, and *New York Dada* where they critiqued the concervative foundation for gallery art. New Yorkers Dadaist needed the disenchantment of European Dadaist and was rather guided via an appreciation of satire and wit. Within his volume *Adventures in the arts: unofficial sections on visual artists, vaudeville and bards* Marsden Hartley comprised an article on "The Importance of Being 'Dada'". (Ibid)

Throughout this period Duchamp started displaying "readymades" (daily things come across or bought and announced art) for example a bottle support, and was effective in the Society of Independent Artists. By 1917 he presented the well-known *Fountain*, a urinal by R. Mutt, to the Society of Independent Artists display however they refused it. Initially an item of contempt within the arts society, the *Fountain* has since turned out to be approximately sanctified by certain like among the most identifiable radical pieces of sculpture. (Ibid)

Art globe specialists surveyed by the backers of the 2004 Turner Prize, Gordon's altercation, chose it "the most influential work of modern art". (Ibid) Like current research details, the work seems more combined than it has been provided recognition for in twentieth-century art olden times. (Ibid)

Moreover Duchamp points out in a 1917 correspondence to his relative that a woman pal was chiefly engaged in the creation of this work "One of my female friends who had adopted the pseudonym Richard Mutt sent me a porcelain urinal as a

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sculpture." (Baroness, 2002: 224) The object is further in link with the lewd aesthetics of Duchamp's pal as well as nearby resident, the Baroness Elsa von Freytag-Loringhoven, than the one of Duchamp. (Baroness, 2002: 224–225) In an effort 'to glorify and honor the soul of Dada' in January 2006 a show artist entitled Pierre Pinoncelli made a fissure in an imitation of The Fountain with a mallet; in 1993 he as well peed on it. (https://en.wikipedia.org/wiki/Dada#New_York)

Picabia's voyages bound goups from New York, Zürich in addition to Paris throughout the Dada epoch. Furthermore during seven years he issued the Dada magazine 391 in Barcelona, New York City, Zürich, in addition to Paris from 1917 to 1924. In 1921, the majority of the first members shifted to Paris in which Dada had gone through its final chief and main important personification. (Ibid)

2.8.6 Paris

The French movement maintained side by side of Dada doings in Zürich with frequent messages from Tristan Tzara (whose alias signifies "sad in country," a pseudonym selected to object the conduct of Jewish in his innate Romania), that swapped correspondences, poetry, and periodicals along with Guillaume Apollinaire, André Breton, Max Jacob, Clément Pansaers, as well as further French authors, reviewers and creators. (<https://en.wikipedia.org/wiki/Dada#Paris>)

The town had debatably been the traditional music centre of the globe since the arrival of melodic Impressionism in the tardy 19th century. Among its experts, Erik Satie, who worked together with Picasso as well as Cocteau in a crazy, outrageous ballet entitled Parade. Initially presented in 1917 by the Ballets Russes, it thrived in making a disgrace however in a dissimilar manner than Stravinsky's Le Sacre du printemps had presented about five years prior. This latter was a ballet which was evidently caricaturing itself, somewhat conventional ballet clients would clearly have solemn problems with. (Ibid)

Dada *avant-garde* in Paris rised in 1920 where many inventors met. Enthused and stimulated by Tzara, French Dada almost immediately published manifestos,

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arranged exhibitions, performed shows and made a lot of periodicals (the last two publications of *Dada*, *Le Cannibale*, and *Littérature* included Dada in many publications.) (Ibid)

The primary presentation of Dada artistry to the Parisian city was at the *Salon des Indépendants* in 1921. Jean Crotti displayed compositions connected with Dada comprising a piece named, *Explicatif* bearing the term *Tabu*. Furthermore in that year Tzara performed his Dadaist show *The Gas Heart* to screams of mockery from the spectators. While it was re-performed in 1923 in a more specialized making, the show caused plays uprising (started by André Breton) who announced the division within the group which was to create Surrealism. In 1924 the final try of Tzara at a Dadaist play was his "ironic tragedy" *Handkerchief of Clouds*. (Ibid)

2.8.7 Netherlands

Here the Dada group focused mostly around Theo van Doesburg, most famous for founding the De Stijl group as well as periodical of the similar appellation. Therefore Van Doesburg chiefly concentrated on poems, and comprised poetry from a lot of notorious Dada authors in De Stijl for instance Hugo Ball, Hans Arp in addition to Kurt Schwitters. Thus Van Doesburg and Thijs Rinsema (a cordwainer and artist in Drachten) grew to be pals of Schwitters, moreover jointly they arranged the supposed Dutch Dada campaign in 1923, in which van Doesburg endorsed a brochure on Dadaism (named *What is Dada?*), his poetry was read by Schwitters, Vilmos Huszár showed an automatic dancing toy and Nelly van Doesburg (the companion of Theo), performed avant-garde pieces of music on keyboard. (<https://en.wikipedia.org/wiki/Dada#Netherlands>)

Furthermore Van Doesburg created poems himself in De Stijl, though under an alias, I.K. Bonset, that was just made public following his decease in 1931. Jointly with I.K. Bonset, he as well issued a brief Dutch Dada periodical entitled *Mécano* (1922–3). An additional Dutchman recognized via K. Schippers in his survey of the group in the Netherlands (*Holland Dada*, Amsterdam, 1974) was

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the Groningen compositor H. N. Werkman, that was in contact along with van Doesburg and Schwitters as running his personal periodical, *The Next Call* (1923–1926). In addition Schippers cited two further artists were born in Germany and ultimately stayed in the Netherlands. The two artists were Otto van Rees, that had participated in displays at the *Café Voltaire* in Zürich as well as Paul Citroen. (Ibid)

2.8.8 Georgia

The Dada movement was itself unidentified in Georgia, till at no less than 1920, from 1917 until 1921 a band of bards named themselves "41st Degree" (alluding mutually to the position of Tbilisi, Georgia and to the hotness or heat) arranged beside Dadaist ranks. The most significant person in this band was Iliazd, whose extreme typographical plans visibly resonates the publications of the Dada artists. Following his trip to Paris in 1921, Iliazd worked in partnership with Dada artists on editions and happenings. (<https://en.wikipedia.org/wiki/Dada#Georgia>)

2.8.9 Yugoslavia

There was important Dadaist doings in Yugoslavia between 1920 and 1922, managed chiefly by Dragan Aleksić and containing compositions by Mihailo S. Petrov, Zenitism's two relatives Ljubomir Micić as well as Branko Ve Poljanski (*Zenit: International Review of Arts and Culture*). Aleksić employed the expression "Yougo-Dada" and is famous to have been in touch with Raoul Hausmann, Kurt Schwitters, as well as Tristan Tzara. (<https://en.wikipedia.org/wiki/Dada#Yugoslavia>)

2.8.10 Italy

The Dada group centred in Mantua, was encountered with aversion and was unsuccessful to create an important effect in the universe of art. It issued a periodical for a brief point and organized a display in the capital city, containing canvases, citations from Tristan Tzara, and first aphorisms like "True Dada is against Dada". In addition the most distinguished element of this band was Julius Evola, that continued to turn out to be a well-known researcher of occultism, over and above a conservative

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thinker as well as an associate to Benito Mussolini. (Julius Evola – International Dada Archive). (<https://en.wikipedia.org/wiki/Dada#Italy>)

2.8.11 Japan

In July 1923 Tomoyoshi Murayama and Yanase Masamu established an important Dada band in Japan named MAVO . Further important Dadaist were Jun Tsuji, Eisuke Yoshiyuki, Shinkichi Takahashi in addition to Katsue Kitasono. (<https://en.wikipedia.org/wiki/Dada#Japan>)

Ultra Series of Tsuburaya Productions, an extraterrestrial entitled Dada was invented following the Dada group, with supposed personage primarily emerging in part 28 of the 1966 tokusatsu episodes, Ultraman, and was created by artist Toru Narita. The conception of Dadaism is first having one colour, and includes several pointed rows and varying black and white lines, like an allusion to the group. On May 19, 2016, in commemoration to the 100 year birthday of Dada movement in Tokyo, the Ultra Monster was called to come across the Swiss Ambassador Urs Bucher. (Schaefer, Robert A. (September 7, 2006), "Das Ist Dada–An Exhibition at the Museum of Modern Art in NYC", Double Exposure) (Fountain's most influential piece of modern art, Independent, December 2, 2004). (Ibid)

2.8.12 Russia

The Dada movement was rather unidentified in Russia, nevertheless, revolutionary art was extensive and well-known owing to the Bolshevik's rebellious programme. The Nichevoki , a scholarly band sharing Dada principles and values realized notoriety when one of its associates proposed that Vladimir Mayakovsky have to move to the "Pampushka" (Pushkin monument) on the "Tverbul" (Tverskoy Boulevard) to wipe the footwear of everybody that wanted it, following the declaration of Mayakovsky that he was going to wipe Russian written matter. (<https://en.wikipedia.org/wiki/Dada#Russia>)

2.8.13 Poetry, Music, and Sound

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In written matter, Dada movement concentrated chiefly on poems, especially the supposed music poetry, that Hugo Ball created and frequently played on stage. Dada poetry is depicted like one which eliminates the conventional notion of poems, comprising the arrangement, harmony, plus the interaction of music and sense or the sense of language itself. The conviction or the idea is that the active method by which particulars is uttered is thought to steal from language of its nobility. (<https://en.wikipedia.org/wiki/Dada>)

Thus taking to pieces of the language and the lyrical rules are believed efforts to bring back language to its most authentic and most chaste mode. "With these sounds poems, we wanted to dispense with a language which journalism had made desolate and impossible." (Elger, Dietmar; Grosenick, Uta, 2004: 12). Therefore one of the derivative of this kind of poems was the concurrent poetry, that were performed by a band of orators, that jointly make a disordered and confounding collection of voices. Poetry is believed to be demonstrations of contemporary culture like publicity, technology, and disagreement, amid more. Nevertheless, different groups like expressionism, Dadaist valued the energetics of contemporaneousness and the metropolitan living. Poems made by this type does not believe that the disordered metropolitan and ultramodern universe as pessimistic, cannibal or carnivorous. Rather, there is a centre of attention on how these function as innovative ground which reveals brand new inspirations for existence and art. (Morrison, Jeffrey; Krobb, Florian, 1997: 234)

In addition Dada smeared the link between the scholarly and ocular arts. Among Dada methods, for example, suggested the utilization of tangible stuffs beside terms with the intention that the recently produced poetry grew to be a fruit of the printed thoughts and the material artifacts like journals. (Coutinho, 2018:158). Marc Lowenthal, in *I Am a Beautiful Monster: Poetry, Prose, and Provocation*, writes: "Dada is the groundwork to abstract art and sound poetry, a starting point for performance art, a prelude to postmodernism, an influence on pop art, a celebration of

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antiart to be later embraced for anarcho-political uses in the 1960s and the movement that laid the foundation for Surrealism''. (Lowenthal, 2007: 37)

The Dada movement was not limited to the ocular and scholarly arts; its effect and inspiration attained sound and song. Furthermore Kurt Schwitters cultivated what he named sound poems, for instance Francis Picabia as well as Georges Ribemont-Dessaignes created Dada music played at the Festival Dada in Paris on 26 May 1920. Further artists like Erwin Schulhoff, Hans Heusser in addition to Alberto Savinio all composed *Dada melody*, at the same time as associates of Les Six teamed up with affiliates of the Dada group and had their oeuvres presented at Dada meetings. Erik Satie as well dipped into Dada thoughts throughout his career, despite being first connected with melodic Impressionism. (<https://en.wikipedia.org/wiki/Dada>)

Within the very initial Dadaist edition, Hugo Ball depicts a “balalaika orchestra playing delightful folk-songs. Furthermore African music and jazz were frequent at Dadaist meetings.” (Ibid) Musician Frank Zappa was appointed Dada artist when finding out the group: “In the early days, I didn't even know what to call the stuff my life was made of. You can imagine my delight when I discovered that someone in a distant land had the same idea—AND a nice, short name for it.” (Morrison, Krobb, 1997: 234)

2.8.14 Legacy

Though largely founded, the Dada group was unbalanced. Near 1924 in Paris, the Dada movement was fusing into the Surrealist movement, and Dadaist had moved on to different thoughts as well as to groups, comprising Surrealism, social realism and new types of modernism. Several thinkers claim that the Dada movement was in fact the commencement of “postmodern art.”(Coutinho, 2018: 158)

Near the beginning of World War II, a lot of the European Dada artists had left their countries to go to America. Several like Otto Freundlich and Walter Serner passed away in murder encampments under Adolf Hitler, that aggressively hounded the sort of "degenerate art" (Ibid) which he believed Dada to symbolize. Dada happened to be

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less in force as post-war enthusiasm guided to the growth of brand new groups in art and written matters. (<https://en.wikipedia.org/wiki/Dada>)

The Dada movement is a titled effect and allusion of different anti-art and active and artistic movements, comprising the Situationist International as well as culture jamming movements as the Cacophony Society. While splitting up in July 2012, anarchist pop group Chumbawamba published a declaration that contrasted their personal inheritance with that of the Dadaism art. (Ibid)

Simultaneously when the Zürich Dada artists were succeeding and making show at the Cabaret Voltaire, Lenin was setting up his activist strategies for Russia in a blouse by flat. Tom Stoppard utilized this happenstance like an idea for his theatrical production *Travesties* (1974), that comprises Tzara, Lenin, as well as James Joyce like personas. French author Dominique Noguez made up Lenin like an affiliate of the Dada movement in his humorous *Lénine Dada* (1989). (Ibid)

The ex-building of the Cabaret Voltaire collapsed into poor condition till it was inhabited from January to March 2002, by a band announcing themselves Neo-Dadaists, directed by Mark Divo. (Zappa, 1989: 162) The band contained Jan Thieler, Ingo Giezendanner, Aiana Calugar, Lennie Lee, in addition to Dan Jones. Following their expulsion, the place was transformed into a gallery offered to the memoirs of Dada. Lee's and Jones' oeuvres stayed on the walls of the brand new gallery. (Ibid)

Quite a lot of noteworthy and distinguished retrospectives have studied the effect and impact of the Dada movement on art and culture. By 1967, a great Dada nostalgic was organized in Paris. Within 2006, the Museum of Modern Art in New York City made a Dada display in collaboration with the National Gallery of Art in Washington D.C. and the Centre Pompidou in Paris. The LTM brand has issued a big quantity of Dada-associated sound CDs, containing dialogues with artists like Tzara, Picabia, Schwitters, Arp, and Huelsenbeck, and melodic collection comprising Satie, Ribemont-Dessaignes, Picabia, in addition to Nelly van Doesburg. (Ibid)

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2.8.15 Collage

The Dada artists reproduced the methods cultivated throughout the cubist group via the glue of cut parts of paper pieces. However they enlarged their art to include pieces like transport receipts, charts, plastic coverings, etc. to depict facets of living, instead of symbolizing items regarded as quiet existence. (<https://en.wikipedia.org/wiki/Dada>)

2.8.16 Cut-up Technique

Cut-up technique is an expansion of collage or random of collection to terms themselves, Tristan Tzara depicts this in the Dada Manifesto: (Ibid)

To create Dada poetry

- Get a journal.
- Seize some scissors.
- Select from this newspaper a long piece of writing article in order to create your poem.
- Slash the piece of writing.
- After that delicately remove every of the terms which form this piece of writing and place all of them in a case.
- Move it softly up and down.
- Then remove every cutting one by one.
- Copy correctly in the neatness where they were removed from the case.
- The poem will look like you.
- Hence you are a considerably innovative writer of captivating deep feeling, albeit unacknowledged by the rude group. (Ibid)

2.8.17 Photomontage

The Dada artists utilized scissors and paste instead of paintbrushes and paints to communicate and utter their viewpoints and beliefs of contemporary living via pictures showed by the press. A disparity on the collage method, photomontage employed real

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or imitations of actual images published in the media. In Cologne, Max Ernst utilized pictures from the Great War to point out messages of the demolition of war (Ibid).

2.8.18 Assemblage

The assemblages were three-spacial disparities of the collage – the compilation of the daily items to create evocative or insignificant (connective to the war) pieces of work containing war enties and garbage. Entities were fixed, bolted or attached jointly in diverse manners. Assemblages could be observed around or could be suspend on a wall. (Ibid)

2.8.19 Readymades

Marcel Duchamp started to observe the creation entities of his compilation as articles of art, that he named "readymades". He would insert autographs and names to certain, changing them into artwork which he entitled "readymade aided" or "rectified readymades". Duchamp wrote down:

One important characteristic was the short sentence which I occasionally inscribed on the 'readymade.' That sentence, instead of describing the object like a title, was meant to carry the mind of the spectator towards other regions more verbal. Sometimes I would add a graphic detail of presentation which in order to satisfy my craving for alliterations, would be called 'readymade aided.'

(Duchamps, 1961: 1)

The famous object of Duchamp's readymade works is the urinal which was twisted onto its posterior, signed "R. Mutt", called Fountain, and presented to the Society of Independent Artists display the same year, in spite of not being exhibited.

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2.9 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, 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)

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

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philosophical nature of their movement. André Breton, the leader of the Surrealist movement believed that Surrealism is a revolutionary movement.

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 (Ibid).

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" (www.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 and anti-art gatherings,

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performances, writing and art works. Following the war when they went back to Paris the Dada activities went on. (Turkel, 2009: 3)

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. (Ibid)

Surrealist artists 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

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ordinary and depictive expressions are vital and important, their arrangement must be open to the full range of imagination. (Ibid)

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. (Ibid)

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

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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. (Ibid)

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. (Ibid)

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 features 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.” (Turler, 2009: 6) Surrealists believed that only in dreams is the mental barrier between conscious and unconscious removed, and, “as a result,

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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. (Ibid)

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. (Ibid)

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" Breton states 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

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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. (Ibid)

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. (Ibid)

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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 E, figure 7), 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. (Ibid)

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 E, figure 8) 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

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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 places (Delvaux, *Venus Asleep*, 1944).

Paul Delvaux's *Venus Asleep* (See appendix E, figure 9) 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. (Ibid)

The Persistence of Memory 1931 (See appendix E, figure 10) and *Autumn Cannibalism* 1936 (See appendix E, figure 11) 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. (Ibid)

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

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Spain as it witnesses its own self-destruction in war. Joan Miró's *The Birth of the World 1925* (See appendix E, figure 12) tries to show, as the title insinuates, 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" (Ibid) 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. (Ibid)

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 formerly 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

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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 group 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. (Ibid)

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:

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.

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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. (Ibid)

2.9.1 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. (Ibid)

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 awoken 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).

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2.9.2 Interpreting Dreams

Earlier than Sigmund 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. (Ibid)

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. (Ibid)

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 occurring 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 was dealt independently. We can only suppose that this method was created for incoherent and puzzled dreams. (Ibid)

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

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the “rightness” of the dream-book or the list of signs and its meanings separately (Ibid).

2.9.3 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. (Ibid)

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. (Ibid)

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)

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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 psychic 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)

2.9.4 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'.

Desnos 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

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Eisenstein, the Soviet filmmaker, on his film titled *The General Line* (1930). Desnos 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. (Ibid)

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*,

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stimulated by the elusive singer Yvonne George, represent the best of surrealist poetry. (Ibid)

Hence Freud considered that “the unconscious is the true psychological 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. (Ibid)

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)

2.10 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

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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 done for centuries. (Ibid) 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. (Ibid)

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,

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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*.

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Men artists gave rise to an idealization of the woman and considered her particularly as the *Muse*, who would offer a stimulation 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. (Ibid)

This image is noticeable in André 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. (Ibid) André 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. (Ibid)

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 compangny 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 typically the memory that remains of the woman surrealist and something that I hope to contest to some extent within this title. (Ibid)

Breton writes tenderly of *Nadja*, both confessing his love for the character at the same time explaining the dilemmas that she creates. (Ibid) 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

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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

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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 uncontrollable 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. (Ibid)

Limiting the images and actions of women depicted Surrealism particularly the indecision to recognize the woman artists as independent. Men surrealists did not feel like to admit the independent work of their women counterparts. As mentioned earlier men surrealists expected the women to remain their muse. Men 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. (Ibid) 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. (Ibid) There is a “clear” proof of the many women poets, and thinkers whose work is yet to obtain appropriate acknowledgement as Dorothea Tanning and Frida Kahlo. (Ibid)

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

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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. (Ibid)

The challenge, victory and accomplishments 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 underlined 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. (Ibid)

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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. (Ibid)

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 Remedios 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. (Ibid)

This band of women turned out as Carrington and Tanning 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

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

These Surrealists women such as Varo and Kahlo 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 a 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. (Ibid)

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

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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. (Ibid)

2.10.1 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

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and engagement that mirrors what “true” participation in the twentieth century’s Surrealist movement meant to the women artists and writers themselves. (Ibid)

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 of the surrealist experimentation. The voices, paintings, drawings, poems, writings, sculptures, photographs, essays, dances, and films by women strengthened 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 worth noting 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

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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. (Ibid)

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 held 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 surrealist, 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

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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. (Ibid)

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 Death (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. (Ibid)

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).

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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. (Ibid)

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 demonstrates 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. (Ibid)

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

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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 remains, and men surrealists' interests with women. (Ibid)

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

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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. (Ibid)

Indeed to a certain extent, the new direction of Surrealism 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” (Ibid) 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. (Ibid) Kahlo self-deliberately 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. (Ibid)

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 focusing important concentration to

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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. (Ibid)

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 Colville, 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. (Ibid)

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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. (Ibid)

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. (Ibid)

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, cheered 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). (Ibid) 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. (Ibid)

Besides, 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

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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).

Sharpe perseveres upon Low's wish to expose the manner foreign media's notions of cruelty, decency, and courage darkens war's truths and disinfest 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. (Ibid)

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 an 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. (Ibid)

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

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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 truth 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 were supposed to be properly concealed and those who engage in war, even indirectly, must be aware about those kinds of truths. (Ibid)

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

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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. (Ibid)

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.

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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. (Ibid)

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 specifically, 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. 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).

The focal point of Tanning on lived occurrence as essentially interrelated with others appears in her lifetime attraction to the gothic, a style of writing and painting

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established on the surrealist 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. (Ibid)

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. (Ibid)

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 encircled by unseen forces (Tanning). (Ibid)

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

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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. (Ibid)

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. (Ibid)

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 states that women decline impersonation and object two types of dependence and direct in its place to women knowledge like the basis of an independent art, enlarging the feminist study of culture to the varieties and methods of writing. (Showalter, 1981: 8) This chapter attempted 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. (Ibid)

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

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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. (Ibid)

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. (Ibid)

Moreover, the response by the women of the Surrealist movement to their men counterparts is apparent in their art. In their paintings as well as in their literature, the Surrealists women comprising Leonora Carrington and Dorothea Tanning proposed that unpredictability itself could be a provenance of power. These artists utilized a long line of mythic women figures as the goddess, the witch, the fairy, and the crone. They have employed metamorphosis so as to outsmart, and surpass their masculine kin.

Particularly, Tanning was stimulated by the greatly psycho-dramas of gothic and fantasy fiction and the revolutionary potential of Surrealism as her single novel *Chasm: A Weekend*. Therefore, the gothic is known by its capacity to challenge patriarchal culture through surrealism, the representation of changed physical and non-human conditions and an attention to feminine experience. In this sense chapter three is a study of her lone novel *Chasm: A Weekend*.

CHAPTER THREE:

**A HYPNAGOGIC *CHASM* OF
DOROTHEA TANNING**

CHAPTER THREE: A HYPNAGOGIC CHASM OF DOROTHEA TANNING

3.1 Introduction

Tanning's *Chasm: A Weekend* is her single tale, and its extended voyage to an ultimate shape held quite a lot of decades. She began creating it in 1943, and a primary variation was printed in *Zero periodical* in 1949. In 1977 the story was issued under the name of *Abyss*, and, in an improved style, by 2004, as *Chasm: A Weekend*. Within that time, several significant approaches have investigated, amid other features, Tanning's gothic imagination (Carruthers 2011), her passionate plans and Surrealist dreams. Destina Meridian, the central character of *Chasm*, has been related with Lewis Carroll's *Alice* (McAra 2011a), in addition, to a certain extent unsurprisingly, believed one of the artist's numerous marriageable/diabolic young women, directing her former artistic era (the 1940s and 1950s).

A study of the woman artist's work from this period proves the apparent creative movement between painting and literature. Home life is one of the Tanning's main topics and she frequently investigates it through exposing the unforeseen aspects and odd outlooks of a seemingly quiet, expected surroundings. The artist's curiosity in developing a gothic aspect in her art might to some extent clarifies the dominance of insides, despite the fact that the origins of this tendency might as well be subjective, associated with the recall of her bourgeois infancy and adolescent lifetime. Victoria Carruthers claims that:

From an early stage, Tanning's work utilizes the visual imagery found in the gothic novels she read in her youth, particularly the motif of the haunted house with its potential for both secret spaces and ordinariness, where supernatural activities could be folded into otherwise mundane, domestic interiors."

(Carruthers, 2011: 135)

Furthermore, Carruthers cites Katharine Conley's remark about Tanning's aptitude to fundamentally alter and defy the idea of domesticity – "Tanning's paintings redefine domestic space for young women as claustrophobic, haunted by malevolent spirits." (Conley, 2009: 50)

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The woman artist's tale *Chasm: A Weekend* cultivates a multifaceted plot about subjects like possession and command, within a woman protagonist in the heart of interest. Destina, the adoptive daughter of the old and wicked wealthy Raoul Meridian, demands her right on the wonderful wasteland house of Windcote. Following a paroxysmal sequence of happenings, Destina in addition to her grandmother make a decision to leave the cursed residence and, in spite of getting total domination on the area, they choose to go away. It is significant to notice, at this point, that this protagonist has deep autobiographical origins. Recalling her early lifetime, the woman artist states, in her memoir, that she as well sensed weird in her conventional American bourgeois relatives: "How embarrassed they must have been, these gentle people, confronted with the growing proof of oddness in the family, and hoping they could keep it covered up – after all, I was not dangerous. But still, wondering: where did they go wrong?" (Tanning, 2001: 18)

3.2 Gothic Art and Literature

At a first level and before investigating Tanning's *Chasm: A Weekend* which holds and contains gothic features and aspects among others of her art and literature, it would be wiser to give some information regarding what is gothic art and Gothic literature as a whole so as to comprehend the approach of her novel.

3.2.1 Gothic Art

Gothicism was a method of medieval art which grew in Northern France due to Romanesque art in the 12th century AD, guided by the simultaneous growth of Gothic architecture. It extended to the entire of Western Europe, and a great deal of Central Europe and Southern, certainly not fairly rubbing out more conventional approaches in Italy. By the end of 14th century, the stylish court method of International Gothic expanded, that carried on advancing till the end of 15th century. In a lot of places, particularly Germany, Late Gothic art persisted in a good way into the 16th century, previous to being included into Renaissance art. First means in the Gothic era comprised sculpture, panel painting, stained glass, fresco and illuminated manuscripts. The effortlessly identifiable changes in

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architecture from Romanesque to Gothic, and Gothic to Renaissance methods, are characteristically utilized to describe the eras in art in every means, despite the fact that in a lot of modes rhetorical art grew and expanded at a dissimilar speed. (https://en.wikipedia.org/wiki/Gothic_art)

The first Gothic art was historic sculpture, on the partitions of Cathedrals and abbeys. Furthermore, Christian art was frequently typological in the kind, displaying the words of the New Testament and the Old Testament next to each other. Saints' beings were regularly portrayed. Pictures of the Virgin Mary altered from the Byzantine iconic shape to a further person and loving mother, hugging her child, leaning from her hip, and displaying the sophisticated etiquettes of a noble aristocratic refined woman. (Ibid)

Secular art emerged in the course of this era with the enlargement of towns, foundation of universities, augment in commerce, the creation of a money-foundation financial system and the establishment of a bourgeois rank that could offer to support the arts and order oeuvres ensuing in an abundance of canvases and lighted texts. Augmented literacy and a rising bulk of secular vernacular literature supported the depiction of wordly topics in art. With the development of towns, commerce guilds were taken shape and artists were frequently needed to be associates of a painters' guild. Consequently, as a sequence of improved register maintaining, more artists are famous such as Hermen Rode (1468–1504) and Veit Stoss (1450–1533) supposedly in this era than any preceding; certain artists were still so daring as to autograph their appellations. (Ibid)

3.2.2 Origins

Gothic art surfaced in Île-de-France, France, near the beginning of 12th century at the Abbey Church of St Denis constructed by Abbot Suger. The approach quickly extended further than its sources in architecture to sculpture, mutually historic and special in dimension, fabric art, and painting, which got a diversity of shapes, comprising panel painting, fresco, the illuminated manuscript, and stained glass. Monastic orders, particularly the Carthusians and the Cistercians, were

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significant designers that broadcasted the approach and enlarged unique alternatives of it traversing Europe. Regional alternatives of architecture stayed significant, still as, by the end of 14th century, a consistent worldwide approach recognized when International Gothic had developed, that persisted till the late 15th century, and as well as in a lot of other places. (Ibid)

Despite the fact that there was much more wordly Gothic art than is frequently believed nowadays, since usually the continued existence scale of religious art has been enhanced than for wordly correspondents, a great quantity of the art created in the era was spiritual, even if ordered by the cathedral or by the laymen. In addition Gothic art was frequently typological in sort, revealing a conviction that the happenings of the Old Testament pre-shaped those of the New Testament, in addition this was in fact their major meaning. (Ibid)

The two Testaments pictures were exposed next to each other in oeuvre as the *Speculum Humanae Salvationis*, and the beautification of cathedrals. The Gothic eras happened together with a large rebirth in Marian devotion, where the ocular arts had a chief role. Portraits of the Virgin Mary expanded from the Byzantine hieratic kinds, by means of the Coronation of the Virgin, to additional person and warm kinds, and series of the *Life of the Virgin* were extremely well-liked. In Italy artists as Giotto, Fra Angelico, Pietro Lorenzetti, as well as Early Netherlandish painting, gave reality and a more ordinary humankind to art. Iconography was affected by changes in theology, with depictions of the Assumption of Mary gaining ground on the older Death of the Virgin, and in devotional practices. (Ibid)

3.2.3 Etymology

The term "Gothic" for art was firstly employed like an equivalent for "Barbaric", and was consequently utilized negatively. Its reviewers perceived this sort of Medieval art like unsophisticated and also detached from the artistic parts and forms of Classical art. "It was not until the mid-1700s with the Gothic Revival in England that the style shed its negative associations. Subsequently Gothic architecture in particular inspired new churches in the 19th century, city buildings, and university

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architecture well into the 20th century.”(www.
<https://www.theartstory.org/movement/gothic-art-and-architecture/>)

(Ibid)

3.2.4 Paintings

Painting is an approach which can be named Gothic did not emerge till approximately 1200, almost 50 years following the birth of Gothic sculpture and architecture. The conversion from Romanesque to Gothic is vastly inexact and not totally a plain rupture, and Gothic decorative feature is frequently presented earlier than much aletration is perceived in the approach of shapes or masterpieces. Therefore, shapes grow to be more active in stance and surface appearance, are susceptible to be minor in connection to the surroundings of sites, and are organized more liberally in the pictorial space, where there is room. This transition occurs first in England and France about 1200, in Germany near 1220 and Italy more or less 1300. Painting throughout the Gothic era was performed in four main means: stained glass, manuscript, frescos, panel paintings, and illumination. (Ibid)

3.2.5 Historical Sculptures

The Gothic era is fundamentally described by Gothic architecture, and does not completely match with the growth of method in statue in the beginning or the end of the ghotic era. The exteriors of great cathedrals, particularly on all sides of entrances, carried on to hold great tympanic membrane, in addition to lines of shapes extending surrounding them. (Ibid)

The sculptures on the Western Portal at Chartres Cathedral (1145) display a graceful but overstated columns expansion, however the columns on the south transept doorway, from (1215–20), present a more realistic manner and augmenting disconnection from the partition at the back, and certain alertness of the traditional customs. These styles were carried on in the west entrance at Rheims Cathedral of a little time afterwards, in which the sculptures are roughly in the surroundings, since it turned to be common when Gothic extented in all

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Europe. Bamberg Cathedral possesses maybe the biggest grouping of 13th century statues, ending in 1240 with the Bamberg Rider, the initial full-scale equestrian statue in Western art back in the 6th century. (Ibid)

3.3 Gothicism Literature

The term 'gothic' can be described in three manners. Initially as a construction like a church that holds a manner of architecture which is differentiated by all columns, tall arched roof and sharp curves. At a second level 'Gothic' is employed to portray tales where odd, weird quest occur in gloom and isolated spaces like the wrecks of a fortress. Finally, the Gothic is an approach of printing or script where the words are very sumptuous. (<http://shodhganga.inflibnet.ac.in/handle/10603/158720>)

Gothic fiction possesses a slight connection with Gothic architecture. The term Gothic literature denotes a style of imaginary sharing out with paranormal or terrible happenings. Nevertheless Gothic literature is has to do with the paranormal and not the entire Gothic literature is dreadful. Instead the word Gothic as used to literature denotes to a type of ambience or artistic that while it is difficult to describe, possibly comprehended at an intuitive degree. (Ibid)

The Gothic is called in the lexicon with coarseness. This description and the meaning correspond with gothic fixation. Gothic creative writing investigates the violence between what one is afraid of as well as what one desire. The scenery of these Gothic tales were typically in a certain type of fortress or ancient construction which illustrated human rotting and made an ambience of ambiguity and apprehension. (Ibid)

Paranormal and enigmatic happenings are vital to the intrigue of a Gothic narrative. Frequently they operate like the spinal column of the intrigue and a lot of the situations and happenstances lies upon them. For example John Goldsworthy's *Piece* and Bram Stokers *Dracula* is recognized that introducing the plan in a mystic and enigmatic manner is vital. (Ibid)

The Gothic creative writing sorting out with fiends and atypical states of mentality is not a singularity of just medievalism and romanticism, innovation and

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distortion, loss and obliteration ensuing from governmental and communal abnormalities; imagination is as well an element of the Gothic. For modern American author Joyce Carole Oates, who is categorized jointly with Edgar Allan Poe like a Gothic author, “Gothicism, whatever it is, is not a literary tradition so much as a fairly realistic assessment of modern life.” (Ibid)

Among the main features in Gothicism is the plan that an entity is either enormously ugly to the degree of being repulsive or that the thought so commonly unpopular that it is stated like a misdeed in opposition either humankind or the church. The sinister Gothic kind encircles deace. Every so often, the Gothic is against humanity or opposed to community. (Ibid)

The term ‘Goth’ and ‘Gothic’ portray the Germanic tribes (for instance Goths, Visigoths or Ostrogoths) that destroyed Rome and wrecked the remainder of Europe in 3rd, 4th and 5th centuries. On or after this basis, the term Gothic appeared to signify barbaric. In the 18th century particularly in England, the Gothic had grown to be identical with the medieval period, an era that was unpopular since it was seen like ignorant and anarchic. The term Gothic primary noted down in 1611 in an indication to the tongue of the Goths was expanded in meaning in numerous manners, denoting Germanic, middle ages, barbaric and as well as a structural approach which was neither Greek nor Roman. (Ibid)

Horace Walpole used the term Gothic in his tale *The Castle of Otranto: a Gothic Story* (1765). Beginning with this narrative full with events of fear and darkness in a gothic scenery, appeared unexpectedly a fictional type inspite of everything well-liked nowadays. The name of the tale provides the reader an indication to certain of the vital constituents of Gothic literature. The chief term is ‘castle.’ Those old constructions can be regarded like representative of the exclusive ambience of Gothic fiction; the prose of gothic story is as weighty as fortress stonework and as dark as the confusing halls of such an old construction. (Ibid)

Nevertheless, Gothic literature’s birth is in 1764. It began in the 18th century, prospered in the 19th century and still persists to grow nowadays. In literature

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particularly in Gothicism the scenery is significantly leading. It not just suggests the ambience of terror and fear, however as well depicts the worsening of its universe. The collapsing, demolished setting entails that formerly the nunnery, fortress, or scenery was rather precious and pleasant. (Ibid)

At the present the entire of what stays is the rotting carcass of a previously flourishing home. The Gothic protagonist turns into a kind of model like one discovers that there is a prototype to their portrayal. There is each time the hero, typically secluded either willingly or unwillingly. Afterwards there is the antihero or the evil person who is the essence of malevolence, it can be by his individual decline from loveliness or by a certain hidden wickedness. (Ibid)

Scenery in a fortress the deed occurs inside and around an ancient fortress, every so often apparently deserted, occasionally full. The fortress frequently has hidden passageways, side doors, unrevealed spaces, gloomy or secret stairs, and probably demolished parts. The fortress may be next to or linked to caverns, which give their particular lingering feeling with their angle, restlessness and secrecy. (Ibid)

An ambience of secrecy and expectation is among the Gothic features. The style is permeated by an ominous flavour, a horror improved by the mysterious. Frequently the intrigue itself is constructed around a secret, like unidentified ancestry, a vanishing or a number of other mystifying aspect. An old divination is linked with the house or its occupants. The divination is frequently shadowy, incomplete or perplexing. Prophecies, dreams, imagination are Gothic aspects. (Ibid)

A personality may possess a worrying reverie vision or certain occurrence maybe perceived like a men of arrival happenings. For instance, if the figure of the noble of the manor house declines, it may signify his passing away. In contemporary literature a persona might perceive something and believe that it was a vision. This might be imagined like a reproduction dream. (Ibid)

Mystical or mysterious occurrences are the Gothic features of literature. Exciting, astonishing happenings happen, like phantoms or monsters walking or inert entities becoming animated. In certain novels the occurrences are eventually provided

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an ordinary description, whereas in other tales, the happenings are in fact paranormal. Elevated, even emotional sentiment that is the recounting may be extremely over-romantic and the personas are frequently overwhelmed by rage, grief, amazement and particularly fear. Personas undergo from painful anxiety and a sentiment of imminent fate. Crying and emotive discourses are recurrent. Bloodshed and swallowing blood vary from the deed of hurting oneself. (Ibid)

The purposes of these features might be identical, but the wanted conclusions can be dissimilar. Swallowing Blood can be secluded between two persons or in a band while hurting oneself practically all the time lonely. The chief dissimilarity between the two is that the focal point is more on the blood than the ache of swallowing. Blood has in the past been influential emblem in literature meaning together living and passing away. The bloodsucker replication represents the bloodshed. Bloodsuckers were formerly symbolized like devils and beings of the fiend in myths. They were encircled by folklores regarding garlic, sacred water and crosses. (Ibid)

The bloodsucker is no more the homicidal devil, yet an emblem of what humankind wants it could be unafraid, eternal, tolerant and influential. Adolescents particularly are likely to believe the demoniac emblem appealing when they sense extremely weak, limited, unsure and concerned. This kind involves people who locate delight in reproducing the vampire standard of living. Several regard it quite gravely in fact. They do not murder in order to obtain blood, rather they will take blood from their bodies or any eager givers employing managed incisive methods. (Ibid)

Inquisitiveness and testing stand for bleeding. It shows persons what it savours like, the way it senses, the manner blood runs, what it seems like. The murderers, divine creeds, extremists are certain persons who are radicals that perform bleeding and blood consuming for completely diverse reasons than the entire of the aforesaid groups. These classes might murder a person or a living thing so as to obtain blood. They can swig it outside a glass. They might give carnage like a sacred gift and brew. They can consume or offer blood as an element of a traditional rite. These fanatics frequently consider that blood is an influential cause which may aid get wickedness.

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They employ it to deify divinity. Bleeding or consuming can seldom in addition be a reason for killing. (Ibid)

Despair and grief are defects that must be subdued or healed. Puberty is a period of dejection for a lot of persons. However those persons might sense pressure from relatives, pals or educators to be faultless. These juvenile persons may suffer enormous grief, however do now reveal it for worry of being ridiculed like maybe they are unusual. Despair is one sentiment which characterizes Goth finest. In addition Gothic is an overstated epitome. At the same time as Goths are able of sensing great grief, they are as well able of feeling intense delight. The majority are capable to keep equilibrium in their beings. (Ibid)

3.3.1 History of Gothic Literature

The majority of the locations selected in Gothic novels were likely to be in the eastern part of Europe, for the reason that the eastern half of Europe was unidentified to nearly all of the people residing in Western Europe. It is a problem of distance because of the fact that these people possessed modest data concerning Eastern Europe or the fright of the anonymous. Moreover, Western Europe was enlightened. (Ibid)

The term Gothic was present long before it grew to be a type word. As earlier mentioned regarding its source, it is an ethnic group word. The Gothic clans owned motherlands in the Scandinavia and Germany. The Goths assaulted middle and southern Europe and in addition to Greece and Rome, the capitals of culture. In fact, the 'Goth' and 'Gothic' have turned into equal to barbarity. Italians held the Goths responsible for demolishing Roman Empire; and they named their craft approach of this era 'Gothic' whereby they insinuated crude and savage. Obviously, this was a dark and white sight and throughout the Middle Ages to a great extent wonderful art was done. Certainly, this is an element belonging to European Renaissance at present. Gothic as a tribal and a racial notion, evidently, begins in Europe and the guidebooks of European past give information that Gothic community grew from the west to south and the east. (Ibid)

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In England during the sixteen century, literary oeuvres were not often if on any occasion produced in separation from further flows in the communal and artistic universe. We possess no means of telling to what degree or level, whether at all this wish of fictional strength was at any point fulfilled in the globe. A lot of sixteenth century authors like William Shakespeare, Edmund Spenser, and Christopher Marlowe, spoke about the magic altering strength of art. This force may be linked with good manners and rightneousness, like Sidney asserts yet it may as well possess the devilish features shown by the nice terms of Spenser's magician Archimago or via the invocations of "Marlowe's Doctor Faustus." (Ibid) It is important that Marlowe's excellent dramatic piece was composed at a period where the prospect of withcraft was not only a dramatic fancy but a broadly joint terror, a terror on which the nation may proceed like the instance of Doctor Faustus clearly demonstrates with dreadful rage. (Ibid)

The previous seventeenth century and particularly the era of the English Revolution (1640-60) was a period, a strong uproar in the entire fields of being, religious conviction, education, government, national dealing, civilization. However this *façade* as well records number of the worries, clashes and redescriptions obvious in the fiction of the era. (Ibid)

Spenser's Faerie Queen itself the great seventeenth century heroic poem, and Paradise Lost treat the Fall of Man and its tragic consequences. With its roots in Romanticism, antiquarianism and the primacy of the imagination the Gothic genre originated in the 18th century flourished in the 19th century and continued to thrive today.

(Ibid)

3.3.2 Gothicism in Various Literature

The derivation of Gothic literature is drawn into a range of features as civilization, former times and creative criteria. Gothic constituents are established in very old myths like evil fan, beastlike human, male marriage partner, demon and an assortment of devilish beings. The Gothic started in the "seventeenth, eighteenth and

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nineteenth centuries.”(Ibid) The Gothic established practice grew in the Romantic fiction. These novels portrayed cult and dishearten belief in sigh of things to come by giving proof of the presence of rapture, attendants of God and heavenly sign by mocking illusions and ignorant naivety. As Gothic motion started, these constituents existed in fiction and myths before “the mid- eighteenth century. It was the political, social and theological landscape of eighteenth century Europe that served as an impetus for the movement.” (Ibid)

Authors wrote Gothic tales throughout this era mainly in reply to worry above the alteration in communal and governmental organization caused by aforementioned happenings like” the French Revolution, the secular based government rapidly changing the nature of everyday world by scientific advance and industrial development rather than by folklore and fantasy.” (Ibid) The Gothic narratives portrayed qualms concerning what could occur, what might fail and what might be missing through persisting by the side of the way of governmental, communal and religious alterations in addition to mirroring the wish to go back to the period of imagination and putting regard in as true in paranormal interference which portrayed the Middle Ages. In a number of instances Gothic tales were employed to portray fears which were present in the ancient communal and governmental rank, the malevolences of an unfair prejudiced community. In Gothic stories, authors were capable to mutually convey the concern made by this disturbance and to augment people’s approval and wish for alteration and development. (Ibid)

The Gothic custom in creative writing was provided by the famous Romantic bards Percy Bysshe Shelley, Lord Byron, John Keats and Samuel Taylor Coleridge. Authors as

William Godwin, Mary Shelley and others are most closely associated with Gothic tradition. The Gothic tradition influenced French authors including Gaston Leroux and Russian authors including Fyodor Dostoevsky and Anton Chekhov. Since its inception the gothic genre in literature has undergone numerous changes and adaptations but its

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essential role as a means of depicting humanity's deepest, darkest fears and otherwise unspeakable evil was both real and imagined.

(Ibid)

The English authors are recognized to have established the Gothic tale. In addition Scottish authors like James Hogg played a part immensely to the type and a lot of novels written in the English language were affected by fictional customs, especially the oeuvres of such authors like E.T.A. Hoffmann and Johann Wolfgang von Goethe. The novels of Sir Walter Scott mirror Gothic responsiveness and German. “Horace Walpole, Ann Radcliff, Mary Shelley, Maturin and Lewis” (Ibid) composed the best Gothic narratives. “Charles Brokenden Brown, Edgar Allan Poe, and James Fenimore Cooper and some” (Ibid) of the most noteworthy writers expanded what grows to be the American Gothic custom. (Ibid)

3.3.3 Elements of the Gothic Novel

The Gothic narrative was created nearly without help by Horace Walpole. His novel entitled *The Castle of Otranto* (1764) holds to a large extent the entire constituents which compose the type. Walpole's tale was copied in the eighteenth century, yet benefited from prevalent effect within the nineteenth century in some way owing to that period's tolerance in gloomy-dreary topics. Nowadays, the Gothic carries on affecting and inspiring the narrative, the novella, and verse, in addition offers a main supply of subjects and constituents in making movies. (Actually, Gothic constituents have been employed so frequently in movies that numerous have grown to be unsurprising cliches. For instance, as soon as persons come into a deserted space in an allegedly deserted dwelling, the door frequently shuts and locks up after them.) (<https://www.virtualsalt.com/gothic.htm>)

Gothic elements include the following:

1. Setting in a shelter or ancient manor: the events occur inside and surrounding an ancient shelter or an ancient manor, or the wrecks of an ancient house. At times the building is apparently deserted, at times busy, and occasionally it's not apparent if the

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construction has inhabitants (human being or else). The manor frequently possesses hidden passage ways, trick entrances, confidential spaces, secret boards with covert handles, gloomy or secret stairs, and probably wreck parts. The manor can be next to or linked to grottos, which provide their particular lasting taste with their gloom, unequal grounds, branchings, neurosis, resonance of uncommon and strange resonances, and secrecy. Moreover within horror-Gothic, caverns look frequently home to frightening beings like ogres, or abnormal shapes of human beings: bloodsuckers, living deads, *loup-garous*. Therefore the aim of the gloomy and enigmatic setting is to produce a feeling of restlessness and apprehension, giving an ambience element of terror and fear. Gloom as well permits those unexpected and scary looks of persons, beasts, phantoms, seeming phantoms, or demons.(Ibid)

2. An ambience of mystery and suspense: the work is infused through a menacing sentiment, a fright augmented by the mysterious. This ambience is at times enhanced when personas perceive just a glance of something. For instance was that an individual hurrying outside the glass or just the breeze puffing a drapery? Is that screech resonance occurring from person's footstep on the noisy ground, or common noises of the night-time? Frequently the intrigue itself is constructed close to a secrecy, like unidentified ancestry, a vanishing, or numerous further mysterious happening. Persons vanish or turn up lifeless inexplicably. Constituents 3, 4, in addition to 5 mentioned below add to this ambience. In contemporary tales, the mysterious happenings are frequently killings. The corpses are at times maimed in manners which challenge clarification--"What sort of evil could perform this murder?" or "the corpse is here, but there is not any blood." As soon as the body begins to rise, apprehension is increased as to the person who will be murdered afterwards. One more contemporary setting which provides itself admirably to the feeling of anticipation and trap is a allegedly abandoned isle, in which the personas have come by ruin or enigmatic request. (Ibid)

3. An old prophecy: is related with the manor or its occupants (either previous or current). The prophecy is frequently dark, incomplete, or puzzling. "What might it signify?" In further current instances, this can total to purely a myth: "It's said that the

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ghost of old man Krebs still wanders these halls." (Ibid) Old, mysterious plans illustrating the place of astonishing treasure symbolize further alternative of the old prophecy feature.(Ibid)

4. Omens, portents, visions: a persona can make a worrying reverie hallucination, or certain occurrences can be perceived like a sign of arriving happenings. For instance, if the sculpture of the master of the mansion falls down, it can foretell his decease. In current literature, a persona could perceive a gloomy shape wounding another gloomy shape and believe that it was a vision. This can be visualized like an "imitation vision." (Ibid) At times a sign will be employed for prophesy, whereas other authors will pinch the person who reads via refuting anticipation, i.e. what we believed was prophesy or vision in fact wasn't. (Ibid)

5. Supernatural or otherwise mysterious happenings: Vivid, astonishing occurrences happen, like phantoms or huge moving, or lifeless entities (like an outfit) reviving. In numerous novels, the happenings are eventually provided a natural clarification, whereas in others the occurrences are in fact paranormal. For instance, Hollywood utilizes particular impressions to a huge level to give flames, tremblings, walking sculptures, etc frequently obscuring the thread between human-made, inherent, and abnormal occurrences. (Ibid)

6. Elevated, even tense emotion: The relating can be extremely over-romantic, and the personas are frequently conquered by rage, grief, shock, terror, and particularly, dread. Personas experience from painful nerves and a sentiment of imminent fate. Weeping and moving discourses are recurrent. Breathing difficulty and fright are frequent. (Ibid)

7. Women in distress: Like a request to the pity and compassion of the lector, the woman personas frequently confront happenings which leave them passing out, scared, yelling, and/or crying. A solitary, thoughtful, and disturbed protagonist is frequently the key character of the story, therefore her pains are to a great extent more uttered and the centres of notice. The lady experience all the more for the reason that they are

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frequently dumped, deserted lonesome (maybe intentionally or not), and possess no guardian sometimes. (Ibid)

8. Women menaced by an influential, impetuous, oppressive male: Lone or plus male personas possess the authority, like ruler, master of the mansion, father, or protector, to ask that the woman personas perform something unbearable. The female can be ordered to wed a person she does not desire (it can to some extent be the influential man himself), or do a murder. In current Gothic narratives, there is often the menace of corporal abuse. (Ibid)

9. The metonymy of dark and fear: Metonymy represents a type of allegory, where for instance rain is utilized to symbolize grief. Notice that the next metonymies for "fate and dark" propose certain constituents of secrecy, hazard, or the pananormal.

wind, particularly lament	rain, particularly gusting
doors scraping on corroded pivots	groans, whinges, cries, creepy noises
steps coming close	clanging shackles
glow in deserted chambres	blast of wind turning off lights
personas locked in an area	doors abruptly slamming closed
wrecks of constructions	barking of secluded canines (or beasts?)
rumble and thunderbolt	mad laugh

10. The terminology of the Gothic: The continuous utilization of the suitable terms group produces a durable ambience of the Gothic. Employing the appropriate terms keeps the gloomy-and-enthused sentiment which describes the Gothic.(Ibid)

11. Hyperbolic sentences: In the publicity commerce, it is at times stated, "The

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falsehood is situated in the adjective." Adjectives manage the way we consider the nouns they alter: "gentle inquisitiveness" offers an approach of tranquil attention, while "avid inquitiveness" gives the oppinion of a starving brain. "In the Gothic, adjectives are used to amplify nouns in order to (1) create phrases that increase the feeling of dread, horror, anxiety, or suspense, or (2) produce a substantially increased emphasis or sense of importance.'" (Ibid)

12. The echoic words of the Gothic: These are onomatopoeic terms. They look like the resonance they call. For instance, "buzz" when said apparently looks like the echo of a buzzer. A lot of onomatopoeias are not extremely similar in real echo, yet they express the sense to the lector. The following are certain onomatopoeias recurrent in Gothic novels, permitting suitable dreadful resonance results to rise from the written terms.(Ibid)

creech	groan
whine	whimper
gripe	clang
smack	drudge
murmur	hiss
bang	knock
scream	strike
howl	yell
light	wreck

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howl	roar
yap	shush

Walpole provides most of these constituents quite heavy (despite the fact that he is a great deal delicate on gloom than a lot of contemporary Gothic novels). Therefore, it could be stated that a further constituent of the typical Gothic is its concentration made by abundant use of the glossary of the Gothic. (Ibid)

Consider this from Chapter 1 of The Castle of Otranto: The servant "came running back breathless, in a frantic manner, his eyes staring, and foaming at the mouth. He said nothing but pointed to the court. The company was struck with terror and amazement." Gets your interest up on page two, doesn't he? Then, "In the meantime, some of the company had run into the court, from whence was heard a confused noise of shrieks, horror, and surprise."

(Ibid)

3.4 Tanning's Gothic Mind's Eye

The following paragraph is Dorothea Tanning's words to Alain Jouffroy in 1974:

Each of my paintings are steps marked on the same path. I don't see any cuts, any deviations. The same preoccupations are manifest since the beginning. Obsessions come to the surface as marks that can't be erased. My paintings, and lastly my sculptures, are part of the same search, with the same discoveries, the same storms, the same mad laughter, suffering and rebirth.

(Carruthers, 2011: 134)

The artist states that there is a flow, a pathway of intent, lying beneath every

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part of her art. Including greatly diverse styles, forms and techniques, the work turns around some of fascinations and fixations. (Ibid)

Inspired by the greatly stimulating psycho-dramas of gothic and fantasy fiction and the revolutionary potential of Surrealism, Tanning renovates images which aim to go into the nature of feminine (and enfancy) sensual and corporal experience, falling down the frontier between the real world and imagination pro a smooth inventive world wherein all odds can imaginably exist. A lot of researchers as Susanne Becker and Diana Heiland have talked about the appearance of a gothic responsiveness as a response to the socio-political alterations produced by the increase of industrialism and the clarification stress on empiricism and aim. (Ibid)

Both of David Punter *The Literature of Terror* (1980) and Rosemary Jackson *Fantasy, The Literature of Subversion* (1981) specially talk about gothic fiction in connection with the inventive prospects of fantasy. Women of letters like Susan Suleiman *Subversive Intent, Gender, Politics, and the Avant-Garde* (1990) and more in recent times as Susanne Becker *Filiation in Gothic Forms of Feminine Fictions* (1999) and Diana Heiland, *Gothic and Gender* (2004) are fascinated with the gothic for its capacity to challenge patriarchal culture through surrealism, the representation of changed physical and non-human conditions and an attention in feminine experience. (Ibid)

Becker employs the term “filiation” to explain the manner wherein a gothic receptivity develops links with the internal, experimental, affecting and physical areas of the feminine. The concept of surplus, overstatement, the fantastic and the confused are profoundly implanted into the basis of the gothic, placing it as an element of a postmodern discussion which resounds with a late twentieth century feeling of worry, break and hybridity. (Ibid)

Tanning appreciates the rebellious prospects of gothic and fantasy fiction as she said to this author that

Gothic fantasy was very influential in my life. It allowed the possibility of creating a new reality, one not dependant on bourgeois values but a way of

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showing what was actually happening under the tedium of daily life. Of course, I was always thrilled by terror and chaos also.”

(Unpublished interview with Tanning: New York, 2009)

The employment of the term ‘terror’ in this quotation is worthy of note. Anne Williams talks about the division between terror and horror in her paper titled “Edifying Narratives, The Gothic Novel, 1764-1997” claiming that horror “springs out of a fundamentally conservative world view that adheres to the ancient Western model of reality Anne Williams,”Edifying Narratives, The Gothic Novel, 1764-1997” (Williams, 2007: 124) i.e, it revolts against a specific set of ethical rules. She proposes that terror then again, “is thoroughly revolutionary in its implications. Since terror is an experience of the imagination Williams, “Edifying,” (Ibid). She explicates that the gothic genre typically uses the usual tool of first person telling, and by means of this, only ever permits the reader/ audience to obtain element of the narrative. (Ibid)

This method of the first person narrator permits the addresses to entirely feel the action and imagery by means of their personal comprehension of it: “there is a movement in the darkness or a light shining from a slightly open doorway, but we often never really see what the source of the terror is. The chemical reaction occurs in our own imagination.” (Carruthers, 2011: 135). Indeed Tanning’s art shows a wish to communicate the eagerness of horror rather than portray the frightened event itself. Thus, the artist’s world stays strange instead of being plain. (Ibid)

Within the declaration to Jouffroy, the artist uses the tongue of drama, immoderation and the unreasonable, inducing a gothic sensibility. “The storms and the maniacal laughter are familiar devices of the gothic trope” (Ibid). From the beginning, Tanning’s art employs the perceptible images that are in the gothic novels she read in her early life, mainly the image of the ghostly house with its prospective for both mystery places and normality, where mystic goings-on could be creased into otherwise ordinary, home interiors. (Ibid)

In fact, Katharine Conley starts her paper “Safe as Houses: Anamorphic Bodies in Ordinary Spaces: Miller Varo, Tanning, Woodman” Katharine Conley, “Safe as

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Houses: Anamorphic Bodies in Ordinary Spaces: Miller, Varo, Tanning, Woodman” in (Angels of Anarchy, Women Artists and Surrealism 2009) by recalling the person who reads that women artists have long characterized themselves inside homes and further appropriately, like houses. She carries on through perceiving that for these women artists the “house” is insecure, ghostly, one that rejects a sensation of ease and countenance, indicating that “Tanning’s paintings redefine domestic space for young women as claustrophobic, haunted by malevolent spirits” (Ibid)

Tanning is among other artists who use the house as an image. However she is an artist that goes back to and cultivates the theme during her whole career. Evidently the ghostly house gives the artist a way by means of which to search her fascination with the in-between spaces which link reality and imagination. Images representing masks, cloth, obstructions, covers of walls and entrances are used all through the artist’s path to show the exteriors which expose or cover different shapes of reality. Common home equipment is frequently employed like a place for alteration and mystical habitation. (Ibid)

In this title of Tanning’s Gothic Mind’s Eye, I want to investigate the manner wherein a gothic fascination is apparent all the way through the totality of Tanning’s *travail*. By means of concentrating on this topic it is necessary to talk about a gothic fascination which is visibly fitting with the artist’s insight of Surrealism like a means intended for alarming the structure of reality. The frequent apparent inspiration of a gothic responsiveness in Tanning’s art requires further academic notice, and I am wishing to present the concept through referring to a large range of instances which may well exemplify certain clear assemblages. (Ibid)

The most famous work of Tanning art are perhaps the ones from the 1940s where the artist utilizes a specific vivid approach to represent fantasy. Nevertheless, in deviating from this method to a further theoretical way, the woman artist scatters her wish to depict the gothic just as she was illustrating a gothic tale, in order to remind the gothic appreciation of difference and disintegration via pensiveness. (Ibid)

By the end of 1980s, Tanning creates a succession of *photomontage* utilizing

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ripped paper; through this work she is plainly carrying out a gothic responsiveness. She explicates the move to dreaminess on the whole to Jouffroy by stating that the group away from a further standard simulated way in sculpture and picture was to a point a wish to communicate an instantaneous creative, personified knowledge of the action to the spectator, “to invite the viewer directly into my own imagination.”(Unpublished interview with Tanning 2009) This change is similar to the frequently employed way of first person in gothic writing to reach the similar result.

In addition, it seems to be a remarkable resemblance between the gothic method of the first-person-driven narratives that give the audience the opportunity to make their own interpretations of a story and the artist’s personal tale of her days repeatedly in her life story, diaries, agendas and elucidations of her art. The greater part of literature concerning Tanning and her masterpiece has been definitely by the woman artist herself. Nevertheless, through narrating her stories in a repetitive and with rhythm and beauty she tells together autobiographies, ideas and terms in a specific manner which takes the person who reads back to the context of private memoirs. (Carruthers, 2011: 135).

3.5 Tanning’s Gothic Inspirations

The artist was born in 1910 in Galesburg, Illinois, she evoked herself like an oddly little infant, fragile in physical condition, locked up at home, her affectionate mother overprotected her, indulged her and let the “tantrums and tears and terrors to rise unchecked” (Tanning: 1995, 341) in the little child’s fantasy diversions and insatiable passion for reading. Her infancy of passion and intemperance, are signs of the Tanning’s first inside glimpses. In *Between Lives*, she remembers when she went with her father to see a cowboy movie. Inside the gloomy movie theatre, the little girl’s youthful fantasy, as keen as her first preferences for exploit and the pleasurable intense stimulation of the feelings, are combined with a consciousness of daily being:

*... in the dark someone smiles at me from the screen: Lord Churlton.
Blue moonlight shows me a careless leg encased in breeches and
sensuously cuffed boot. It swings over the window sill. In a trice it has*

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been followed by arms, torso, and head, all under plumed velvet hair, lace collar, doublet, gloves, rapier; and great hints of fine linen on pulsating muscles. Two cruel black eyes burn into mine. And while my father thrills to the clever cowboy Tony, I am lusting after Lord Churlton, the villain ...

(Tanning, 2001: 16)

At this point ardent excitement and important relation are completely incorporated into the course of the daily: the male protagonist, the betrayer, is pictured in red-striped night clothes, hanging on for the youthful girl on the entrance of an attracting and mysterious universe of adulthood. Yet, the fairly rigid hope put on the Tanning relatives by the cleric of the First Lutheran Church is altered into a background of deep defiance. The artist remembers:

My singing, dancing, miming and fondness for jazz music ... were godless, the arts of Satan to tempt you into certain hell. Dorothea considered them privately: hell, Satan, Sodom and Gomorrah, all flashing, all fiery—but wicked. Opulent Salome with her pretty red veils, and Venus always lying down, undraped, irresistible to weak but necessary humans. Angels, too, were naked, beautiful boys with wings and a flutter of veil across their groins, always that tiny veil, the caress. They hovered over their favorite mortals in the paintings in books; they told them to look behind the wallpaper.

(Tanning, 1995: 340)

Through alluding to herself by using the third person, the artist changes the writing style from memoirs or life story to lyrical, marvelous narrative, thus by acting in this way, deviates in allusions to the mysterious and amazing universes sliding beneath the facade of dullness. Themes for example of masks, fronds, feathers and covers of paper would appear to control a great deal of her first work. (Carruthers, 2011: 138)

In slipping amid story of her life and narrative, reality and fiction, the woman

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artist's language producing generates a place wherein the fact is shifty and comparative, to a great extent the similar manner as other classical gothic writers employ the method of the first person narrator to hide or expose the deed in a less instant, but further secretive approach. A stress on reality is supplanted by a comprehension that the person who reads is submerged in the universe of fantasy and one that looks able to alter form or identity at will; particularly: a mythical figure that can assume different forms.(Ibid)

The great inspiration of narrative is re-insisted on when the artist expressed the significance of her happening, all through her young adulthood, of labouring in the Galesburg Public Library, in which she would pass her moment reading instead of toiling. The woman artist's memory of devouring those volumes believed to be of a grown up type, in excess of voluptuousness: (Ibid)

spell-binding revelations, those delicious hymns to decadence, dozens and dozens of them ... over the years, the library became my haven, its treasures slyly challenging the voice of 'art' in the tug of war for my ambitions, its sirens singing and cryings by turns, its weight crushing my fatuous certitudes forever.

(Tanning, 2001: 27)

Therefore, it is not unexpected that an attraction in employing the language of the gothic reappears in the first of 1940s in Tanning's art as she shapes up her concerns in womanly know-how and subjectiviness via the background of an enfancy, founded mainly on her personal happening of loneliness and overindulgence. (Carruthers, 2011: 138)

3.6 Gothic Depths

The first art of Tanning in the 1940s and 1950s gathers up the drama and images of the gothic appreciation in her concentration on restricted insides as well as household areas, where weird happenings are blended into in other respects common places. She cultivates themes of doorways and wallpaper to symbolize entrances into

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further potential truths, hiding threatening otherwise extraordinary shifts, and menaces to infiltrate. A line of metaphors commences at this point: (Carruthers, 2011: 139).

Long strands of fly-away hair symbolize the notion of transformation and disruption that will themselves metamorphose into unfurling bolts of cloth, and eventually become layers of kaleidoscopic space that mark the artist's move towards abstraction. These spaces are more often than not populated by girls or young women who represent an emotional and physical in-between: not yet fettered by the rigors of adult rationality and bourgeois constraint, these girls violently tear at the veneer of normality, coming into direct contact with otherworldly forces, and showing us their inner secretive fantasies.

(Ibid)

The woman artist was previously a disciple to Surrealism. Earlier Tanning visited in 1936 the “Fantastic Art, Dada and Surrealism” exposition, the result of which she portrayed in her autobiography *Between Lives the same* as her identification of an “infinitely faceted world I must have been waiting for ... the limitless expanse of possibility.” (Tanning, 2001: 49) Within 1942 she made Max Ernst’s acquaintance, then married him, who unintentionally together smoothed the progress of her ingenuity and slowed down her vocation. (Carruthers, 2011: 139)

Prematurely in 1943, Tanning and Ernst “fled” the societal, emotional and environmental boundaries of the states by staying in Sedona, Arizona, a tiny wasteland “in the middle of nowhere, isolated and unsophisticated but, in many ways it was incredibly freeing for us.” (Unpublished interview with the artist, New York, 2009) Within 1946, the two artists settled Arizona for good. In the heart of the stony arid region, they constructed a home that “remained curiously unfinished in a way that never entirely left the desert outside.” (Tanning, 1986: 82)

The artist’s reply towards the “vast openness of the land and sky,” (Tanning, 1986: 84) the high temperature as well as segregation, was to retire into a mental

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inside. Subsequently Tanning cultivates imaged symbolism which strengthens her fixation with the gothic the same as a responsiveness devoted to creative immoderation and corporeal sense, as the same time as well giving the ideal means of expression for the woman artist to obtain an expression for her personal infancy remembrances and happenings of femininity.

This dry and sensational setting remained itself a space which brought to mind ultimates of passion and fear for Tanning. In her memoir *Birthday*, the artist noted down the rough luminosity and high temperature, of the windowpane which were not at all covered, as well as of hot wilderness twilights filled of resonances and shades: “Then as now the decibels of nature can crush an artist’s brain ... So I lock the door and paint interiors. Great events...Chilly, secretive paintings that typify my response to the diabolical landscape outside.” (Ibid)

The artist employs this combination in her single novel, *Chasm*, started within 1943 and considerably amended for publishing in 2004. The story may just be portrayed like a gothic production where the writer utilizes a numeral of standard image of the sort: an impressive mansion frequented by the phantoms of the ancient times; a principal male of “abnormal” obsessional penchants, depicted like the presentation of evil powers, dark, and rather supernatural; and a joyful end where the fair proprietors are brought back to their properties. (Carruthers, 2011: 140)

Inside the core of this sentimentality Tanning creates the fascinating and rather supernatural principle character in the personage of Destina who is seven-year-old, an infant who effortlessly controls the mysterious universe of the child’s room in addition to the huge and magic wasteland neighboring the domicile. The girl is inevitably connected with the very old and healing forces of the wilderness, gathering intuitive and magic pieces from the beasts inside it as well as taking pleasure in every night date in the company of a cliff lion with whom the girl is inseparably and mysteriously linked. (Ibid)

The protagonist Destina is the personification of the infants and teenagers who inhabit the weird as well as the enigmatic home settings which come up once more in

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canvas starting 1942 to the middle 1950s, while the couple artist Ernst and Tanning start hanging out long periods in Europe, and at last shift in this area near 1954. In these paintings, Tanning's fixation with an infancy individuality which is full with metamorphic would-be is displayed in young women frequently placed on the angle of their corporeal adulthood as well as every part of what it entails.(Ibid) They dwell in modes of living psychological and emotional power which allows entry to seemingly supernatural forces. This is not astonishing, in that case, that the imagination tale and gothic fright fictions of the artist's personal adolescence, that provided her fantasy so extravagantly, are cited to supply the scenery where to a great extent of this act happens. Tanning utters: (Ibid)

In many ways my early paintings always represented a challenge to me. Sometimes they are wicked and full of traps and sometimes they are illustrations, if you like, of childhood fairy tales and fantasies that are of my own making. I still dream about them and get frightened by them, probably because anything, terrifying or joyful, or preferably both, can happen in them.

(Unpublished interview with the artist, New York, 2009)

Within 1953 the most important paintings starting this epoch were gathered collectively and exposed "at the Alexander Iolas Gallery in New York" (Carruthers, 2011: 141). The call to the display was an illustration "of a window with surrounding frame and blind. 'Where the glass should be' was a poem written by Tanning. (Ibid)

In fact a picture named *Interior with Sudden Joy* (1951) portrays two little young girls wearing just in their Edwardian "clothing worn under outerwear" (Ibid) and little pairs of red, high-heeled court shoes, faces plastered with make-up, provocatively arm-in- arm and smoking cigarettes" (Ibid). It is a mysterious inside evocative area, with pallid shaded terms and emblems on a chalkboard in the backdrop playful messages cited from "Rimbaud's secret notebooks" (Ibid). Slight outbreaks of action are in this space in which the act seems abruptly discontinued in point in time. Nevertheless, further great pictures in the exhibition show splendidly tinted, graciously

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vivid paintings where frightening happenings occur in common settings. *The Guest Room* (1950-52) (See appendix E, figure 3) is taken over via a nude child that stays at the unlocked door of the “guest room.”

The girl’s anatomy is visibly juvenile, and has no other option than to raise in the mature hands and feet Tanning has provided her. The little girl stares straightforwardly, though inertly, at the watcher, just as implying that she is escorting the viewer into her confidential room. The character is hopeless and cheerless appearance rather than endowed with sex. (Ibid)A vast ribbon of cloth is wrinkled and swathed into a setting for the picture, like a drape which has been retreated to permit the viewer to perceive something in other respects veiled. (Ibid)

Gen Doy *Draperies, Classicism and Barbarism in Visual Culture* (2002) and George Banu George Banu, *Le rideau ou La fêlure du monde* (1997) in their individual volumes on the utilization of cloth in ocular symbolic representation, perceive the drape in a picture like a depiction of a doorsill amid diverse sorts of discernment. Especially Doy who perceives the employment of veils, hangings and cloth like a verge between the existent and the illusive, the observable and the unobservable. (Doy, 2002: 11) In the dark space, a twin bed, a girl holding a full- size figurine, “dwarves, broken eggs and other signs of a struggle. Outside is a shadowy, blindfolded double of the girl in the doorway” (Carruthers, 2011: 141) The painting expresses all the mysterious and inscrutable aspects of fables, gothic tales and odd wishful thinking filled with threat and allusion to intimate induction.

Linda Nochlin proposes that “in all Tanning’s iconography, women’s sexual initiation is depicted as at once ominous and attractive, and in either case inevitably implicated with death”. (Nochlin, 1974: 128) This feeling is evocative of Jean Christophe Bailly’s portrayal of the manner in which the artist appears to describe a disquieting strangeness of infancy, “at once desired and dreaded ”Jean Christophe Bailly, “Image Redux: The Art of Dorothea Tanning” in (Tanning, 1995: 18). Nochlin carries on depicting the happenings of the picture like “oddly juxtaposed obscenity and coziness. ”(Nochlin, 1974: 128) Not a terrible depiction of the habitually scary or

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extreme events which can occur in the most ordinary, home sceneries.

In addition to the painting *Some Roses and Their Phantoms* (See appendix E, figure 4) comprised in the Lolos Gallery show a fantastically characteristic instance of a “still life” (Carruthers, 2011: 142) that joins the ordinariness of daily realism with an enigmatic further universe. The painting portrays a home space altered by enigmatic outbreaks and occupied by frightening, humanlike beings. (Ibid) The cloth napery proposes domestication, home life, in addition to the similar mid caste society and moderation very recognizable to the woman artist herself. Tanning recalls the chronicle home custom of describing the crunchy, white cloth napery with regard to its transformatinal feasibility: “laying it over the family dining table, so smooth and cool and heavy. It was fascinating to me. The table was transformed by a pattern of sharp creases etched onto the surface, of peaks and troughs that fell over the sides and folded in and around our laps”. (Unpublished interview with the artist, New York, 2001)

The topic of banal family life is both toughened and damaged by the sole white cover in the forefront which seems to come out of and retreat into the fabric at the same time. That is obviously a gothic fiction: a home actuality wherein the paranormal menaces to occupy. As of the evocative scenery of the table pinnade, three-spatial apotheosis come out semi-shaped, deformed, in a range of phases of derivation or floral alterations. Inside the setting, interruption, as discoloration, menace to infiltrate the wallpaper, at this point a common design. At the back of the table a big flower-like living thing glares at the watcher with a gloomy, sad eye. For the artist, *Some Roses and Their Phantoms* has

an almost primitive, fundamental acceptance of a primarily sensorial world, one in which powerful supernatural forces inhabit the eerie landscapes of both the natural environment and in the recesses of the imagination, particularly the childhood imagination, where the extraordinary can exist unhampered by disbelief or logic.

Unpublished interview with the artist, New York, 2005

Accustomed that the picture is wider than common for the artist at this period in

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her vocation, maybe the purpose is for it to be “full-size.” The evident inquiry is either this painting is intended to be an infant’s vision of the encircling real world, wherein the boredom of every day eating dinner has been substituted by a fantasy setting of opposition: At the back of the table, the big flower-like living thing glares at the watcher with a gloomy, sad eye presented as a dining attendant. (Carruthers, 2011: 142)

Evocative of Breton’s reflection in “The Great Transparent Ones” latterly of the *Prolegomena to a Third Surrealist Manifesto*, where he proposes that an entire world of “creatures” mysterious, and obstinately invisible by grown persons can actually be real, veiled in covert disguise till adults deliberately release of assertion to a leading point of view. (Carruthers, 2011: 143)

Some Roses and Their Phantoms was exhibited in 2000 at the Philadelphia Museum of Art as piece of an exposition of the woman artist’s art. In the supplementary tone for the painting the artist fuses the pictures of the napery with that of the image to depict the manner the inspired procedure appears from the curved, fair exteriors of both:

Here some roses from a very different garden sit? lie? Stand gasp, dream die?—on white linen. They may serve you tea or coffee. As I saw them take shape on the canvas I was amazed by their solemn colours and their quiet mystery that called for—seemed to demand—some sort of phantoms. So I tried to give them their phantoms and their still-lifeness. Did I succeed? Clearly they are not going to tell me, but the white linen gave me a good feeling as if I had folded it myself, then opened it on the table.

(Tanning, 2000: 22)

Tanning’s declaration explains the way in which contrasting powers are reunited in the fantasy: yet existence possesses the capability to melt into not a single item except an ethereal, eerie oppressive atmosphere. This odd imagination is the plain

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passion of the customs of domestication, the odor of newly washed cloth, the convient arithmetic of the crispy pleats. Designs from infancy are not at all very distant from these first paintings. The drawing of the restricted inside as a phase in which happenings guide to a sort of release of the fancy is done again and again. (Carruthers, 2011: 144)

This fusing of high dramatization with imagination is apparent in two of the woman's artist greatest famous paintings created throughout this epoch: *Children's Games* (1942) (See appendix E, figure 5) and *A little Night Music*, (1943) (See appendix E, figure 6). In the first painting, two petite lasses generate chaos through ripping the wallpaper of a small hallway with a sort of hyperactive force. The forms of the girls' knotted and crazily locks in the air is reverberated in the extent of ragged paper that show both the phisical stomach of a lady with only: (Carruthers, 2011: 145) a fringe of pubic hair peeping over the ripped paper on the one hand, and on the other, what appears to be the belly of a flame-haired monster. (Ibid)

A wide strip of fabric is also torn away from one of the girl's clothing, exposing the pale curve of her back from buttocks to a thick skein of sumptuous hair that begins at her nape and travels upwards above her head and into the 'navel' of the glossy red hair contained under the paper. (Ibid) Thus, essentially linked to it through the inexorable gesture of her reddish-brown hair, this girl shows an intense, intuitive link with her personal imaginative, mystic fantasies. Once more one perceives prospects as well as similar universes prowling beneath the facade of ordinariness. The wall cloth functions like an image of common people orthodoxy, ripping the wallpaper to expose a mysterious world which is rupturing with bizarre imaginations which were, may be, all near by. At this point in the limits of a differently ordinary home inside a basaltic change of motive is happening. (Ibid)

The utter brutality of the kids' deeds: slashing, undressing, shredding as well as attacking remains in extreme hostility to the concept of purity, obedience and submission over and over again ascribed to the youthful. The vibrant and influential occurence of Tanning's personal imagination guides the woman artist to position

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juvenile and teenager lasses like a representation of a likely strong troublesome power. (Ibid) This concept is once more investigated in *A little Night Music* (1943), one of the most famous canvas of Dorothea Tanning's first work. The girls at this point live in a ramshackle motel hallway with broken stucco, flacking plaster and counted doors, the utmost of which is partly open, permitting a secretive, bright glow to decant into the faintly light, restricted place. The picture of entrance and entryways is persistent in the artist's art, acting like a symbolic doorsill by which one may go into mysterious new universes or the oblivious. On the stairs of this hallway, a huge sunflower and pieces of its torn stem lie on the landing. One girl relaxes next to a door, with shut eyes, outfit ripped and bare upper body. The second lass stands up rebelliously with her backside to the watcher, hand closed tightly and curls flying crazily in the air. The torn flower and the outfit of the girls imply a combat or a confrontation which the flower was beaten. Here is a letter to the Tate in 1999, Tanning affirms:

It's [the picture] about confrontation. Everyone believes he/she is his/her drama. While they don't always have giant sunflowers (most aggressive of flowers) to contend with, there are always stairways, hallways, even very private theatres where the suffocations and the finalities are being played out, the blood red carpet or cruel yellows, the attacker, the delighted victim ...

(Carruthers, 2011: 146)

Parallel to the Carrington's memories on the devilish "Lord Churlton," there are once more the topics of threat and wish, mental fears and paranormal fights between acceptable and malevolence altered by the forces of mind's eye and a rising consciousness of physical occurrence. The painting is, she utters, "like a dream, anything can happen. You might be confronted by your worst fears or greatest joys but you are awake ... so you must be vigilant." (Ibid) The artist utilizes the idea of the sunflower as a representation of threat and attraction in a several of paintings during the 1940s and 1950s. Omnipresent all over the agricultural societies in Galesburg, Illinois, she evokes her first reminiscences of the flower are greatly manlike. Tanning

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produced the painting *Sunflower Landscape in 1943*, the single of just two accessible portrayals by the artist of Ernst. (Ibid)

Inquisitively, the painting depicts a likely Ernst at approximately ten years old, investigating to a certain extent sumptuous position of gigantic manlike sunflowers, the majority of which are more than double his tallness; the stalks and facades of the sunflowers shape a knotted huge number of nude women. The infant walks through the moonshine setting hand by hand in the company of one of the smallest flowers. (Carruthers, 2011: 146)

Grinning mysteriously, Ernst looks at his accomplice's big, ring-shaped bosom and into the gloom of a plant of big stalk flowers. The mood is evocative of privacy and erotic investigation. For the woman artist, the flowers in this painting are together threatening and appealing simultaneously. The latter are symbols for the powers which may, at the same time, attract and wreck. Nevertheless, rather than the secretive and exploratory ambiance of *Sunflower Landscape*, the beaten flower in *Eine Kleine Nachtmusik*, denotes that a further aggressive fight has previously occurred, causing the death of one of the figures, like a doll, with ripped garments. Despite avoiding any try to divide female artists from the conventional "by virtue of their sex" (Carruthers, 2011: 147), the artist has proposed that these two pictures created in the 1940s :

To some extent reflect the vastly different ways boys and girls experience early childhood desire and the relationships they have with their changing bodies which are primarily dictated by moralistic and religious views. Boys are encouraged to be sexually experienced and girls are supposed to be passive.

(Ibid)

For the lasses in *Eine Kleine Nachtmusik* there is to a great extent further emerging menace and fighting. Nochlin's remark about the paintings of this epoch, is that female's erotic and sensitive start is portrayed as equally threatening and seductive. In which one lass in this painting seems to be in a sort of post-sexual faint,

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the other girl remains rebelliously in opposition to the attacker/flower, clenched hand, (Ibid)

body erect, and the familiar motif of the seemingly alive tendrils of flying hair now appears more akin to the snake-like locks of a medusa that has turned her would-be attacker to stone. In this ordinary setting an incident has occurred that defies reason, strange and supernatural, excessively sensual: it is a “little night music,” whether a lullaby, nightmare or grand drama on an operatic scale, it is a scene of that which goes “bump” in the night.

(Ibid)

3.7 Summary of the Novel *Chasm: A Weekend*

Chasm: A Weekend appears more as an effulgent dream than a tale. It occurs at a wilderness land, named Windocte, in the modern Southwest. The land is possessed by a weird male called Meridian, who resides in the company of his grand daughter, Destina, and her governess, Nelly. Meridian often organizes ceremonial dinners and calls visitors from all around the universe to participate in pastimes, academic discussions, and erotic doings—habitually in that order. (Ibid)

Therefore in this manner, Meridian gatherings are like those of the first Surrealists. However there is an ominous issue aspect concerning Meridian; he attracts women visitors through their inquisitiveness, gathers their hair, and does erotic experiences on them in his confidential testing room with the intention of reaching a greater comprehension, which is Tanning’s catch on the man Surrealist wish and want for the womanized Marvelous. For the woman artist, the searcher’s voyage to the Marvelous is either authentic or artificial, according to the genuineness of one’s goals. For instance, in the situation of Meridian, his examination of the Marvelous is spoiled and brought about by his repugnant desire. (Ibid)

The story concentrates on a weekend-extended ceremonial dinner to which Meridian called a stunning juvenil lady called Nadine and her husband-to-be Albert

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Exodus. All through the story, Nadine grows to be more and more attracted to Meridian, and ignores Albert. The artist generates a remarkable turnaround of Surrealist beliefs once it becomes plain that as Nadine is Meridian's Muse, Meridian also turns out to be her muse. Like so, the woman artist creates women protagonists that proceeds like together muses and researchers. Furthermore, lonesome Albert starts a discussion with the seven-year-old Destina, who alters his existence and as a result turns out to be his muse. (Ibid)

The protagonist Destina tells her innermost secret to Albert: a pal comes to see her each night, and this friend is a lion. Albert grows to be fixated with the thought of this lion which acts like an image and a representation of the Marvelous. Despite being appalled with Nadine's obedience to Meridian, Albert asks her to go with him on an exploration for the lion one night-time. This activates Meridian to madly look for Nadine until Nelly, who in secret is attracted to Meridian, murders him out of envy. In the meantime, Nadine and Albert go into hiding close to the border of a precipice where they perceive Destina in place of the lion. This enraged Nadine, for the reason that she starts to think that Albert was telling untruths to her concerning the lion. (Ibid)

In a mindless anger, Nadine shoves him off the precipice and he passes away. Soon subsequent to this, she attempts to sprint back to Windcote and instead finds herself nose to nose with the lion; she is frightened and unintentionally spears her head on a big stone.(Ibid) The lion attacks her visage, resulting her death. After effects, Destina joins up with her great grandmother, and both leave the area and live merrily ever after. (Ibid)

3.7.1 A Hypnagonic Chasm

By 1943, Dorothea Tanning and Max Ernst went to visit the petite town Sedona, close to the Arizona arid region, in which the two artists afterwards constructed a home. In complete accord with the duo's tendency to see the mystic in banal situations, this domicile "remained curiously unfinished in a way that never entirely left the desert outside" (Tanning, 1986: 82).

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Considerably warning than protecting, the accomodation feeds the Tanning's imagination in odd manners: "Then as now the decibels of nature can crush an artist's brain... So I lock the door and paint interiors. Great events... Chilly, secretive paintings that typify my response to the diabolical landscape outside." (Tanning, 1986: 84)

The primary paragraphs of the novel can be interpreted like a reverberation of these affirmations:

Few travelers ever see the buildings of Windcote. The ranch, despite its vast size, is ringed with fence, and two cattleguards must be crossed to enter the property. After that, for several miles of punishing washboard road there is still nothing but dust and cactus. Then, abruptly, the house is there, as shocking as a fallen meteor. Ponderous, tall, defiant and truly alien, it nicks the desert like a weapon.

(Tanning, 2004:13)

The accommodation is meaningful of the ironically ornate and unadorned insides of the artist's canvases, ruled by conceited and rebellious women protagonits. A whole sequence of canvas, constructed around the threatening presence of juvenile, teenage young women, can be cited in relation with the strange lover of Windcote, Destina Meridian. *Children's Games* (1942), *Palaestra* (1947), *The Guest Room* (1950-1952) and *Interior with Sudden Joy* (1951) reveal Tanning's fixation with gifted kids and her concern in the hidden intrigues of incorruptibility of turning into dishonest. (Ibid)

In *Chasm*, the major cause of temptation, the origin of all wickedness, is the residence itself. Both scary and irrational, it captivates and disgusts with the same strength. Bystanders may be confused by its tempting lure, since it attracts them as a trick:

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Could the big, vaguely Byzantine entrance reached by wings of gray stone stairs lead to cheerful murmur, smiling welcome? Could the little belvedere, hung with mad care on the west facade above a leaded window, be anything but a gratuity, a wart, a fragment of baby-talk clinging to the ear? Had the hand of the architect been ground to meat before he grasped the crayon? Questions that wither in the desert glare while the house looms, nerveless and heavy, born of itself. On its massive façade the evening's red rays seem to sear instead of caress, and on the two round towers, with their mullioned windows, the departing sun casts its daily crimson frown of repudiation. Surely Windcote, its very name a masquerade, can only have sprung full-blown from some conjurer's chant; so it must one day vanish, leaving perhaps for one wild instant a puff of black smoke on the scorched sand.

(Tanning, 2004: 14)

The home, protruded like a huge incongruity beside the wasteland backdrop, is no less disturbing when perceived from the interior. A mysterious malevolence infuses the inside, and Windcote appears to live and living, to a great extent as a legendary creature. Destina seems the lone sensing really comfortable in the complex structure. She “sits at the head of a long table completely laid for a dining party of eight. [...] Here, in the big shadowy room with its carved pilasters, crystal sconces, ponderous sideboards and leather-backed chairs the little girl is, for her part, superbly unaware of the evening outside” (Tanning, 2004: 16).

Catriona McAra states that “While Windcote offers accommodation and caters for a variety of locked door perversions and other surrealist-flavoured desires, one can never make oneself truly at home” (McAra 2016). The “dialectical tension” the reviewer recognizes like the basic link bonding Destina's kindergarten and the wasteland abyss strengthens the leading character of both the young woman and the manor house— in addition made up like the agreement of lover and her area. Tanning's

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concern in house in harsh surroundings has noticeable biographical origins. While she was living in Sedona, in the crude and harsh nearness of the Arizona wilderness, she would call out:

Reader! Imagine the pure excitement of living in such a place of ambivalent elements. Overhead a blue so triumphant it penetrated the darkest paces of your brain. Underneath a ground ancient and cruel with stones, only stones, and cactus spines playing possum. The vilest creatures of nature crawled, crept, scurried, slithered and observed you with hatred... [...]. It was then that you gave yourself up to that incredibly seductive wafture that, try as you might, you could never name.

(Tanning, 2001: 145)

Previous to Destina's going up to control, the lord of Windcote is a wicked villain that made his wealth like a seller of erotic playthings – Raoul Meridian. Destina names him Papa, however she is clearly conscious of his perverse confidential being and filthy mysteries. (Ibid)

His matter with Nelly, her tutor, finishes brusquely, and his existence as well: she murders him in one of their machosism erotic experiences. Meridian is the personification of a frightening presence who can be recognized in several of Tanning's most representative canvases portraying the dreamlike internal scenery of infancy and teenage years. *A Very Happy Picture* (1947) appears the menace of a monster concealing behind nonfigurative stratoms of visible silk, densely observed by an innocent character sitting down on a heap of baggage. (Ibid)

The evocation of Meridian's presence can as well be observed in *The Guest Room* (1950-1952), in which a cowled tiny dressing bronco walking boots appears to have gone into by force into the space of two teenage young women. Ugly and threatening, in *Chasm*, Meridian acts as the opposite of all that is youthful, thrilling and strange:

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He was a monument of puzzling freakishness to many, including his employees, who saw in him a certain dire personification of malignant forces, while closing their eyes and minds to them for the sake of their salaries.[...] They may have wondered, in their way, what gasp of nature could have produced so fungoid a growth of glistening flesh. In imitation of human bluk he sat on his horse or in his princely chair, sardonic behind an air of benevolent ease.

(Tanning, 2004: 21)

A crook trying to have the living of a noble, Meridian, to a great extent as his representative name, might be comprehended like a discordant persona, one which indicates the entry to the invisible part of the genuine. His sexual addiction is a disastrous ridicule of what a regularising reply to a woman attraction and loveliness should be and his position like a leader over a subterranean erotic playthings territory noticeably highlights his powerlessness. Meridian's bereavement, unpredicted but appreciated, unlocks the route to Destina's rising like lady of Windcote. (Ibid)

3.7.2 Descriptive Core

Chasm: A Weekend contains a number of cores, the powerful ones are produced by Destina and Windcote. The young woman and the residence challenge their supremacy with other personas – explicitly Meridian and his visitors, and the chasm, wherein Destina dares at night-time to join her chum, the mountain lion. In spite of its mainly illustrative tale, the novel is plentiful in conversations which intensify its concern and produce a stable regularity of deed and thought. (Ibid)

Destina's meeting with Albert Exodus, the visitor of her stepfather, is an instance of this thoroughly arranged meeting. The young woman appears grown-up admirably over her age, and her sexy aptitude amaze and perplex Albert: (Ibid)

He turned away from the table and looked at her face. His gaze lost itself in the eyes, the throat, the hair, the white dress, as he devoured the plateful of food. She waited there without surprise,

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always smiling. "Come over here", putting her arm across his shoulder, "let's go sit on the sofa. I'll show you the things in the box." And he allowed himself to be led away once more.

(Tanning, 2004: 58)

When Catriona McAra examines the persistent existence of Alice-like *femme enfants* (alluding, certainly, to Lewis Carroll's famous female protagonist) in the masterpiece of surrealist artists like Leonora Carrington, Max Ernst in addition to Dorothea Tanning, she claims that this favourite may be related to a meaning of rebellion these artists might have sensed regarding their conformist childhood in spiritual, bourgeois folks: "Alice becomes an interesting figure of identification in this regard. She appears sweet and wholesome but transgresses the confines of her bourgeois nursery, through escape into imaginative, fantastical domains" (McAra, 2011: 7). As Destina unfolds her seductive rituals and lures Albert into the canyon, it becomes clear that "the surrealist femme-enfant embodies a slippage between childhood and adulthood" (McAra, 2011: 19).

The symbol of the heading (existing in both printed variants of the novel, as chasm and abyss) proposes a gloomy and odd abyss which may be connected both with the nonexistence of societal decree and the illogical, and with the hazards of sexual excitement and the woman vagina. The incident of Albert's passing away is told to a great extent as the hazy situation of a erotic rendezvous. Exodus and his wife-to-be, Nadine (Meridian's visitor and new sexual fixation), went to the canyon one night-time, to watch Destina and perceive for themselves whether her doubtful amity with a mountain lion is true or unreal. They begin to brawl, and in the mid of a bodily crash, Albert drops into the gloomy abyss and passes on, pierced at the bottom: (Ibid)

When Nadine sprang at him he turned to face her. He saw her swung hand, its intended impact, stepped back. And then with a little whisking sound he dropped away. Like the nimble amazement of the trap door, instantaneous, muffled in shock, he vanished. [...] Some twenty feet below, against the wall's face, Albert Exodus

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clings to a small projection in the rock. [...] the stump has ripped through his abdomen and impaled him, deep under the cage of his ribs.

(Tanning, 2004: 133)

Once interpreted like a literary demonstration of the figurative configurations existing in the woman artist canvas in the 1940s and 1950s, *Chasm* shows levels of cruelty which plastic art simply proposes. It appears that the novel uses diverse ways of releasing the main possible of increasing features, strengthened by the motion of verbal consistency. Provided that canvas could be thought figurative and evocative to the extent that brutality and the illogical are involved, tale shows quite overt and direct. Nadine's loss is portrayed in a still more serious register, like, earlier dropping into the chasm, she underlies the huge body of the lion which appears to hold and tempt her. The real nature of Destina's connection with the lion is exposed when the young woman offers her pal one last farwell statement. At sunrise, following the appalling dark Exodus and Nadine died in the cliff of the canyon, Destina comes out triumphant, with her mysteries together: (Ibid)

Child and animal came to the mesa's rim. Hills and canyon lay behind, withdrawn and indifferent to the quickening light. [...] Destina stopped and turned, laid her hand on the lion's head, her face grave: "Goodbye, goodbye!" But in the next moment she dropped down and threw her arms around his great neck. "I'm going now", she whispered, "back there."

(Tanning, 2004: 142)

Meridan's passing away, even though seemingly unconstrained from Destina's frequent weird intrigues, strengthens the aspect of woman hazard which reinforces the juvenile lady's place as dominating woman-child. Feeling Meridian's unfaithfulness, coming up from his obsession with Nadine, Nelly murders him in a rite evocative of a checkup, instead of sexual, meeting: (Ibid)

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He might have been in the dentist's chair save for the rivulets of blood winding their way around the curve of the neck and soaking in under his head. Carried far away now, Nelly raised the instrument again. More fountains, more spurts of fountains bubbled up as she plunged her weapon again and again in the waxy flesh, in the chest, the stomach, the eye, the mouth, even a thigh when it flexed.

(Tanning, 2004: 111)

Tanning's meticulous illustrative structure in *Chasm* unites both on a properly coordinated visual conception and on the rebellious ability of conversation. The tale's surrealist nucleus contains a sort of verbal strength which succeeds to interpret and intensify the amazement as well as divergences existing in the expression of canvas. (McAra, 2011: 19)

3.7.3 Symbolism and Underlying Meanings

If the tale seems like it is demanding to grasp, that is because it is made on purpose. As a lot of Surrealists, Tanning fills each event with an astonishing quantity of imagery and core meaning, which gives the tale a fantastic characteristic. In this manner, the woman artist is calling her bookworms to link up with her personas on an exploration for the Marvelous, through pushing them to unload her literature and its figurative metaphores. As well to an exploration for the marvelous, Tanning's novel appears to draw the reader into a search of Surrealist beliefs like caricatures, mainly regarding the marvelous and the idea of the muse. The artist further turns these beliefs through including women muses that twist into researchers, on top of making the marvelous as an unsafe area which should just be looked for by harmless and psychologically able persons. (Ibid)

The narrative starts with a peripheral foreword named "Destina Descending: Chronology" that elucidates the complex ancestry of the tale's seven-year-old Destina. Within 1682, the protagonist Destina Kirby wedded Tray Thomas. From this marriage they had a daughter that they as well called Destina. Thomas adored his daughter

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greatly that “he declared that no female descendant of theirs should ever be called otherwise” (Tanning, 2004: 7). Therefore, for the subsequently four centuries in Europe and at the time of their entrance in America in the 1930s, the woman successors of the couple Destina and Tray Thomas were called Destina. (Ibid)

The importance of petite Destina like a persona in this tale depends on the unloading of her appellation and motherly olden times. The appellation Destina is a change of the term “destiny” that the Oxford English Dictionary describes like a paranormal or heavenly “power or agency by which, according to various systems of philosophy and popular belief, all events, or certain particular events, are unalterably predetermined.” (Ibid) Additionally, Destiny is also associated with the three Fates, whose responsibility was “to determine the course of human life.” (Ibid) In this manner, the impotence of the appellation Destina is close to that of a muse; together function to direct kindness and are portrayed like possessing paranormal or heavenly forces. (Ibid)

Destina’s appellation and its suggestions of destiny, in blend with her motherly olden times, turn out her character seem eternal and extensive. Furthermore because all of her feminine, motherly predecessors are called Destina, and her masculine predecessors are from all around the Western globe counting from Italy, Austria, England, and America, all this emphasizes the everlastingness of her character in addition to the natural extent of her motherly past. (Ibid)

As well, the fact that every of the female in her ancestors are called Destina, it produces an aspect of unity and individuality within her feminine ancestry; it is like all the same every of the character Destinias can be assembled jointly into one Destina, precisely like the Surrealists fixated on the thought of “woman” instead of particularized women. In this manner, the artist is recalling the belief of the Goddess, who is as well a personage of strong extent and existence, beyond period and frontiers. It is like though Tanning is employing the personage of Destina to associate the Goddess with the muse, as aqually being streets through which one can attain the marvelous. (Ibid)

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Going to the next, the energy between the personage in this tale permits the artist to satirize and turn over Surrealism as a masculine-ruled group, whose supporters thought they could get into the marvelous just with a feminine muse. The woman artist invents a universe where jointly male and female are tremendously thoughtless, and will waste themselves totally instead of achieving the marvelous. For example, the lion murders Nadine, that murders Albert. Similarly, Meridian is killed. In the meantime, Destina is the sole high flier of the Marvelous.

The belief of the muse like symbolizing group and undergoing a self-aware is rendered plain through the personage of Destina, and her interfaces with Albert. Despite the fact that she is seven- years-old, Destina draws the notice of Albert and unintentionally grows to be his muse. He is astonished, and “wondered how it could be that he, Albert, felt such confusion, looking into them, twin lamps in a dark nowhere, disembodied and unbearable.” (Tanning, 2004: 56)

This portrayal of the eyes of the protagonist harkens back to the description of the marvelous, especially in relation to the model, because of its ‘disembodied’ character and the condition of restlessness which it suggests. Therefore, the eyes of Destina temporarily guide Albert into a situation of the marvelous, and in this fashion, she is a muse. In this case in point, it is clear that Albert is overpowered by the Destina’s existence; he senses himself weakening under her look. (Ibid)

Thus as this primary contact grows, Albert once more discovers his look to have “lost itself in the eyes, the throat, the hair, the white dress ” (Tanning, 2004: 58). One may say that Destina is to a great extent as *la femme enfant* in this narrative, since she is a youthful female who appears to own a more profound awareness that grown-ups or those looking for may not possess. (Ibid)

Destina encloses Albert into her universe by offering him the occasion to perceive what mysteries she retains in her infancy’s cache pack in the next paragraph,

And he allowed himself to be led away once more. Trancelike, his spirit possessed by an overwhelming torpor, he did her bidding like a dog. Sitting beside her, the perfume of her presence enveloping

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him in a haze, he watched her open the box while her words as she prattled came to his ears as unearthly music. That the objects were of a surpassing strangeness affected him not at all...nothing reached him but the eerie silver web of her voice and the superb reality of her nearness.

(Ibid)

At this moment, Albert is totally under her pity because of her wealthy, supernatural presence. Even if the things which she presents to him are torn limb from limb animal elements and displays—every night presents from her pal, the lion—he is so submerged by her bodily closeness that nobody else appears to be present. Furthermore, in spite of Albert’s erotic appeal to the young female like the woman child, he senses the requirement to be her “friend” (Ibid) in order that he can “speak her language, share her secrets” (Ibid) outside the cache pack and her childlike conversation as they can guide him to the Marvelous. (Ibid)

Like this, Albert sees Destina like a “weird” person who has a considerable quantity of confidential awareness which he deeply wants. He desires to comprehend her soul since he realizes that not anything looks to be important to him when Destina is close to him; she represents his lone basis of acquaintance and stimulation. Therefore, Destina stands for his muse. (Ibid)

Simultaneously, nevertheless, the artist Tanning turns the trope of the woman-child so that to cover Destina as a researcher, as well. She writes, “From the tender strands of Destina’s childish wonder she weaves a tapestry as fragile as spider silk, adequate to her needs. She gazes at the world with trust, a trust just barely colored with wariness” (Ibid). In this manner, she employs the notion of the woman-child the same as being childlike and inexperienced towards the universe, yet uses the idea by providing Destina’s individual action via her “juvenile marvel.” Because of her character as an infant, her motivations for searching for are unadulterated and clear by the gluttony which the grown-ups in this narrative have. Thus, Destina’s character as the woman-child permits her to get into the marvelous.

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It is entailed that Destina practically believes Albert to be her muse, yet as an alternative chooses in opposition to it. Destina is conscious of the influence she owns on Albert, and questions whether “she receive[d] something in return? ...Did [he]...brand on her spirit a comparable mark? Whatever he was, she trusted him.” (Tanning, 2004: 86). Furthermore, despite the fact that Destina likes the companionship of Meridian, he “talked always in strangely exalted phrases that she didn’t understand or even listen to, preferring the chorus of voices that came from sand and scrub on paloverde hills” (Tanning, 2004 : 87)

In this fashion, Destina values the inputs which grown persons in her existence have made. However she decides to depend on herself for awareness and knowledge. According to her, besides her personal reveries and childlike ideas, the natural world, counting its beasts as the lion, are her real muses. At night-time, she thinks over her ideas and hangs around for the lion and the natural world to demonstrate her mysteries in order that she may be taught from them.

It may seem weird to conceive Albert’s fixation with this juvenile lady while his wife-to-be Nadine is at the banquet feast, as well. Tanning attributes Nadine with the features of a claimant. Throughout her infancy, she “thought only of escape” (Tanning, 2004: 27-28) and turned it into her truth like a little grown-up through going to California wherein her loveliness cited “that sudden silence and intake of breath” (Ibid) by spectator.

Tanning puts it obvious that Nadine is conscious of her particular loveliness, and its power to make her excused from working for anything. Her ambitions remain further in regards a time without end where her self-centered can spoil in reveries. The woman artist proposes that Nadine’s obsession with “a future that would be played out someday soon in very different surroundings” (Tanning, 2004: 28) lent her a “baffled, absent air” (Ibid) which causes people to view her as “positively ethereal.”(Ibid) In this manner, Nadine is a claimant; although her attractiveness is overtly asserted, she is repeatedly discontented with her existing truth and wishes for a greatly dissimilar upcoming.

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Nevertheless, there is an aspect which is strange about Nadine; she is not true and is therefore a contrast to Destina who is an authentic and a real explorer and muse. For example, Tanning notes down, “[Nadine] deeply believed that she loved nature” (Tanning, 2004: 29) getting to the point where she would “look around at her pleasant rooms with a sigh of disdain (and with not a thought of her daddy’s regular checks that paid for them” (Ibid) and wanted to be in a position “where she was the only human presence (with possible guides)” (Ibid).

Furthermore, “she called herself an explorer,” (Ibid) a word which was “very loosely defined, although her closet contained the proof” (Ibid) with its “safari garments” (Ibid) and further “wistful never-used paraphernalia of someone who expects to brave the elements.”(Ibid) In this manner, Nadine is a fake explorer, that does not comprehend precisely what she is looking for, and absolutely is not trained to deal with it by herself in every part of its disorder and reality. She wants attractiveness and exploit. However the artist’s Marvelous is no matter what but gorgeous and amusing; instead it is unsafe and fierce.

Beside standing as an explorer, Nadine is as well put like a muse, particularly in connection to both Meridian and Albert. Tanning highlights this in the first existence of Albert and Nadine’s affection situation, while Albert would see Nadine as if “she was a plant;” (Ibid) her “long pale hair...smelled, he told himself, like young vines.”(Tanning, 2004: 33) In this fashion, Nadine is contrasted to the natural world, which has linked to equally the muse and the Marvelous. The link to the natural world involves that Albert may view her as further of an origin of unadulterated, natural being, like a plant is frequently believed to be, instead of a person. (Ibid)

Thus because of Albert being a painter, one may say that Nadine was the muse of Albert, and that their liaison did good to her as well for the reason that she loves being well-liked. Furthermore, afterward in the narrative, Meridian fixates over Nadine to a great extent that he slashes her hair in order to utilize it for his tests. It is meant that her hair possesses forces which will aid Meridian attain a superior truth of

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certain kind, which is the woman artist's funny and factual demonstration of the connection between explorer and muse. (Ibid)

Tanning carries on playing a yarn on the position of the muse by criticizing Nadine's egotism. While Nadine "looked at her face in the glass she was overcome by a sort of awed beatitude that stayed with her as she walked away and for hours afterward hindered the pursuit of any coherent thought."(Tanning, 2004: 30) Tanning gets further as to reveal that Nadine's attractiveness was "a necessary vision, even a prophecy."(Ibid) Namely, Nadine seems to be her individual muse, however just on a shallow point since contemplation brings her about to waste herself in her personal ghostly, marvellous loveliness and character, instead of offering a street in the direction of the Marvelous. Consecutively, Nadine represents an explorer whose purposes are stimulated by egotism and diversion, rather than through a wish for going beyond an elevated truth so as to attain the reality that is the Marvelous. (Ibid)

Moreover, namely the lion murders Nadine further exemplifies the fact that Nadine is only not done for Tanning's Marvelous, an area filled with hazards and truths which such a narcissistic, egocentric human being as Nadine would not be capable to comprehend. In the woman artist's universe, the muse can be masculine while the explorer, regardless of how unreal, can be feminine. This is demonstrated through the dynamic connecting Meridian and Nadine. Nadine realizes Meridian's suggestion to remain at Windcote for a weekend to be "utterly tempting" (Ibid) for the reason that it would offer her with "another kind of experience—in her words, the unknown." (Tanning, 2004: 32)

That is to say, Nadine considers that Meridian can guide her to the Marvelous, which involves his position like her muse. In the meantime, Meridian's aims behind asking Nadine are greatly to some extent dangerous and quite distorted. He is overpowered by her loveliness and desires to gather her hair so as to do some kind of test on her which will allow him to reach the Marvelous. (Ibid)

Nadine is more and more attracted to him, still following the tests, for the reason that she thinks that Meridian possesses a reality which will aid her achieve the

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Marvelous. Thanks to her individual narcissism and thoughtlessness, Nadine cannot get that Meridian is in fact relying on her for the similar aim. (Ibid)

The artist Tanning critiques the prescribed sense of Surrealists that considered that a feminine Muse could guide them to the Marvelous, by way of the persona and goals of Meridian. It is significant to say that Meridian's fixation with hair is because of the fact that his spouse passed away previously, abandoning him in endless hopelessness. At the outset of the narrative, he is observed plunging his face in a mainly enclosed parcel where comes out hair. It stays indistinct if a corpse is in the packet, or whether it is just filled of hair. In any case, hair is very significant to Meridian, due to its womanly characteristics of loveliness, and its plantlike capacity to develop. Therefore, hair is a basis of being. (Ibid)

Regardless everything, the woman artist elucidates that Meridian's exploration for the Marvelous is profoundly defective. Subsequent to Nadine's primary time used up at Windcote when she lets Meridian to slash her hair, Tanning writes down,

For Meridian there was only one guest, Nadine Coussay. She was radiance itself with her cap of cropped pale hair—he almost closed his eyes, thinking of the long strands cut that very afternoon, for him. He had found the only candidate he could contemplate for the extravagance waiting in the laboratory.

(Tanning, 2004: 32)

In spite of never growing to be rather obvious what the “extravagance waiting in the laboratory” (Ibid) is, it is meant that Meridian is trying to invoke the Marvelous via a wicked blend of discipline and sex. In this manner, Meridian is attempting to produce an unnatural and a false form of the Marvelous for his individual utilization, for the reason that he is unable himself of holding a real and inspiring knowledge. (Ibid)

Tanning keeps on critiquing the attempts of Surrealists who want to attain the Marvelous, via the persona of Albert. Similar to Meridian, Albert, as well cannot

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appear to attain the Marvelous and persists to be in refusal regarding his desire for it since he does not desire to look irrational as Nadine or Meridian. Since Albert is an artist, it is in his personality to look for a basis of endless, unadulterated inspiration. The artist notes down in depth on Albert's efforts at a diversity of canvas and illustration tests, as well as "painting his whole forearm blue and drawing hundreds of invisible pencil drawings on black paper." (Tanning, 2004: 34-44)

Nevertheless, "these experiments produced nothing but further opacity, and no sign was offered to appease his demons." (Tanning, 2004: 44) When being introduced to Destina, Albert is dispersed by the intelligent lady's awareness but immaturity, and is stimulated by her to travel to the Marvelous. However, simultaneously, Albert's attempts are spoiled by view and pretentiousness that a lot of youthful male may display while they believe that they are clever comparing to others, particularly juvenile ladies and aged male as Nadine and Meridian. (Ibid)

Despite grasping his faults—for example, Albert cries out to Nadine "Here I am pontificating again!" (Ibid)—he is however culpable of weakening Nadine's yearnings as a person, through overtly critiquing her "submission to Meridian, and believing himself to be more pure than her" (Tanning, 2004: 115).

Thus, Albert is tainted by his self-satisfaction and incapability to sincerely fix himself, in spite of his efforts to focus on his deeds. He appears to be much more worried with criticizing Nadine, he says to her,

I pity you, Nadine. I pity you because you're doomed to disappointment and despair. That sounds portentous? Do you think I don't know what you're looking for, hoping for? Maybe you don't know what a beaten path you're setting out on. Thousands have been there before you.

(Tanning, 2004: 115)

At this point, it is obvious that Albert is judging Nadine for yearning for the similar thing that he is yearning for, as well. It is seemingly he is envious, or

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endangered, by Nadine's desiring the Marvelous, and thinks that simply he is able of thriving towards it as a result of his new amity with Destina. (Ibid)

Consecutively, Albert may be compared to the first Surrealist group which engaged male that thankless and totally left out the ideas of females for the reason that they considered themselves to be real explorers, like males. This is not a justification for Nadine, for the reason of what one has observed, Nadine is herself culpable of a lot of events. Somewhat, their contacts conveys Albert's errors and therefore his powerlessness to achieve the Marvelous. (Ibid)

The death of Albert, Meridian, and Nadine close to the similar time is Tanning's manner of reprimanding her personas for thoughtlessly attempting to attain the Marvelous via fake and wicked purposes. Because of the fact that the Marvelous is an area of reality and truthfulness, as to a great extent as it is disordered, one may say that all of Meridian, Albert, and Nadine were unsuccessful since their motives for attaining the Marvelous were intrinsically defective. (Ibid)

For instance, Meridian's inexorable desire for Nadine perverted his desire for the Marvelous, and put it up a rude mission. In the instance of Nadine, she deeply desired to be a daring explorer that wished to find out something exterior of herself. Nevertheless, she tumbled in the trick of her personal self-fascination and narcissism, instead of totally offering herself away to pure cleanness which the Marvelous has to give. The same as concerning Albert, he was the nearest beyond Nadine and Meridian to the fruits of the Marvelous; nevertheless, he surely advanced of himself through presuming that his relations with Destina denoted him as exclusive, therefore improving his degree of pretension and censure of others, that thus avoids him from fruitfully reaching the Marvelous. (Ibid)

The only character that appears to subsist the disasters which happen at Windcote is Destina, who is somehow embraced by her motherly grandmother, whose appellation is as well Destina. Thus, the story finishes with the continuous subsistence of the ancestry of Destina's, a family who looks to go beyond generation and subsist in spite of the hazards of the universe. Like this, the artist is attempting to communicate

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the endless subsistence of the Goddess, whose existence is obvious by means of the natural world, as the wilderness, and Destina's ancestry. The tale's last scene ends with Destina going into the wilderness with her horse; as she watches the wasteland following Albert's decease, Meridian, and Nadine (her immaturity presents her unaware to this awareness) she tells to herself "clearly now, there was no reason to tell anything. There was nothing left to tell." (Tanning, 2004:156)

3.7.4 Iconographies for the Lion in *Chasm: A Weekend*

There is a gloomy and sinister enchantment that loiters in *Chasm: A Weekend*, a wicked overtone which reaches further than the faith in second astuteness regarding more lethal arms. "for outside in the canyon waited her only understanding of reality" (Tanning, 2004: 20) If the artist's way is filled of scraps and closures, therefore a fantasy is certainly at the centre of these unidentified gulfs, hidden with its theoretical fissures. There is vagueness to this alchemy. Within the narrative, the legendary personage of the lion symbolizes this obscure power at the bottom of the chasm, the creature that the gloominess holds. Still the lion is a profoundly unsure image all over the sequence events of the story, equally pal and enemy relying on whom it meets. As entirely the most effectual fiends of any art type all over ethnic olden times, it is divulged gradually and by means of numerous appearances.

It is a "friend" (Carrington, 2004: 59-60) then a "poetical image" (Carrington, 2004: 78) together kind and fairly well-organized. Its metaphors takes over the conversation at the dinner celebration; the visitors are uncertain if it is a little cat, a huge "cat, a puma, a lynx, an African or lesser known Indian manned lion or whether it really exists at all." (McAra, 2016: 87) Afterwards the lion is denoted via the male pronoun.

If African and manned the lion continues the surrealist convergence of distant realities such as the desert of Arizona with those of Ethiopia. But even in Africa, the idea of a lion in the sandy desert is displaced. African lions are "exotic", one of the main exhibits on safari-souvenir- like and wishful thinking in chasm's North American context.

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(Ibid)

Nadine fancies concerning “a lonely black lion” (Carrington, 2004: 78), that ropose particular kind of panther. Nevertheless, in the American wastelands where the tale is placed, the yellowish-brown tinted mountain lion is the most probable area applicant. As the prairie wolf, the cougar is particularly an American hunter and emblem of state vanity the fourth biggest cat in the globe. Cougars are shy animals, and further than their nutritional needs, frequently slay just for defensive causes. Fascinatingly, a prohibition on mountain lions chasing happened in 1965, the similar time where the story is put, that would methodically chronicle for the existence of this atypical animal in the region. (Ibid) David Quammen indicates in his analysis *Monster of God* in 2005 that the puma is more intimately connected to the African puma than the crewing huge cat. (Ibid)

For the aims of the novel, the lion at first is present like a reference, or a vision fabricated by the “desert sun” (Tanning, 2004: 41). In addition to the exemption of Destina, nobody is fairly certain what it seems to be till it is belatedly, and we are able just to read of its scrapes, its stink and its “long, topaz stare” (Tanning, 2004: 138). The lion lives in the kingdom of myth and legend in the fanciful fancies of the visitors, however the realism of it is very risky. The guarantee of its detection tempts Albert and Nadine out into the wilderness. Albert is enticed to his bereavement and Nadine is misplaced in the night-time. After that the lion appears out of the darkness, no more a thinking-kind but a rapacious creature with flaming breathing, yellowish-brown sight, and pointed scrapes able to rip Nadine’s visage. Soon after, the lion reveals a more gentle part, permitting the youngster Destina to caress him and then offering her a memento, a blue eye, most likely from Nadine’s cadaver. (Ibid)

A particular insinuation exists in that the beast might be an imagined thing of Destina’s infantile mind’s eye. However her total conviction and strength of mind sense more dependable and awake traits than the dreams of the adults. As soon as Destina and her great grandmother are joined up, the animal to some extent metaphorically vanishes. (Ibid)

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There are many emblems for lions as olden and primordial creatures symbolizing public vanity and colonial force; and their charisma and fame triumphed in the avant-garde. “One night think, for instance, of Henri Rousseau’s painting *The Sleeping Gypsy* (1897) which features a lion in the desert by night fall happening upon” (Ibid) a weak woman character “the gypsy’s curse” (Carrington, 2004: 136) in *Chasm: A Weekend* recovers this image. (Ibid)

A further common allusion, which would have been often come across by the cinephile Tanning, is the Metro-Goldwyn-Mayer growling lion- “an Americanisation of the African variety.” (Ibid) Metaphorically, the lion’s insertion in the novel could be interpreted like a Surrealist reverence. The artist Max Ernst embodied the lion of Belfort (1880) plentifully all over his collage tale *Une Semaine de Bonté* (A week of kindness) (1934) and incomplete lion heads were a fatherly, psychoanalytic emblem in the optical list of Salvador Dali, for instance in his pictorial collage, *The Accommodations of Desire* (1929). Fascinatingly, the two artists Ernst and Dali employ kid’s volume demonstration like the basis for these collage patterns. Lions are typical beasts within infancy’s imagination fable, “for what ark would be complete without its lions?” (McAra, 2016: 88)

Tale meets between lions and ever changing youthful lady are an ordinary method in numerous tales and myths like *The Wonderful Wizard of Oz* (1900) by Frank Baum where Dorothy (a central character certainly recognized by the artist Dorothea Tanning like a eponym) encounters the Cowardly Lion, or *The Witch and The Wardrobe* (1950) including caring amities connecting “the prophet like lion, Aslan, and the sisters, Susan and Lucy, who care for him after he is humiliated and left for dead by the witch. In the popular imagination, *Born Free* (1960) is another example of a tame lion, one who cohabits with human parents,” (Ibid) particularly the real world Joy Adamson, performed by Virginia Mc Kenna in the movie of the identical name (1966).

La Belle et La Bête (1758) (*Beauty and the Beast*) is an additional famous fable which sustains this notion. *La Belle et La Bête*, created by Marie Leprince de

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Beaumont in 1756, is a story of a vendor who loses his way in the woods and goes into an enthralled fortress. The owner is a monster who had formerly been an emir but was converted by an enchantress for his inadequate manners. The monster jails the vendor, and just consents to free him in return for his beautiful daughter, Belle, who ought to afterwards fall for the monster so as to end the enchantment.

Numerous similarities exist with *Chasm*, comprising the solitary architecture, an attractive lady and the changing forces endowed in a monster-like being. “*Chasm* might be considered a beauty and the beast variation in this regard. The threatening, erotic charge which runs throughout such fairy tales has been pinpointed by Kate Bernheimer as a feeling of rapture.” (Ibid) The monster is therefore a finely cloaked masquerade for the shaggy bear/ lion gnome and its fancy “brother the wolf.” (Ibid)

Djuna Barnes’s well-known saying from her ultramodernist tale *Nightwood* (1936) is contradictory in this respect: “children know something they can’t tell, they like red riding Hood and the wolf in bed!” (Barnes, 2007:71) Tanning declared: “I felt the hoarse wolf breath on my neck....it was delicious”, (McAra, 2016: 88) and once more, It is known that the artist was fascinated by the antihero, Lord Churlton in a Tom Mix western. In the depraved tale of Theophile Gautier *Mademoiselle de Maupin* (1835), a preferred of the woman artist, the next similarity happens: “my desires are like lions that carry on sharpening their claws in the shadows, looking for something to devour”. (Gautier, 2005: 187)

In another place, Deirdre Jackson plots an additional “erotic undercurrent” (Ibid) while investigating the picture of the female lion domesticated in ethnic olden times, particularly *Mademoiselle Adgie*, who frequently did a tango along with a spectacle lion, repeating the artist’s canvases, *Tableau vivant* / (living picture) and *Valse bleue* (the blue Waltz) (both 1954) that include youthful lady swaying with huge dogs. (Tanning, 2016: 88) Quammen believes the limited “cultural view of a lion’s ferocious image as predator pornography”, but there is something significant about this closeness between skin and fun in this context for Tanning no doubt a feminine rewriting of Freudian fetish narrative.” (Ibid)

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In considering on a psychoanalysis rank regarding the plot portrayed in *Chasm*, the lion might definitely be believed to stand for Raoul Meridian's introverted fault, he rejects conjecture concerning the lion like a theme of discussion once it is presented yet is left appearing noticeably pallid. Like the leading mannish, the existence of a lion would take over Raoul's patriarchal power. In addition the lion symbolizes night-time dreaming, voracious wishes, and eventually, "the death drive." (Ibid)

An additional Surrealist foresight is by André Masson, highlighting the chasm-like, "book-hinged jaws of a lion on the front cover of VVV the Surrealist magazine (issue 4, 1944) the red background connoting bloodshed and unknowingly, the colour of Tanning's red rock desert canyon." (Ibid) Like a picture, "Masson's open mouth baring its teeth inevitably suggests the Medusa like vagina dentata," (Ibid) that we perceive in Tanning re-writing within her narrative in more feminist words.

Like constantly, Tanning challenges the psychoanalysis stories of Freudian notion so as to provide a more profound and more multifaceted foresight of figurative, supernatural subjects. As soon as Destina reveals the enigma of her unreal pal, Albert starts to openly relate her with this secretive catlike being once requested at dinner time to explicate his nonattendance, he replies angrily that he has "been playing with a lion" (Tanning, 2004: 70). Afterwards his "words seen to claw the tablecloth" (Tanning, 2004:77)

These mysterious explanations and manners propose that he has been experimenting with hazard and consequently has turned into distinguished. However, at Windcote, the communal policy can accept just particular breaches. His odd wishes are outside the programme for the best part of the other visitors, and mean that Albert has been performing something enigmatic "if not masturbatory." (McAra, 2016, 89) Surely he has been doing certain impulsive and dangerous agent job, and has fallen for a infant, assuring her "things he can deliver only through death." (Ibid)

Loving and affectionate with Destina, the lion shows a dissimilar meaning for her, signifying a sort of perverted intimacy, as Susan Stewart has depicted like "the conic image of the monster on a leash, of the domesticated beast, the pet or "friendly"

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lion....” (Ibid) Just like magicians, as Destina’s forebears, leaned to possess pussies in the common picture, therefore Destina owns a huge pussy by reason of the level of her environments. “If the lion is conjured from the curse of her family past, then it is no doubt the protective by product, a reincarnation of an earlier Destina, for example the Baroness,” (Ibid) who is compassionate in her shout that she has “never worm the skins of animals!” (Ibid) Otherwise, like a especially man thing conceivably the lion may still represent “Destina Meridians great grand-father,” Tray Thomas, who selected the lengthy ancestry of Destinias. “We know from ‘the Chronology: Destina Descending’ that his wife, Destina Thomas (née Kirby), was burnt to Death during the Salem witch trials of 1962.” (Ibid) Like Mary Douglas indicates in her study of incongruities:

When such unhappy or angry interstitial are accused of witch craft it is like a warning to bring their rebellious feelings into line with their correct situation. Witchcraft; then, is to be found in the non-structure witches are social equivalents of beetles and spiders who live in the cracks...

(Ibid)

Destina Meridian must participate in “the cracks” (Ibid) for the reason that her tutor, Raoul has seized her right. Destina even gathers incongruities from the fissures of the wasteland, enclosing them in her reminiscence carton so as to give back a significance of ancestors identification. “It is her cauldron, her practice, her sanctuary.” (Ibid) Going back to the meaning of contact and in considering beasts in craft more largely, the artist’s smooth sculpts function as significant antecedents for the furious lion of her fictional Fancy. A lot of her smooth sculpts bring to mind art in their closures, filling and rising- “a stuffed owl” (Tanning, 2004: 59) with “a painted credenza” (Ibid) provide a clandestine area in the loft playroom part of the narrative (Ibid), and pieces of further wasteland creatures, chiefly ophidian, can be discovered in Destina’s reminiscence carton. (Ibid)

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“In her Author Note to Abyss,” (McAra, 2016: 89) the woman artist affirms her moral worries to her lector: “I am sorry about the skins of beasts which were spread around Destina’s room” (Ibid). Nevertheless, it is actually Raoul who is the most rapacious personality in Chasm who compares sexual liberation to the deed of rising his prizes.

Furthermore, not many cats are found however many of fur, that is to say the many portrayals of

.....her pet Tibetan terrier (Lhasa Apsos) Katchina and Dreamy, and Pekingese dog, Groucho. She described her recurrent depiction of these canines as “a state of mind”. Interestingly, the Pekingese are sometimes known as “lion-dogs” in Eastern cultures due to morphological likeness of their hairy manes and pug-noses to Chinese guardian lions in architectural masonry.

(McAra, 2016: 91)

Collage canvases as *Glad Nude with Paws* (1978), *Alongside Evening in Sedona* (1976), *Les Trois Graces* (The three Bitches) (1953) is conceivably the pictures of dogs mainly strongly linked to the theme of *Chasm*. Like an ocular allusion to the many neoclassicist depictions of the Three Graces, for instance the well-known sandstone by the artist Canova (1814- 17), Tanning teasingly rearrange the English term “graces” into French puzzle *garces* (translated as “bitches”), and restores the women shapes as three, semi-scraped, furry dogs in rocky painting instead of the silky granite of Canova’s common naked.

The humour of the artist’s beak human being/ dog “homunculi debases the eroticism of Canova’s sculpture. One thinks of the three adult women, Nadine, Maya, and Chichi, in their eccentric costumes at the dinner party in Chasm. Canova’s presence in the museological intertextuality of Chasm” (Ibid) happens previously in the family tree introduction an earlier Destina (Di Cola née Lansing) is supposed to have moulded for *Canova’s Psyche* (1793) and *Hebe* (1800-05).” (Ibid)

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3.8 Conclusion

It is not frequent for a painter to productively taint literary discourse with a coherent quantity of aspects existing in his/her plastic art. Tanning's tale is a quite remarkable instance of this type. The evocative symbolism and representative structures existing in the canvas from her primary two decades of action appear again, improved and more influential, in *Chasm: A Weekend*. The intense two-day intermission of the weekend at Windcote can propose a restricted quantity of time where the cores of the artist's most productive and creative surrealist decades seem more authentic and greater.

To a great extent as Tanning's self-portrait, *Birthday* (1942), in which the juvenile girl rules the odd insides of a bourgeois home whilst a gryphon sits at her feet, the tale proves the permanent reign of mistress and creature as the artist's major model. The gathering of loveliness and brutality finally indicates the productive tightness between the creepy and the recognizable, and its significance in Surrealist creative power.

Furthermore the rather "clear" mirroring between Tanning's work like a painter and her fictional work has been observed by the artist herself as cited earlier. Extending the image/text similarity, the artist on one occasion stated that issuing a tale is very near to displaying a new image to pals with the notable difference that "the viewing eyes develop into the scanning eyes (Conley, 2013: 132). This similarity may appear ordinary. However it is chiefly pertinent for the woman artist's instance: her creative writing precisely decodes the Surrealist visualization clotted in her plastic art.

Moreover the artist's literature has a constant gothic feature (Carruthers 2011, Conley 2013), with a particular concentration on home areas – houses, hallways, rooms – which no further maintain their conventional task of defence and protection, however look gloomy and menacing, concealing malicious power and malevolence spirits. There is an obvious link between feminine presences and a home surrounding, one which Tanning takes to bits and rebelliously re-translates: not just in her canvas, but in her fiction too, young women join in the invention of the odd ambiance of

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insides, leaving their conventional part like representatives of stability and consistency.

Tanning's purpose to lampoon her bourgeois background can be cited at this point additionally: "gothic fantasy was very influential in my life. It allowed the possibility of creating a new reality, one not dependant on bourgeois values but a way of showing what was actually happening under the tedium of daily life. Of course, I was always thrilled by terror and chaos also." (Carruthers, 2011: 135)

Moreover Tanning's lion in *Chasm: A weekend* is a vital imaginary power. It may be thought to be pieced together and recognisable in addition to smooth-sculptural and charismatically tangible. We can attempt and attain it but, like with the inventive abyss, it escapes our grip. As the tale itself, it stays further than categorization a group of mitts, scrapes, teeth and fur, half obsession, half opponent, half friend, a depiction of Surrealist wish. Near the conclusion of a conference with a member of the press Gaby Wood, Tanning holds a little of this mystery: "I thought you might ask what on earth a little girl was doing playing with a lion in the desert at night. And? "Well, you didn't, she smiles, so I don't have to tell you". (McAra, 2016: 91)

Therefore while Tanning employs tropes of gothic tale in her work because the gothic permits women artists to take apart patriarchal beliefs for the reason that the gothic lies on the doorsill between truth and imagination, Carrington adjoins to this the theme of the Crone and the Goddess into the equation as a muse-like character who lives for herself, and for nobody else. Her most brilliant works, as in *The Hearing Trumpet* that I am going to examine in the fourth chapter.

CHAPTER FOUR:

The Hearing Trumpet: **LEONORA
CARRINGTON'S ENCHANTING
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4.1 Introduction

Carrington's written matter, both fictional and nonfictional is as creative and discernible as is her visual craftsmanship. Creative writing permits the artist to enlarge on her views about gender and patriarchal organizations. According to the woman artist, females are very important as makers and defenders due to their link with the Goddess. In the meantime, males are represented as damaging, harmful beings that are totally lacking accord with the natural world and a more profound comprehension of the world. Males are guilty for forming awful establishments which are in opposition to the natural world, in a try to obtain more authority and domination on the universe and its citizens in order to nourish their selves-pride. Frequently, the male in her art is disorderly, letting the female to wipe the disorder and consequently move up to control. That is to say, women thrive beyond the lack of success of men as the equitable heads, makers, and redeemers of the universe.

Among the artist's more exceptional written matter, both fictional and nonfictional which exemplifies these ideas is Carrington's unpublished theatrical production called *Opus Siniestrus* (1973). The dramatic piece investigates a universe where women have become extinct and been subsisted by malevolent, dominance-eager males that are on the exploration for fresh basis of being so as to boost existence on world. The theatrical production is very hopeless, as it does not appear to possess a cheerful end.

The novel *The Hearing Trumpet* (2004), conversely, offers the strength of women more victory. The story carries on the woman artist's subject of female as maker as well as redeemer, dominated by the patriarchal arrangements put in position by males. It was brought out in 1977, throughout the core of the feminist matrix artist movement at the time when female artists were involving their individuality as women and realized it to be a resource of stimulation, reduce of patriarchal principles.

Among the primary details in the novel, ninety-two-year-old Marian Leatherby overhears when the woman is offered an elaborate hearing trumpet is her folk planning to place her in an organization. Quickly, she is tricked in a creepy retreat residence, in

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which the aged must live in constructions formed as huts and anniversary cake, bear warped religious sermon and have meal in an eatery ignored by the strange representation of a leering Abbess. However while a new occupant covertly gives Marian a volume telling the existence of the Abbess, a happy and marvellously dreamlike escapade starts to develop.

4.2 Inspiration and Influence of Irish Fairy Tales

The first marker in her beautiful basket weave comes from her childhood. Carrington was born in Lancashire, England in 1917 to an Irish mother and an English father. She was linked to the famous early 19th century writer, Maria Edgeworth, recognized as the Jane Austen of Ireland for her productivity of novels and notorious for mysterious children's books. This legacy remained 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. Lots of the characters in her paintings and writings take their names from the ancient Celtic gods of Britain. It is imprecise whether or not she ever visited Ireland, yet the magical sensation of Irish fairy tales and Celtic legends emphasize all her work.

Afterwards Carrington read the Robert Graves *The White Goddess* soon following its publication in 1948, and felt intensely influenced by it calling it, "the greatest revelation of my life" (Carrington, 1992: 23). 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.

An additional noteworthy feature of her childhood is class. Her father was a prosperous textile industrialist and ran a strict Catholic household outside of London, where she was later presented as a debutante. She was driven out numerous times from school and used to write backward in the mirror. In her book *Women Artists and Surrealism*(1992), Whitney Chadwick tells a story from a family friend of Carrington's that at age fourteen, presented to the local priest, she shocked the group

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by pulling up her dress (wearing nothing underneath) and demanding, “ Well, what do you think of that?” (Chadwick, 1992: 67).

Carrington's own rebellion to Catholicism developed into a desire to investigate many different religions later and, similar to Butler's notion that “you can redescribe within the reified framework of cultural configurations of gender, Carrington approached religion, picking and choosing to create her own spirituality ” (Butler ,1990 : 31) This milieu started a fundamental rebellious attitude implanted in her work. An example of her love for myth and rebellion are united in one of her early stories, *The Debutante*, in which the heroine sends her friend a hyena in her place to her coming-out ball. In this imaginary scenario with a matter-of-fact tone and full of humour, the hyena, offended by a guest who has complained about the smell, rips off the mask she made out of a dead nurse and disappears through an open window.

4.3 Derision and Mockery at Carrington's Social Background

Carrington's stories are meant at ridiculing her family's social class, life-style and their passion for ancestry.

Carrington: My grandfather created a loom which apparently was a bit more efficient than others. He was just an inventor, and then he married above his station ... Now, my mother tended to fantasize a bit about her family. So we alternatively related to King Malcolm, who lived before Ethelred the Red in the first century. But after she died, I had an interesting conversation with my uncle Gerald, now dead, who told me that the Moorheads were, in fact, gypsies, tinkers.

(De Angelis, 1991:33)

Just as her short story *The Debutante* is a fantasy about her own presentation at court. In "Uncle Sam Carrington" both he and the aunt Maria Edgeworth bring about embarrassment to the protagonist's "respectable" mother. There are three literary references to the family connection with Maria Edgeworth. The first happens in the short story *Uncle Sam Carrington* (1937-1939). The second is in the unpublished letter

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to Remedios Varo (Ibid). The rapport with Maria Edgeworth, her literary ancestor, appears in the expression 'converting me into an inkpot (because I was a member of the family after all)'. The link is made through the name of this story's protagonist Julep Edgeworth and an inkpot. The third was written twenty years later, when she was already in Mexico.

It is the passage from *The Hearing Trumpet* (1974) where Marian Leather recounts how, when a young woman, her mother had tried to dissuade her from being an artist: "There is nothing wrong about painting," she told me. "I paint boxes myself for jumble sales" (De Angelis, 199: 66). There is a difference between artistic and in actually being an artist. Edgeworth wrote novels and was very friendly with Sir Walter Scott but she would never have called herself 'an artist'. "It wouldn't have been nice. Artists are immoral, they live together in attics" (Ibid).

Carrington, in this passage, is not satirising her mother's artistic pursuits but the way her mother perceived them. In recent interviews she speaks of her own mother as an artist, her work as having influenced her own and, on one occasion, even comparing her mother's work with that of Miro: "My mother used to paint murals, or what looked like murals, on boxes for jumble sales, and they looked like Joan Miro" (De Angelis, 1991: 33). It is in this context that her words formulated: "I already knew who Max was because my mother, which is a very peculiar detail, had given me Herbert Read's book on Surrealism acquire full meaning" (Ibid). She could not but think it is an irony that her first contact with Surrealism came from this conventional family background.

4.4 Magic and Alchemy as Conceptual Transformations of the Self

Persuaded by a friend, Carrington then moved from her home in Paris to Madrid where, through the intervention of her family, she was incarcerated in a Spanish mental "institution where she suffered greatly and, after being diagnosed as marginally psychotic, undergone three doses of the drug Cardiazol, chemically induced spasms similar to electric shock therapy" (Aberth, 2004: 46).

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At only 23 years old, Carrington's lover Max Ernst was forced to leave her upon imprisonment in a concentration camp with Hans Bellmer. Attempting to cope with her loss, Carrington spent three weeks alternately fasting and engaging in physical labor in her vineyards as an act of purification.

(Chadwick, 1992: 84)

After fleeing the asylum, "Carrington married Renato le Duc and fled to New York" (Caws, 1991: 230). A few years later, after moving to Mexico City, "Carrington met surgeon and Surrealist intimate, Pierre Mabile, who gave her a copy of his book *Mirror of the Marvelous*, a compilation of numerous folk traditions that focused on magic" (Aberth, 2004 :48). Already familiar to thinking in the domain of magical symbology, "Carrington found many of the images in the book to be part of her own experience with insanity" (Ibid). Stimulated by the book, she started to write her own story in *Down Below (1882)*. Enthused by the symbolism in the alchemical laboratory, she tried to comprehend "psychic reality using the language of alchemical lore and told her story of a quest for self-knowledge" (Chadwick, 1992: 85).

Carrington had never shared Surrealism's interest in Freud's language of dreams; "her earliest paintings relied on autobiographical detail, Celtic legend, and personal symbolism " (Ibid). Supplementary to her book, she made a painting by the same title. In the painting, four hybrid figures, part human, part animal, and part unknown lounge below a dark sky, just outside or with a gate crested with a white Pegasus. To the right of the group a woman with an ornate headdress stands in front of another white horse, possibly the guardian of the group.

Whether or not the figures are symbols of Carrington, they definitely play a feminine 'role', in Butler's sense of the word. These mixture beings make a confused disruption of once gendered symbols such as the horse, the woman, the bird, and the Pegasus. The symbols demolish the double structure and heterosexist oppression that are made on purpose. Butler explains that:

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Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being ... no longer believable as an interior "truth" of dispositions and identity, sex will be shown to be a performatively enacted signification (and hence not "to be"), on that, released from its naturalized interiority and surface, can occasion the parodic proliferation and subversive play of gendered meanings.

(Butler, 1990: 33)

Therefore, since gender is now exposed as a parodic repetition, a copy of a copy, the readers then free to create a gendered self in whatever configuration we want. Even though Carrington made this work long before Butler, the question of gender as a socially built idea is subversively answered in this work. All the characters wear masks, some literally, and metaphorically displaying the volition to 'do' their own biology. The character in the middle wears long red socks or boots, is scantily dressed in a black corset and wears one mask on her face and another (Ibid).

Her confident and sexy posture seems different from the rest and might represent someone from Carrington's experience in the asylum but nevertheless, this character draws from a sensuality often associated with low-brow culture. But here she is no longer an object of man's hungry gaze but part of a group of Carrington's gendered identity. She leans comfortably on a bearded yet feminine creature that might be armless or adorned with many arms folded resting along her body. Behind her rests a curvy figure covered in white feathers with long curly golden hair and a beak gazes at the fourth ghoulish creature.

These "beautifully" constructed beasts displace the notion of male surrealist ideal of submissive woman and, who in turn, subvert the power relations between them. Carrington seems to have understood the body, in some respect, in a similar way Butler does in that, "it is not a ready surface awaiting signification, but is a set of

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boundaries, individual and social, politically signified and maintained ”(Butler, 1990 : 33).

Carrington experienced the social limits of her female body and chose to create bodies that fused these restrictive codes with animals, ancient ideologies in an alchemical way that transmuted these male dominated constructions into intricate and mystical expressions of identity. Chadwick explains that Carrington’s “female heroines are subversive, and their powers are great, but they are never immune from patriarchal law... instead, following alchemical models, they are locked into dialectical relationships with dominate systems of belief (Chadwick, 1992: 28).”

Therefore, rather than refusing or disregarding the masculine authority culture she found herself in, Carrington used the language of her culture along with older cultures that demonstrate her discernment of a gendered self. She took the political state of woman into account and by favouring certain depictions of women, she was able to challenge the male-posed rule.

With her carefully selected iconography, partly taken from culture and imagination, Carrington abolished the “cruel” feminine reality given to her. Her work was never done with an unaware notion of total freedom but rather with a significant acknowledgement to the state of both masculine and feminine culture, although with a fundamental feminist perspective.

Even if Carrington’s work has been read as emphasizing feminine interest, she herself is quick to indicate that, “the goddess worship of today’s eco-feminists offers no more definitive answers to the questions which perplex us than does chaos theory or the new geometry” (Ibid) Her reading of Robert Graves *The White Goddess* strengthen “her examination to recover a universal feminine archetype as a source of inspiration and creativity, albeit still a culturally constructed phenomenon, and she remains convinced that the current female images are largely the invention of man ” (Ibid).

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4.5 Depiction of the Crone

The last section of Carrington's work can be categorized as focusing on old age, particularly the crone, whom Carrington believed “represented a female who has passed beyond the conventional exceptions and models of femininity. The Crone dates back to the earliest goddesses, the spinners, and the furies, which exude strength and mystery” (Chadwick, 1992: 33)

For Carrington, the crone symbolized a feminine self that had increased over the limits of patriarchal command conditions. The symbolic representation of the crone embodies “a fictional process of transforming the female body into one in which psychic and spiritual powers replace patriarchal constructions of femininity around physical beauty and sexual desirability as an important one” (Chadwick, 1992 : 420). This ‘transformation’ seemed possible to Carrington because of the lack of positive representations of old women, especially with a “positive” significance rather negative, for example, the witch. Carrington freed herself to create her crones without much of an already existing language. Chadwick considers that the crones became an integral part of “Carrington’s belief that psychic and spiritual development require flexing the boundaries of material reality, an inevitable part of the physical deterioration of aging, and which underlies all of her work—whether painting or writing” (Ibid).

Her pictures *The Magdalens* (See appendix E, figure 13) and *Kron Flower* (See appendix E, figure 14) are instances of methods Carrington portrayed the crone. Nearly as chess pieces, her crones were short stubby people whose only exposed features with their hands, feet, and head, which emerged out of either a cloak of fabric (*Kron Flower*) or hair (*Magdalens*). Like all her work, these pictures are rich with a mysterious narrative that draws from her interest in magic, animals, story telling traditions, and later alchemy. All of her interests are created wonderfully in *Cornelia and Cornelius* (See appendix E, figure 15). Here the crone is almost no longer human, instead a stylized goddess, similar to the Mayans gods she observed in Mexico,

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decorated with alchemical metals, jewels, that designs possible representatives of her own language. (Ibid)

The other figure wears a cloak of creatures, some engaged with the others and some addressing the viewer holding symbols. On top of the two most famous figures, a blue face looks into the black space through a half-circle shaped window in a landscape, where in one side a man chases a woman and on the other a hunter hunts a gazelle, possibly a comedic nostalgic musing on her experience with love. (Ibid)

All of the central figures water a bowl in between them. On one side a red masculine head, which faces another head, this one white and feminine. The painting's rich symbolism includes: fish morphing into more human-like creatures, celestial maps, botanical references, alchemical designs, shadow creatures, and a tiny being crocheting a fish. (Ibid)

Butler explicates that once comprehending 'gender' to "the repeated stylization of the body, a set of repeated acts, that naturalize a face notion of a gendered core, then one is free creating to play with notions of gender and practice it in any style you want"(Butler,1990:33). Carrington's crones often seem androgynous or at least an ambiguous amalgamation of the double gender codes she lived in. (Ibid)

One symbol Tanning plays with is hair. Some crones' bodies are covered in long feminine hair, some have long beards, which in Cornelia and Cornelius (Ibid) appear to alter into streams of water, and some simply have an androgynous cotton ball onto their withered mask like heads (Ibid). Her crones appear to be raised beyond gender into a spirit world that can be reached through her drawings, animals, and narratives. Carrington often caricatures gender roles within her work : for instance, the above cited scene of the hunter and huntress or domestics scenes like the creature knitting the fish. In a culture where art and feminism often collided into a gynocentric utopia, Carrington saw beyond the binary framework and used her given language to subvert gendered categories and mix the codes to create composite creatures that served as a metaphor for the self. Hence Butler's theory invites us to:

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Think through the possibility of subverting and displacing those naturalized and reified notions of gender that support masculine hegemony and heterosexist power, to make gender trouble, not through strategies that figure a utopian beyond, but through the mobilization, subversive confusion, and proliferation of precisely those constitutive categories that seek to keep gender in its place by posturing as the foundational illusion of identity.

(Butler, 1990: 34)

4.6 *The Hearing Trumpet*: A Summary

This is a strange small book. It contains 158 pages of dreamlike personas residing in a roughly fairy story universe written down with a hand which is not simply skilful with humour, but within a pencil or paintbrush. Leonora Carrington was a surrealist painter, writer and an artist, in addition she as well used her exaggerated artistry to stories. *The Hearing Trumpet* is one same story. It is a hard novel to sum up as much of the pleasure of the novel extends from the odd rotations and revolutions. The book opens with 92 year old aged Marion Leatherby is offered a hearing trumpet by her ally Carmella, to help her friend to perceive sound in daily life. Due to this instrument Marion hears her kin arrange to address her to an elderly persons' house and ease themselves of their "load". With this Marion is conveyed to the residence and from this house her existence is charged with doddering aged women, homicide conspiracies, devils, the supernatural and beasts.

The most excellent feature regarding the novel is the text and mainly the discourse. The artist definitely possessed a technique with writing and she utilized every sentence to invent this little strange universe which draws you inside. Her literature senses as if it is only the reader and her, its wonderful and in a weird manner, quite confidential. Over all, the novel is skilfully humorous, yet once more, in an unreal manner.

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Directly after obtaining the hearing trumpet from Carmella Marion demands the reason she requires it. Carmella clarifies it is in order that she is able to hear folks and confirms they are not planning something against her. In her own words: "People that are under seventy and over seven are very unreliable if they are not cats." (Carrington, 2004: 192) This sentence recaps Carmella, the protagonist of the novel; she is further odd or idiosyncratic. She is as aged as Marion and the other women in the novel and her grave release of her sentences compels the funniness to a further point.

At the time of learning that Marion is being conveyed to an aged persons' house, her brain raced. For Marion the aged people's house is a jail; she will be member of a chain band, nourished fact serums and imprisoned behind rods. She even proposes a tactic to aid Marion flee: "I would be waiting below with a machine gun and an automobile, a hired automobile you know, I don't suppose it would be too expensive for an hour or two."(Carrington, 2004: 158) At the time of being demanded how she is familiar with using a firearm, Carmella just answers:

Machine guns... are simplicity itself. You load them with a lot of bullets and press a trigger. There is no intellectual manipulation necessary and you don't have to actually hit anything, the noise impresses people, they think you are dangerous if you have a machine gun.

(Ibid)

Carrington's discourses are a marvel and the novel is filled with parallel personas and set of circumstances. As the intrigue develops via rather a complicated (but not in an inferior manner) tale, you never fairly identify the content of the following page. In fact, the story even drafts of instants from the tale by Carrington, so that her skill intensifies the writing style even supplementary.

Actually the mid part of the novel drops a bit dreary since a second narrative is narrated within Marion's however it is still essential to the general intrigue. One may in fact at some moment fight to return to the story. Moreover, certainly, a vastly wide open mind is required in order to get pleasure from it.

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Acclaimed like the “mysterious lookalike to Alice in Wonderland” (<https://dogeardiscs.wordpress.com/2011/12/15/the-hearing-trumpet-byleonora-carrington/>), it is precisely that. Luis Bunuel declared about the novel, “Liberates us from the miserable reality of our days.”(Ibid) That line recaps the story impeccably. The term ‘story’ should be symbolized by novels like *The Hearing Trumpet* for what readers desire from a story is imagination, a universe different from others. *The Hearing Trumpet* flourishes on each point. (Ibid)

4.6.1 The Crone in *The Hearing Trumpet*

The story is from the standpoint of an elderly lady called Marian Weatherby, her character was stimulated by Carrington’s modern and intimate pal Remedios Varos. Marian’s child as well as her daughter-in-law choose to put her in a convalescent home for the reason that they consider her a shame and load because she is almost hard of hearing. Before going, Carmella, the pal of Marian offers her a trumpet which Marian utilizes like an effective and helpful tool to hear.

The convalescent house is a strange home due to its construction and gothic aesthetic; it is occupied by eight aged ladies that every one resides in an exclusive home place. For instance, one lady resides in a structure which is formed following a big boot. Marian is hit by a painting of a nun in the dining room, and with the help of one of the other women, learns that the sister was a Goddess adorer that employed her devout frontage to attempt to rob the Holy Grail for the Goddess. The Goddess, consecutively, seems to the aged Marian and the other elderly ladies like a Queen Bee containing a big group of tinier bees. Post-Apocalyptic happenings follow, putting the ladies trapped at this convalescent house and damaging the universe around them, till the Goddess puts matters tidy once more, with Marian’s aid in addition to her pals.

In complete dissimilarity to the idea of the muse as a juvenile, gorgeous lady from whom Surrealist male may find out from, Marian is an aged lady that gains knowledge by way of herself as well as from her friends in the nursing house. The mature age of Mariane and her character put her matching into the class of the Crone,

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a model for a clever, aged, but ugly woman who the Surrealist male frequently avoided or ignored due to her look and old age.

The Crone is the most important personality kind in the woman artist's story, where beyond the twelve personas, eight are Crones. One may say that that the Crone is a symbol of a grown-up lady that has found comfort within herself like an inventor and academic, and is therefore her personal muse. By means of self-reflection, the Crone is able to attain the Marvelous.

In Carrington's chapter named "Patriarchal Symbol Systems as Decoys," Orenstein vociferously explicates the importance of the Crone, particularly in connection to her work, as she puts in writing,

In her extensive study of the Crone, Barbara G. Walker (1985) connects the Crone to Sophia and Minerva, Goddesses of Wisdom, and recalls her specifically as that aspect of the Great Goddess of Old Europe, referred to by Marija Gimbutas (Gimbutas, 1982) as the second aspect of death and regeneration.

The Crone has always been associated with the aspect of the total cycle of life, death, and regeneration represented by Death, and it is for this reason that the Crone has been so forcefully denied and despised. In a culture that despises death, it is obvious that older women will be rejected and demeaned.

Yet, Walker tells us that 'an important point about these traditions of the knowledge-giving, civilization-creating Crone' is that her intellectual gifts were not based solely on what is now called 'feminine intuition,' emotion, or unconscious responses. She was equally credited with analytical intelligence of the sort that has become stereotyped as 'masculine.'

(Orenstein, 1990: 57)

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At the outset, the Crone has been connected with understanding and knowledge; through righteousness of their elderly age and self-dependence, these aged female own a huge pact of precious wisdom. Similarly, the muse is a character due to which one is able to attain the Marvelous, which is as well a type of knowledge. In addition Crones are symbolics of passing away, because Crones are aged ladies whose existences are coming to an end. Nevertheless, since they are on the edge of walking over the doorstep to loss of life, these ladies face a kind of renaissance in the sense that being aged provides them a fresh consciousness that they did not possess before. (Ibid)

Being elderly, in addition to the solitude which appears with it, permits for Crones to move within, bringing about their prospect to develop into fresh and unchained from societal principles. Therefore, it is approximately as if the course of becoming old has turned them out more subject to open the Marvelous and using its presents for their personal benefit. (Ibid)

Hypothetically, the Crone is to a great extent a more truthful symbol of what a muse must in fact be, for the reason that as muses owns ways in the direction of the unconscious as well as its presents, Crones have an “analytical intelligence of the sort that has become stereotyped as ‘masculine’”. (Ibid) This does not mean that Crones depend on patriarchal organizations and schemes in their thinking procedure, however that they possess a more obvious comprehension of their knowledges which permits them to attain a more profound comprehension without difficulty. It is unjust that this kind of thought is typecasted as ‘masculine’ for the reason that every female should be seen possessing the ability to justify and decide in this manner, in place of living in some kind of reverie terrain which must be decoded by more self-assured and sanctimonious male, as the first Surrealists. (Ibid)

Moreover, by putting Crones, like Marian Weatherby in addition to her allies, the key personas of her story, the artist is defying the notion of the muse for the reason that for one time, aged, unappealing female, in place of weak yet lovely women characters, can observe the force and mysteries of the Marvelous for themselves. In

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addition they as well maintain their understanding between themselves, not like the Muse who is present for the gain of searchers. Cronos look for themselves, via themselves. (Ibid)

Most prominently, Tanning's *The Hearing Trumpet* is an instance of a feminist artist literature which searches for endorsing and raising the picture of the Goddess, and therefore the picture of female like a creator, in place of female like a meager muse. Actually by being familiar with the Goddess within herself, a female is able to turn out to be her own muse and thus achieve way in to the Marvelous via herself. (Ibid)

This deed of self-detection and self-dependence is a dominant subject all over the story. Drawing the Cronos' expedition to discovering the Goddess in themselves, in a patriarchal universe, can aid more explain my line of reasoning which looks for demonstrating how Surrealist women artist abolished patriarchal, Surrealist principles and regained their persons' individuality like artists instead of only muses. (Ibid)

Prior to further examining the story, it is essential to comprehend the persona of Marian, outer of the background of her character like a Crone. She is 92 years old and very happy with the slighter stuffs in life, comprising her kitties, her attractive loathsome next-door neighbor, Carmella, and her back yard. She resides in Mexico with her male child and his folks, however envisages of returning to England and finally Lapland. Marian's grandson, Robert, portrays her like a "drooling sack of decomposing flesh." (Carrington, 1976: 15) She is conscious that her appearances have most certainly dulled, yet gets self-esteem in it; she confesses, "I do have a short grey beard which conventional people would find repulsive. Personally I find it rather gallant". (Ibid)

In this case, Robert can be compared to the patriarchy, and therefore the first characters in the Surrealist group, as a result of its position in disparaging unappealing female, particularly Cronos, and unjustly promoting juvenile, lovely female to the point of mechanization. Rather than giving away to patriarchal burdens, Tanning has invented a persona who challenges these offences and rather possesses them. In this

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manner, she is regaining a feminist identity, the same as the Goddess who rises above times and loveliness, and rather relies on one's self-assured sense and capacity to invent. Simultaneously, nevertheless, it is obvious that Marian certainly has an opportunity for enhancement about comprehending her real aim and importance, outside of her character like a curator of her kitties and vegetation. Marian has yet to be compatible together with the Goddess within her. (Ibid)

The existence of the Goddess character grows to be obvious near the beginning in the story, via her divine penchants. When considering Marian's reminiscence for the north, for example England, she contemplates, "They say you can see the Pole Star from here and that it never moves. I have never been able to find it."(Ibid) The Goddess has frequently been connected with the Pole Star, because of the fact that it is a leading star, and can be linked to relations linking women and religion within the past of matriarchal beliefs. In not being capable to come across this Pole Star demonstrates that Marian is mentally disconnected with herself, albeit she wants to be different. (Ibid)

Thus, Marian is not in accord with the Goddess within herself, and hence her capacity to comprehend her goal within the world around her as an inventor as well as a protector is missing. Nevertheless, when she finds out about her looming shift to Santa Brigida, the convalescent home, her religious link with the Goddess, and hence herself, grows to be more powerful. Marian starts to perceive her goal in life, as well as in the existence of others, as an inventor and and a protector. Therefore, she starts to symbolize a lengthening of the Goddess herself, and hence not an inactive muse or ineffective Crone. (Ibid)

Marian's self-enhancement and progress, regarding locating the Goddess within herself, grows to be at first perceptible exactly when she learns that her folks wish to put her away in a convalescent home. When hearing such terrible information, Marian looks for comfort from the Goddess character, Venus. Marian conceives of facing a "death grip on [her] haggard frame as if it were the limpid body of Venus herself." (Carrington, 2004: 17) That is, she is wishing to remain real to herself, regardless of

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how difficult the organization may attempt to eliminate her meaning of self. She constructs a connection relating herself and the Goddess while Marian considers the Snow Queen throughout a happy dream of her infancy which is perturbed by a weird presentiment. Nearly as a prediction of what Marian will experience afterwards in the story, she contemplates,

Feeling so strong and happy is very dangerous, something horrible is about to happen and I must find the solution quickly. All the things I love are going to disintegrate and there is nothing I can do about it unless I can solve the Snow Queen's problem. She is the Sphinx of the North with crackling white fur and diamonds on the ten claws of every foot, her smile is frozen and her tears rattle like hail on the strange diagrams drawn at her feet. Somewhere, sometime, I must have betrayed the Snow Queen, for surely by now I should know?

(Carrington, 2004: 21)

First of all Marian places herself at the heart of the quandary which her forewarning presents. She is aware that she is just able to settle the disorder which is to appear; this demonstrates the fact that she grasps that her deeds are resultants and not insignificant like her relatives may think them to be. She identifies herself like a possible defender of something ostentatious. Most significantly, Marian entails that her character like a defender is reliant on the Snow Queen, who is a new type of the Goddess. That is to say, she will be able to rescue her universe from collapsing if she comprehends the Snow Queen's secrecy and discovers the answer for it. While she is gradually identifying the importance of the Goddess within her personal self progress, Marian is encircled by patriarchal arrangement starting her moment indoors, towards her fresh occurrences at Santa Brigida. The convalescent home is directed by an arrogantly patriarchal duo, Dr. and Mrs. Gambit. Their technique and manner of living can be linked to that of the first men-dominated Surrealist group, given that it is demeaning and oppressive regarding women, particularly Crones, in addition struggles to attain an eminent reality, to a great extent as the Marvelous. (Ibid)

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The patriarchal principles of Santa Brigida are put obvious to the persons who read far previous to Marian even walks foot on its premises, as Muriel, her daughter-in-law, states, “Santa Brigida is run by the Well of Light Brotherhood and they are financed by a prominent American Cereal company.”(Carrington, 1976: 15) It is noteworthy to mention that the women artist Carrington, as some Surrealists, was opposite to capitalistic deals and to a great extent favoured a biological scheme of living which endorsed and encouraged inventiveness instead of mechanized it intended for profitable aims.

Moreover, when we consider the artist's former works as *Opus Sinestrus*, the fact that Santa Brigida is managed by a brotherhood and financed by a capitalist company is sufficient to cover the organization with a characteristic of dishonesty and wickedness. Marian's fright at the information is apparent when she declares,

O Dear Venus (I always pray to Venus, she is such a brilliant and recognizable star) what is the 'Well of Light Brotherhood?' that sounds more terrifying than death itself, a Brotherhood with the grim knowledge of what is better for other people and the iron determination to better them whether they like it or not.

(Carrington, 2004: 16)

The above paragraph obviously demonstrates how the Goddess character is a resource of comfort for Marian, whilst a brotherhood is a cause of disquiet and imminent disaster. This is in accordance with the woman artist's topic of matriarchal characters like defenders and makers whilst patriarchal characters are symbolics of devastation and malevolence. Furthermore, through showing male in aforementioned manner, the artist is criticizing the male in her existence, additionally, comprising the first Surrealists. Carrington is blaming men of being as repressive towards female as they were inventive.

In this story, the most significant instance of man, the Surrealist character is Dr.

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Gambit, the doctor of psychiatry who managed the convalescent home that is the Well of Light Brotherhood. This doctor utilizes Christian wisdom to preserve his aged, women clients coordinated and in check with his personal strict principles. Dr. Gambit presents Marian to the convalescent home in her initial night at Santa Brigida by stating,

Today for the benefit of a new member of Our Little Society I shall outline the basic principles of Lightsome Hall. Most of you have been here for some time and are thoroughly acquainted with our Purpose. We seek to follow the inner Meaning of Christianity and comprehend the Original Teaching of the Master. You have heard me repeating these phrases many, many times, yet do we really grasp the meaning of such work? Work it is and Work it shall remain. Before we begin to get even a faint glimmer of Truth we must strive for many years and lose hope time and time again before the first recompense is awarded us.

(Carrington, 2004: 36)

According to the psychiatrist Dr. Gambit, work will guide his patients to achieve way in into the dimension of truth. In the same way, the Surrealists wished to attain the Marvelous, which they comprehended to be a dimension of Truth. However, the Doctor considers that work, in combination with “the Original Teaching of the Master,” (Ibid) or Christ, will aid his patients grows to be free-thinking. The firmness of Dr. Gambit’s ideas, beside the fact that he is a man character whose concepts are established in a patriarchal, Abrahamic belief, do not put him in a positive glow. Particularly due to the artist’s personal principles in opposition to oppression and the patriarchy, it grows to be obvious that Dr. Gambit is not a character of cleverness, and his method for attaining the Marvelous is defective. (Ibid)

Furthermore, it is apparent that the psychiatrist’s language is very academic and severe; Dr.Gambit presents his “contours” of principles like a lecture he has planned. In addition he is as well patronizing towards his patients, the whole of whom are aged

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female; unluckily this is not astonishing for the reason that like earlier cited, Crones have been importantly trampled because of their old age as well as relative ugliness. This grows to be “clear” when the doctor demands whether his patients really comprehend the idea of Work, although repeating himself quite a lot of times. (Ibid)

The psychiatrist's methods for attaining the truth are arguable because of their fundamental absence of authenticity. Gambit thinks that “the Key to the understanding of Inner Christianity” (Ibid) is “Self Remembering.”(Ibid) When a woman claims that she senses disgrace for the reason that she from time to time does not recall to Remember herself, the doctor answers, “The very fact that you observe this fault in your own character is already an improvement...We Remember Ourselves in order to try and create objective observation of Personality’.”(Carrington, 2004: 37) This may appear to be a useful counsel, however the manner that Dr. Gambit communicates with these Crones divulges differently. Self Remembering is his manner of pushing the women to hush up their innate natures and real individual characteristics, in order that they as an alternative turn out to be derivative and inconspicuous persons. Thus, his kingdom of the truth is in fact a semblance for stimulating these Crones to blindly do as they are told and therefore not bother his lifestyle.

For the artist Tanning, Dr. Gambit's ideas are tremendously risky and incapacitating for the reason that they avoid these elderly to reveal in their complete potential like women, makers, and defenders. As maintained by Susan Aberth, Carrington is cited to have stated, ““If you are in a condition of social inferiority, I think it affects you very much creatively...You might have incredible visions but you might be too bashful to show them. Your creativity becomes inhibited.”(Aberth, 2004: 38)

Because of the doctor's authority at the convalescent home, the Crones feel as they must obey to his laws; in spite of everything, he dictates their food, time to go to bed, time of training and leisure activity they are permitted to have. Consequently, a lot of Crones are frightened to protest in opposition to him, and instead struggle to stick to his instructions. As the Crone who felt disgrace in not remembering to

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remember herself, these Cronos are locked in his instructions that in fact work to demolish their capacity to comprehend themselves. These Cronos may sense their “social inferiority” even more intensely because first Dr. Gambit is as well a psychiatrist, besides being a religious power. He utilizes his label as expert to diffuse more compliance in his patients. Moreover Dr. Gambit is a Freud-esque figure, who improves his resemblances to the first men-dominated Surrealist group. This seems obvious when Georgina, Marian’s more self-aware friend, states,

Gambit is a kind of Sanctified Psychologist...The result is Holy Reason, like Freudian table turning. Quite frightful and as phoney as hell. If one could only get out of this dump he would cease to be important, being the only male around, you know. It is really too crashingly awful all these women...

(Carrington, 2004: 42)

As Dr. Gambit, Freud as well concentrated on dealing with women patients, and at the same time exploited them by utilizing his distinctiveness like an expert and experienced individual. Furthermore, as the Surrealists and Freud who were devoted to the notion of hysteria due to the mysteries which the psychotic condition appeared to have, the doctor as well finds women psychotic conditions of illusion and spendor to own a huge deal of wisdom, although he tries to destroy it. This paradox grows to be obvious with the persona of Natacha Gonzalez, one of the aged women with whom Marian resides. Natacha is recognized all over the convalescent house to possess the capacity to communicate with other aspects and apparition. She interferes into Marian’s individual meeting with the psychiatrist in a condition of complete anger, and asserts that an upper organism told her that a woman in the nursing home was a danger to the house. Dr. Gambit frequently says to her, “Be serene, Natacha, remember your Special Mission,” however when it is not sufficient to restrain Natacha who persists to alert him regarding the hazardous talk she has eavesdrop, he states, “What sort of gossip, Natacha?—you are blissfully calm and Serene- What sort of gossip?” (Carrington, 2004: 64)

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This demonstrates that in addition of being committed to instructings of tranquility, reality, and quietude so as to maintain his patients compliant, Dr. Gambit is as well conscious that some Crones, as Natacha, may be aware of a superior understanding which he is eager for. Marian understands this and mentions on how “Dr. Gambit had a most unexpected attitude to Natacha;” their encounter left him “looking so distressed” that Marian “felt sorry for the poor man.” (Carrington, 2004: 65)

Although Dr. Gambit's wishes to aid his patients achieve access into the kingdom of the truth is similar to the Surrealists' longing for the Marvelous, it is worth mentioning that Dr. Gambit and the Surrealists employed diverse methods to attain the similar final objective. For instance, the Surrealists perform automatism and releasing themselves from regulations and conventions. In the meantime, the doctor persuades his patients not to “interpret Higher Planes and their mysteries before [she] can extricate [herself] from Automatic Habits.” (Carrington, 2004: 58) As a substitute, he encourages self-control by means of standardized rules, for instance religion. Thus, the persona of Dr. Gambit is a means where Carrington can condemn patriarchal organizations and beliefs which looked for repressing women yet at the same time use them for their individual purpose.

So as to defend Marian from the patriarchal organization that is the Well of Light Brotherhood, and help her in her expedition in the direction to the Marvelous and acknowledgement of her force like a woman and inventive person, the Goddess seems in three bodily figures: like the sister, the Queen Bee, as well as a consideration of all the women in the institution, counting Marian. The initial symbol of the Goddess which emerges in the story is the sister, whom Marian firstly observes in a picture in the refectory throughout Dr. Gambit's primary talk. Marian narrates,

While he spoke I was able to examine a large oil painting on the wall facing me. The painting represented a nun with a very strange and malicious face...The face of the nun in the oil painting was so curiously lighted that she seemed to be winking, although that was

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hardly possible. She must have had one blind eye and the painter had rendered her infirmity realistically. However the idea that she was winking persisted, she was winking at me with a most disconcerting mixture of mockery and malevolence.

(Carrington, 2004: 37)

All over the story, the nun grows to be more and more a significant Goddess character, furthermore the artist Carrington even dedicates a long part of the tale to her existence story. For the most part, it is noteworthy to say that the nun is not intended to be a harmful individual, albeit at first sight Marian employs terms as “malicious,” “strange,” “mockery,” and “malevolence” to portray her visage and look. Moreover the fact that she sees the nun to be such a worrying character shows that she is nevertheless disconnected with the Goddess, and is consequently beneath the control of patriarchal organizations which would censure the nun. Nonetheless, Marian’s inquisitiveness concerning the nun’s character and external appearance, although she should be providing Dr. Gambit her complete concentration, demonstrates that she is persisting to rouse to the secrecies of the Goddess that disturb Santa Brigida.

Marian is highly informed regarding the secrecies of the Goddess, and therefore is nearer to the Marvelous, while one of the women, called Christabel, offered her a volume which rarrates the story of the nun, whose real appellation is Doña Rosalinda Alvarez della Cueva.

The story elucidates well that the nun existed centuries before and was actually a sorcerer who was struggling to seize the Holy Grail for the Goddess. Once Marian comes to the end of the volume, things become unmanageable at the nursing house. Natacha in addition to another woman kill a Crone—who was discovered in fact to be a male disguised—which arouses the other women to start a starvation strike.

Once Marian is called on by Carmella, who strangely informs her to arrange a midnight gathering together with the other woman. The appointment is at the nursing house’s bee pond. Despite the fact that they were starving, the Croness were in a

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condition of joy and ritualism. Every woman obtains cookies which look like fortune biscuits, in which each one has a piece of paper with something written on it. Oddly, Marian's utters "Help! I am prisoner in the tower."(Carrington, 2004: 147) Christabel starts to guide a rite, wherein she performs an invocation on the Goddess. Following the invocation, "it seemed that the cloud" above them "formed itself into an enormous bumble bee...she wore a tall iron crown studded with rock crystals...As she faced [Marian] [she] was thrilled to notice a sudden strange resemblance to the Abbess." (Carrington, 2004: 148-149) At this point it grows to be clear that the nun is a significant Goddess character who appears to rise above generation and body.

The chant of the Queen Bee investigates the climate to be tremendously chilly; despite the fact that they live in Mexico, they are quickly overwhelmed in snow. The snow does not stop and they are rapidly stuck in a post-apocalyptic universe. One nighttime, they went through an earthquake which damages part of the house, and perceive a winged mass flow out of one of the idle towers of the nursing house. The women make the decision to explore, however as soon as the Crones are in the interior of the tower, Christabel strangely incites Marian to investigate by herself. This event in the story is possibly the most prominent, like when Marian at last realizes her complete prospective as a Crone who possesses the Goddess inside her.

Marian hazards down the stairs into a room and perceives a pot, at the back of which there is a Crone who is a precise copy of Marian. Noticeably, Marian is surprised, and sees that "she may have been a hundred years older or younger, she had no age. Her features...were more intelligent...she carried herself with ease."(Carrington, 2004: 172) The Crone asks Marian to scale into the cauldron she is mixing, by stating "Jump into the broth, meat is scarce this season."(Carrington, 2004: 175) Marian withstands yet her hulk moves in opposition to its wish, and rapidly she is in the pot. "After experiencing a mighty rumbling followed by crashes, Marian finds herself standing in the room alone, stirring the pot in which she sees her own body." (Carrington, 2004: 176)

Marian comes across a mirror and obtains an explanatory happening where it

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turns out to be obvious that she has at last thrived in discovering the Goddess inside herself, and therefore distinguishing her self-esteem and aim. She stares into the mirror and initially perceives the visage of the nun. Marian reports that the visage of the nun “faded and then I saw the huge eyes and feelers of the Queen Bee who winked and transformed herself into my face.”(Ibid) After that Marian grasps the mirror and perceives “a three-faced female whose eyes winked alternatively. One of the faces was black, one red, one white, and they belonged to the Abbess, the Queen Bee and myself.” (Ibid)

When returning on the upper floor to the genuine universe wherein her companions waited for her, Marian becomes conscious that her hulk senses a lot more young and energetic, and she is psychologically more relaxed. Upon informing her happening to the other Crones, who all appear to have experienced parallel happenings formely. “And they all spoke together, ourselves, the Queen Bee and the Abbess of Santa Barbara de Tartarus!” as if they were all one and the same with the Goddess. (Carrington, 2004: 178) They plunge themselves in joy and cheer at shared accomplishment at founding unity within the Goddess.

4.6.2 Rhetorical Devices

Carrington's *The Hearing Trumpet* is, so far, the ultimate masterpiece in her scholarly career and it is the conclusion of her writing. It includes the rhetorical devices which symbolize her reverie-texts in addition to investigating further her incomplete concern with passing away. The novel represents these two universes, of reveries and of passing away. The woman artist writes on these topics so brightly that her characters rather than being overwhelmed by reveries and passing away, like was the visual artist Eleanor in "Pigeon, Fly!" (Leonora Carrington 1986), discover a means of beating death and attaining alteration. Furthermore, humour is as well one of the major methods in the artist's toying with language. Nevertheless, this book's most innovative feature is, to some extent, the employment of the characteristics of the verbal tradition: reminiscence and repetition.

Gloria Feman Orenstein (1982) scans *The Hearing Trumpet* like a tale in which

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the code of the Triple Mother Goddess is regained. Nancy Mandlove (1981) as well as Susan Rubin Suleiman (1990) examine the innovatory options of humour. Antonia Susan Byatt (1990), in her foreword to the *Virago Magazine*, examines the tale like a feminist amendment of the search for the Holy Grail. Furthermore repetition is the crucial constituent which releases the way to all potential examinations.

Repetition assembles the diverse explanations of the story. In spite of the reminiscences, like when Marian recalls about her early life, or about the art happening in Paris, or about Surrealism and the manner in which it upset London community, the primary part of *The Hearing Trumpet* pursues a chronologically structured order. In the initial part of the story Marian presents herself and the person who reads gets acquainted with her odd narrative tone. (Ibid)

Marian is a ninety-two-year-old, shaggy, with reduced hearing and enthusiastic woman. She resides in a small chamber in the home of her son Galahad in Mexico. The clever and humorous Marian is hated by the entire family who finally get rid of her in a strange and wickedness home for aged women in Santa Brigida, named the Well of Light Brotherhood. Marian feels bad because of being detached from her cats and from her aged Spanish pal, Carmella Velazquez, who had offered her a hearing trumpet. (Ibid)

Albeit the happenings of the initial section (Marian at Galahad's) do guide straight to the happenings of the second section (Marian at the nursing home), this last part is, nevertheless, more knotty than it at initially seems. Two different stories progress in the events which cope with Marian at the convalescent house. The Well of Light Brotherhood is managed with scrupulous forcefulness by Dr Gambit, and Marian is provided only some days to acclimatize with the institution. (Ibid)

The constructions are all dissimilarity formed: there is an archaic castle, a belfry, a railway carriage, a Swiss cabin "which on closer observation turned out to be a cuckoo clock" (Carrington, 1991: 31), a red mushroom with yellow marks, a boot, a anniversary cake, a show tent, an Eskimo's accomodation and one or two common huts. Her friends at the aged ladies' institution are similarly weird: ninety-eight-year-

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old Veronica Adams is a completely sightless water-colour painter; Maude, we find out following her decease, is Veronica's unrevealed lover and a man; there is a French baroness, and an unconventionally clothed octogenarian named Georgina Sykes. (Ibid)

Two more patients are the obsessive talkers Anna Wertz and Christabel Burns, who are the lone black characters in the residence and skilled in occult. At last, there are two wicked personas, Vera van Tocht and Natacha Gonzalez. The fact that Carrington frequently opts to portray these ladies with allusion to occult is a method to insinuate that they are dissimilar and are being discarded for it. Like Gabriella Morisco asserts: "Being a witch ... means acknowledging an ancient secret bond which holds together all the women who, defying social norms, recognize themselves and are recognized by others as different, transgressive and self-determining." (Morisco, 1995: 17)

The intrigue focuses on Marian's fixation with the portrayal of a Spanish Abbess that attaches in the *salle à manger* of Santa Brigida. The Abbess appears to be blinking at her at each mealtime and Marian provides her the appellation of Dona Rosalinda Alvarez Cruz della Cueva. Carmella, who has a sharp and particularly well advanced sense of reverie thought transference, informs Marian in a correspondence that she saw in her dreams an abbess in a tower: "She has a most interesting face, which is slightly deformed by a perpetual wink" (Carrington, 2004: 52). Maude as well declares Marian of having dreamt about the abbess of the canvas and about a strange "magic cup" (Carrington, 2004: 57).

The gothic part offered by the picture of the abbess provides the story a new tum and, ultimately, Marian's and Carmella's cogitations about Dona Rosalinda grow to be eerie set. Her rumination is expanded when Marian scans an eighteenth-century article sent to her by Christabel Bums. The paper links the existence of the Abbess Dona Rosalinda like noted down by her priest. Besides many letters, the paper included as well interpretations of two former articles, the initial one in Hebrew, backdating from previous the Christian epoch, and the second in Medieval Latin, that informs about an area of the Knights Templar. (Ibid)

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The tale functions like an eddy and, as Freud observed, eerie sentiments are continually caused by the inexplicable repetitions. Dreams, fancies and creation team up when Marian examines the narrative of the Abbess and her search to regain the Holy Grail. The paper aims to give "A true and faithful rendering of the life of Rosalinda Alvarez Della Cueva" (2004: 73) that, having been an evil and blasphemous abbess, as said by her priest, was beatified by wrongly.

Dona Rosalinda consumes her time looking for the Holy Grail. In this adaptation of the myth, it is stated not to hold the Holy Blood but a stimulant magic cream offered by Mary Magdalen, a devotee of the Great Mother Goddess, to Jesus Christ, consequently allowing him to do his wonders. The Abbess, herself a disciple of the Great Goddess, attempts to rob the Grail from the Templars and, subsequent to bolting herself in a room with the vessel, goes back to her nunnery expectant. (Ibid)

As maintained by the version offers by the eighteenth-century paper (*The Hearing Trumpet* 2004) the Abbess blows up when procreating a winged son grasping a pointer. Nearly all truths of her existence being mysterious to everybody except her priest, she is almost immediately sanctified. Marian is not disappointed by the being of her gloating abbess, even though, in her view, "the snooping priest, Dominico Eucaristo Deseos, had done his best to portray her in a pernicious light" (Carrington, 2004: 101). According to Marian, Dona Rosalinda stays "a most remarkable woman" (Ibid)

As soon as she gets up the daybreak after reading the text, Marian finds out that Maude has been envenomed by Dr Gambit's preferred, Vera van Tocht and Natacha Gonzalez. Marian and Carmella make a decision that the foodstuff is not anymore secure and in company with the other women they do an abstention to drive the two killers out. Consequently, part two is formed of two distinct stories: initially, the sequence of happenings which guide to Maude's decease and ultimately to the aged women's abstention and, secondly, the text of the story of the Abbess Rosalinda. The last part is the follow-up to the two preceding stories.

The happenings in the last section of the tale are to a great extent a consequence

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of Maude's decease and the rebellion of the aged women in addition to the tale extension of the story of the Abbess Dona Rosalinda. Carmella plans to release Marian and the other ladies who are in the convalescent house and finally lives with them. A fresh Ice era starts. Intense snow starts to fall and the aged women take shelter in a subterranean refuge. (Ibid)

Marian answers the puzzles which Christabel Burns puts her and goes down to the underneath of the tower (from where a winged being has run away after an earthquake) in which she perceives herself blending a metal pot of stew. Marian is propelled in the cauldron to resurface once more blending her personal meat, whereupon she understands that she is Hecate, herself, the Abbess and the Queen Bee. The remnants of her friends have experienced the similar procedure in order that at this point they are tough enough to move into the globe and detain the Holy Grail that they do, following dancing crazily round the bee pond. (Ibid)

Hence all of the rituals of passing into occult have been done: Marian has been instructed into occult by another aged lady. She has gone to confidential spaces and has danced and chanted. However, the tale is not an examination of occult. Occult works like an image for freedom, rebellion and force. Marian clarifies that, thanks to the new Ice Age, humankind is at its ending however that the text will be maintained by Anubeth's kids. At last, Marian finds out that, owing to the switch of the poles, she is not anymore in Mexico but "somewhere in the region where Lapland used to be" (Carrington, 1991: 158).

4.6.3 Repetitions

In a tale like *The Hearing Trumpet* the rapport between narrative arrangements and textual structures are present via multifaceted alliances. The storyline organizations works by means of a constant association with the exterior level of the book. The novel is not to a great extent about narrating a tale but about the method a tale can be fused. The rhetorical facade (the terms themselves and the manner these terms connect to each other) enquires continuous consideration on the part of the persons who read and may get enjoyment, or discontentment, not from the novel itself

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and what it narrates, but through the way in which it is narrated. The novel *The Hearing Trumpet*, as the name insinuates, is a story to be overheard, to be paid attention to.

The involvement of the person who listens or the person reads is a fundamental factor of its procedure of meaning. The increasing result of repetition is to create a content in which the storyteller puts diverse constituents jointly, not with a ranked rapport between them, but quite through juxtaposition, that improves the complete result of deep, repetitive embroidery. In this novel repetition is employed so as not to complicate the storyline sense, but to demand notice from the person who reads for the fact that the tale is not only a tale on the Grail, or Marian, or the Bible, but as well on the action and the alteration-reminded of purpose of repetition in words.

Moreover, repetition is required in this sequence-narrative to produce the sense of accord in both the technique and the narrative dialogue. For Rimmon-Kenan, repetition "is a mental construct attained by an elimination of the specific qualities of each occurrence and a preservation of only those qualities which it shares with similar occurrences." (Rimmon-Kenan, 1983: 56) Nevertheless, in view of the fact that repetition involves a diversity of happenings, the similarity of the repetitive happening or repetitive section of the wording is just a lexical similarity.

Like Bronfen describes it: "The repetitive event, action or term always contradicts its predecessor because, though similar, it is never identical, and though recalling the unique, singular and original quality of the former event, it emphasises that it is 'more than one', a multiple duplicate, occurring at more than one site." (Bronfen, 1992: 324)

Rimmon-Kenan differentiates between productive and positive repetition, like a method of expressing dissimilarity, and negative repetition, as one implying repetition of the similar like the similar. For Bronfen:

The former ... allows repetition to be used to transform a passive into an active position which results in a mastery over a disturbing, wounding event. While this form of repetition is constructive

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precisely because it works on a principle of difference, another form of repetition based on undifferentiated oversameness without variation, comes close to being an occlusion of approximation and distance, a complete repetition, which is death, beyond life and narrative.

(Bronfen, 1992: 325)

Therefore, a repetition which does not highlight dissimilarity cancels the difference between the authentic and the fake. Nevertheless, total repetition is unfeasible because, like Rimmon-Kenan continues to say: “no event is repeatable in all respects, nor is a repeated segment of the text quite the same, since its new location puts it in a different context which necessarily changes its meaning” (Rimmon-Kenan, 1983: 56-57). The most essential purpose of repetition is while it functions for the person who reads in keeping his persistent reminiscence and cerebral connections.

This is the case, for instance, in the continuous repetition of the term "violet" through which Marian mentions her companion Cannella: "We both sat down and sucked a violet scented lozenge which Cannella likes because it scents the breath" (Carrington, 2004: 5). In the tale, the persona of Cannella is consequently "tinted" violet and at whatever time she emerges the violet pastille is linked to her. Despite the fact that Marian primary says that the pastilles have a "rather nasty taste" (Ibid) their connection with Cannella adapts her to their flavour and when she is at the nursing house her desire for Cannella makes her long for the pastilles: "How I longed to ... suck violet flavoured lozenges on the porch" (Carrington, 2004: 55).

As soon as the person who reads has set up a connection between Cannella and the violet smell, the term "violet" reemerges, in this as alluding not to the scent but to the violet's ocular feature: "It was really delightful to look once more on her delicate handwriting and violet coloured ink" (Carrington, 2004: 52). So as to the term "violet" is not an element of inspection in itself but a help to the reader's responsive reminiscence is made overt when, afterwards in the story, the term alters to "lilac" without influencing the task of repetition: “We were happy to see Cannella's lilac

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limousine drawn up at the front door ... I noticed she wore a handsome new lilac wig, to match the car.'" (Carrington, 2004: 130) It looks that by the last part of the tale she has not remembered the exact term.

"Violet" is dissimilar from "lilac", however what the artist's false memory demonstrates is her objective of connecting Cannella with a colour. This is an approach which creates of Cannella a persona clearly identified and effortlessly recalled by the lector. Another purpose of repetition is that of aiding the lector to extract similarities between particular unconnected happenings, personas or sections of the text which would otherwise be tough for the lector to connect. Because the tale's organisation is a round one, with quite a few dissimilar personas growing to be one by the last part of the novel, the text helps firstly to set up the links between the numerous personas who will be merged afterward. The depiction of Marian Leatherby, for instance, is fairly special in that the feminine persona is not just detectable by her tiny ashen facial hair but by the fact that she is extraordinarily pleased of it: "Indeed I do have a short grey beard which conventional people would find repulsive. Personally I find it rather gallant." (Carrington, 2004: 3)

Whilst visualizing the being of the abbess in the representation which preoccupies her at mealtime, Marian thinks: "She was abbess, I imagined, of a huge Baroque convent on a lonely and barren mountain in Castile. The convent was called El convento de Santa Barbara de Tartarus, the bearded patroness of Limbo.'" (Carrington, 2004: 43) By means of the approach of portraying both personas like showing the oddness of a beard, the reader is induced to set up a connection between Marian and the Goddess of the Underworld (afterward famous to the Christian universe as Saint Barbara). (Ibid)

Nevertheless, the links do not finish here for the Abbess frequently masks herself with "a short reddish beard." (Carrington, 2004: 87) At this point Marian, Saint Barbara and the Abbess are altogether detectable by (plus impossible to tell apart through) a tiny beard; lest the reader has failed to spot the link s/he is at last compelled towards it: For a number of thousands of years the trophy was securely in the care of

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the bottomless Goddess, that was famous to be shaggy and a genderless. She was called Barbarus “... I must say I found the name most striking, through obvious associations.” (Carrington, 2004: 91)

This purpose of repetition is, in this specific example, twice as important. First, it works to prove and steady a precise constituent in the reader's brain, simultaneously it aspires to traverse the borders of happenings and personae in a try to obscure the dissimilarity between them. Among the aims for such an all-inclusive approach is that of creating the notion of time questionable, and this is the desire behind the beard which typifies Barbarus, the Abbess and Marian. (Ibid)

In prehistoric Greek civilization there were two words for what we at present call as "time". One feature was *aion*, the similar to "lifetime", the other, *chronos*, "time duration" or time as an entirety. If, at first, *aion* was employed to calculate the person existence of an entity (involving, thus, a restricted period) its sense grew and while Plato (428–348) and Aristotle (384–322) were recording it previously signified "eternity": it is employed to speak of a "lifetime" forever transformed, imprecise (Jimenez, 1993: 103).

It is to this twice sense of *aion* (as an everlasting-existence) that the beard of the text denotes: Barbara was the Goddess of the Underworld that protected the Holy Cup till the beginning of the Christian period, the Abbess Dona Rosalinda who existed in the eighteenth century gets back, if just for a short period, the Holy Cup, and Marian, who at last give back the Cup to the Goddess, exist in the twentieth century.

Nevertheless, since these shaggy women are portrayed not like a development of each other in a consecutive past period but like the equivalent persona living in a range of eras and places, the shaggy women live in an everlasting *aion*: "[Dona Rosalinda Alvarez Cruz della Cueva] was her name during the eighteenth century," said Christabel. "But she has many many other names. She also enjoys different nationalities." (Carrington, 1991: 72)

Because of their repeated recurrence in old era and by one consistency in their physical look, Santa Barbara, Dona Rosalinda and Marian are portrayed like three

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visages of the similar feminine image. Repetition happens also in the kind of memory, given that remembrance, symbolized like both the reminiscence of the personas in the novel and the textual recollection of the lector, performs an important function in arranging the story. Properly, the novel portrays the most essential type of memory, as Marian, the key storyteller, is telling from a more intelligent and more robust character the events which have guided her to the gaining and acknowledgement of her strengthened personality and therefore her function in the universe.

Nevertheless, *The Hearing Trumpet* admits that such a development cannot be expressed by one sole story voice nor arranged like an organized sequential dialogue. There is a recognition that a meaning of olden times cannot be expressed by the simple sorting of times and through stating the result binding. This is the cause why, word by word, the story voices are several. This meaning is more improved by the extraordinary function of discourse in the story: it works like an advantaged way of conveying the diverse personas' own awarenesses in addition to offering several enlightenments into one particular occurrence.

Like Gabrielle Annan comments in her analysis for the *Times Literary Supplement* (Annan 1977), every persona is provided an idiosyncratic voice, like in the distinctive and old phrases of Georgina, such as: "There are times when this place gives me the pip ... The beastly Gambit Female wants me to peel potatoes and I can't possibly scrounge in the kitch' when I have just done my nails." (Carrington, 1991: 32)

The function of discourse is to produce the each that every persona is giving one of the parts of the puzzle, but by means of discourse it is eventually recognized that a sense of olden times is unachievable and that chronicle falls apart into lots of insights. Except the diverse voices which emerge in the conversations, the wording is made up of the tales of nine dissimilar storytellers. The initial of Margrave's written messages to Marian is to be located at the commencement of the story, whereas the second is written out in the last part of the book; afterwards Marian writes out Carmella's correspondence (Carrington, 2004: 52-4); she as well writes out the tractate of Dona Rosalinda transcribed mostly by D. E. Deseos (Carrington, 2004: 73-100) but

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developed by correspondences (like the ones transcribed by the Abbess, the prince Zosimus and the Bishop) and two texts, the first interpreted from Hebrew and the second from Latin.

The Hearing Trumpet's storytellers are as well those personas who connect lengthy novels: Georgina's tale of Maude's precedent like a male, Christabel's tale about Dona Rosalinda and the narratives narrated by the poet/mailman Taliessin. There is not one tale but a huge number to be told and therefore the manner of communicating such a diversity is in collection type.

Memory demonstrates that there are as a lot of truths to be remembered as personas in the tale. It as well works to highlight that history cannot be held in the insight of the present storyteller. Though the storyteller could remember the entire recollections, the action of recounting, like Marian herself admits, needs their management and arrangement: "How my mind runs on, or rather backwards, I shall never get on with my narrative if I can't control those memories, there are too many of them." (Carrington, 2004: 66)

Even if, seemingly, Marian attempts to manage her recollections, the insertion of the approach of memories into the story works to admit that the worry of truth is a disarranged procedure which should not be expressed straight or logically but, instead, formlessly: "My memory is full of all sorts of stuff which is not, perhaps, in chronological order, but there is a lot of it. So I pride myself on having an excellent faculty of miscellaneous recall." (Carrington, 2004: 23)

The emphasis on recollection and what she calls "miscellaneous recall" is effectively conveyed by the way of the repetition of the term "souvenir" which in the story is employed like a noun signifying "a recollection, a reminiscence". For the Oxford English Dictionary such utilization is currently infrequent. Marian tells the reader: "Souvenirs from the far past rose like bubbles in my mind and things I thought were long forgotten came back as clear as if they had just happened." (Carrington, 2004: 59)

Albeit it is an infrequent utilization, the term "souvenir" persists in the wording

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in successive pages: "Perhaps she feels different being a Negress," I said. "Negresses have different sorts of souvenirs from us" (Carrington, 2004: 58). The selection of terms might be intending at setting up an extra connection with the storyteller's childhood (which she frequently admits was used up in France) for, even if in English the term signifies "a symbolic of commemoration", it is from the French utilization of the verb souvenir, signifying "to remember". (Ibid)

Nevertheless, for some readers the term might remind an even more remarkable link because the Latin derivation of the term is "subvenire" (Ibid), to come from beneath, from the deepnesses. "Souvenirs from the far past rose"(Ibid) is therefore connected with Barbara de Tartarus, the Goddess of the Underworld who will appear from the deepnesses to get back her Holy Cup. Repetition of the term "souvenir" or reference (via the origin, like in this example) works to connect seemingly unrelated elements of the story. In the phrase "Negresses have different sorts of souvenirs from us." (Ibid) Christabel Bums, the Negress, grows to be linked with the recuperation of the Magic Cup and afterwards in the story the reader will understand that his function in such a reprisal is really essential.

Repetition, thus, arranges the excerpt both at the facade stage and at that of the structure of personas and deeds. The unforeseen utilization, and re-utilization, of a unfrequent term like "souvenir" shows the aim of the writer to demonstrate the person who reads, who cannot see it, the several significances of the term, from its most first significance (a reminder) to the most unexpected ("souvenir" signifies the approaching coming of the goddess). In addition, it is involved in this procedure that the distribution of significance can happen just with the lector's permission, as it is his/her notice and teamwork which offer the unity for the story.

Certainly, the diversity of significances ascribed to the signifier is offered as one of the causes why Marian has never inscribed poems: "At times I had thought of writing poetry myself but getting words to rhyme with each other is difficult ... There are so many words, and they all mean something." (Carrington, 2004: 21) However the text entails that the difficulty does not exist in the fact that they entirely "signify

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something" particular, but that they entirely possess further than one significance.

Term signifying in proper names, for instance, is fundamental for its meaning. Marian makes numerous allusions to the meaning of proper designations: "The Moorheads, ... as their name implies, took a prominent role in the crusades" (Carrington, 2004: 91). This supposes again the partnership of the lector, since when Marian is speaking about her antecedents, she is doing an implied remark, not just about their identity, but about how they acted: they beheaded Moors throughout the Crusades and then took their possessions. The function of term signifying is vital in the instance that goes after: "A Rose is a secret, a beautiful Rose is a Great Lady's Secret, a Cross is the parting or the joining of the Ways, this is the meaning of Abbess Rosalinda Alvarez Cruz Della Cueva's name." (Carrington, 2004: 73)

The text is acting with the designation of the Abbess and the game surpasses interpreting the word by word significance of terms from Spanish into English by doing overt selections when interpreting. "Rosalinda" signifies in fact "lovely flower" and that has been interpreted fairly plainly. Nevertheless, "Cruz", that signifies exactly "traverse", has been transformed into the "the parting or the joining of the ways" (Ibid), picking just one of the several significances of "cross" (like an old tool of agony, a bazaar, a combination).

This is significant for the topic of the presence of various universes (made by means of individual selection and by alternatives on the deeds one is to do and the persons with whom one is to relate) is one of the key subjects of the story, and it is at "the parting or the joining of the Ways" (Ibid) in which individual choices are taken and therefore brand new worlds produced.

One more role of repetition is contained in the text: to propose the significance of the signifier via the several successions in which it emerges. That there is an interruption between signifier and signified is figuratively entailed in Marian's remark when she is filling her case to go to the institution: "They [cardboard boxes with different labels] did not, of course, contain what the labels said, but different odds and ends which agglomerate with time." (Carrington, 1991: 20) The tickets are employed

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to veil Marian's belongings from her daughter-in-law. The boxes do not have what the tickets (explanations) entail. The content of the letters is diverged (Marian denote "different odds and ends") and this subject matter (signified) has been agglomerated via "time". (Ibid)

The reader is the one in charge for assigning significance to the signal as there is no exact connection between signifier and signified. Provided that time is in charge for the various significances assigned to the signifier, the latter itself is as well matter to the fleeting of time, like one of Marian's yarns proposes: "Georgina Sykes occupied a circus tent, or rather a cement representation of a tent with red and white stripes. The words "lk n and njoy he ow" were painted over the door, and for a long time I thought these were some mysterious foreign words. Actually it read "Walk in and enjoy the show," but time and ivy had overgrown the words." (Carrington, 1991: 31)

In Marian's yarn nothing is what it resembles: the show exhibition area is instead a "cement depiction", seemingly as hard and instantly recognizable as the signifier, however in reality guiding to bewilderment. Afterwards, the signifier itself, the written term ("Walk in and enjoy the show"), turns out to be influenced by time ("lk n and njoy he ow"). Even if this signifier has been alleged with a past, it is its current enunciation which draws Marian in the primary place because its feature of "strange foreign terms" portrays it explicit, yet once more, to additional explanation. Time functions on signifier and signified, continually reconsidered and intensified, and the continuous re-clarification of terms and even of entire tales is the objective of the narrative. (Ibid)

Specific terms refer to additional texts, for instance the appellation of Marian's son, Galahad. In the first pages of the tale Marian states: "I live with my Galahad, mostly in the back yard" (Carrington, 2004: 3). Galahad is such an uncommon appellation which the lector is unable to do a rational link between this Galahad and the unsullied *chevalier* of the Arthurian myth. Considering this first feeling, the following phrase in the text is meant to give the wrong impression to the lector, for *The Hearing Trumpet's* Galahad appears to be not at all unsullied: "Galahad has a

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rather large family."(Carrington, 2004: 3)

Added-on the text, among Carrington's images for the Virago version of the tale portrays Galahad and his relatives talking about how to dispose of Marian; gripping the wall at the back is a canvas of the Last Supper displaying Jesus giving a trophy to his partisans. A lot of Catholic homes possess a parallel picture in the dining-room and the reader may decline at this phase the implicit sub-intrigue of the story (the pursuit for the Holy Grail) like an improbable growth of the aged women attacks. (Ibid)

Nevertheless, the terms "Cup" and "Last Supper" continue resurfacing but frequently like aspects imaginative to the intrigue. This is the situation, for instance, in the funny appellation of the rat toxin which will murder Maude: "I shall ask her to buy me some packets of 'Last Supper' rat poisoning. It is the most virulent and they die almost at once" (Carrington, 2004: 62). At this point the repetition functions at the level of the lector's written reminiscence. In the instance of Dr Gambit's discourses, the organization's holy head frequently refers figuratively to the Holy Grail; to Marian he states that "Natacha is the Pure Vessel" (Carrington, 2004: 38) and afterwards counsels her: "First be Humble. A full cup cannot receive." (Carrington, 2004: 39)

These insinuations need not just the lector's written reminiscence but the lector's aptitude to connect those diverse spoken marks which possess alike meaning. The insinuation to outer sources (New Testament or the Arthurian legend) almost immediately ends and these points turn out to be the topic of inner repetitions, in order that instead of intertextuality the lector discovers intratextuality.

In the next pages I will concentrate on the recurrence of the subsequent sequence: "NortblLapland/Poles", the dyad "Bees/Queen Bee" and "Cup/GraiVVessel". This is so as to demonstrate that in every case of repetition the initial significance of the term is redescribed in two manners: through the recurring background where it is put and through its link to preceding events in the text. Recurrence emerges like a sequence of related terms instead of lone terms for the reason that the recurrence of the constituent depends not on lexical resemblance but on connection at the point of significance.

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The target of this third task of recurrence is to disprove the clear nearness of the sign and to affirm that every recurrence is aimed to augment dissimilarity instead of similarity. Marian says in the first pages of the tale that she yearns for the north: "I am beginning to be afraid that I never will get back to the north" (Carrington, 2004: 2). "The north" is not for Marian the same to its conventional significance (an area or part north of any considering point).

The north for Marian is identical with the area of Lapland like it is obvious in this sentence: "Then I would join my lifelong dream of going to Lapland to be drawn in a vehicle by dogs, woolly dogs" (Carrington, 2004: 3). Her desire stays continuous all over the first portrayal of her existence and standards of life: "I must say I would be fairly happy if I did not feel so much nostalgia for the north" (Carrington, 2004: 8).

Marian's companion Carmella, with whom the reader is familiar, possesses clairvoyant forces, consoles her by insinuating that she may sooner or later get there: "'You might escape to Lapland,' said Carmella" (Carrington, 2004: 13), and in this sentence Lapland and the woolly dogs reappear: "Then what about Lapland and the furry dog team?" (Carrington, 2004: 13)

Marian is so fixated that, when doing her baggage to go to the nursing house, she adds in all that she supposes one might require in Lapland (that comprises such odd items like a screw driver, fraction of an alarm clock, tinted dots and beach shells): "Institutions like the far north are also cut off from civilization and you never know what people might want." (Carrington, 2004: 20) Marian's desire for the north is continuously expressed all over the tale: "I sometimes find myself imagining that I am strolling through a Whispering birch forest somewhere in the North" (Carrington, 2004: 57).

While examining her reverie (in which Marian is reading the Tales of Hans Christian Andersen) she does a link between the novels and Lapland: "The book. Now I can see it, the Tales of Hans Christian Andersen, the Snow Queen. The Snow Queen, Lapland" (Carrington, 2004: 15) At this stage, the linguistic connection snow Lapland offers a delicate association between the two extremely diverse deeds (scanning "The

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Snow Queen" and desiring to move to Lapland).

In Marian's following transcript of the dream, the reader discovers the primary link between "the north", a strong woman character, and the necessity for vengeance: "There is nothing I can do about it unless I can solve the Snow Queen's problem. She is the Sphinx of the North with crackling white fur and diamonds on the ten claws of every foot ... Somewhere, sometime, I must have betrayed the Snow Queen, for surely by now I should know?" (Carrington, 2004: 16)

Quickly the term "north" emerges encircled by the entire former terms which have been formerly emerging in the text like "snow", "Lapland" and "white woolly dogs": "There is nothing I love so much as snow lit by moonlight. For years I have wanted to go to Lapland just to be able to sail along in a sledge drawn by those white woolly dogs and admire the snow. Further north they use reindeer which also give milk." (Carrington, 2004: 57)

As the reader's brain goes over them and by means of the method of repetition these detached and many-sided pieces are removed of private nuances and endowed with a "combined" connection offered by the author. The reader is made conscious that such occurrence is growing to be more and more evocative. The second sequence that of the "Bees/Queen Bee", is previously a repetition of the preceding sequence, in that the Queen seemed connected to the snow in the Snow Queen. Nevertheless, throughout the primary part of the story, and the one of "North/Lapland/Pole" stay chiefly free.

As soon as Marian enters in the nursing house she starts a fixation with the bee pool approximately as robust as that with Lapland: "The place I preferred was what we called the bee pond ... This secluded spot was the haunt of thousands of honey bees" (Carrington, 2004: 31-2). The utilization of the term "haunt" is remarkable because, even if it is employed at this point as "a place often visited", it may insinuate to the reader that the bees are in some way a ghost that emerges.

In fact they are the personification of Santa Barbara de Tartarus, the Goddess of the Underworld. As Santa Barbara de Tartarus gets a corporeal bulk when recovering

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control of her Holy Cup, her bulk is that of a huge bee: "Then it seemed that the cloud formed itself into an enormous bumble bee as big as a sheep. She wore a tall iron crown studded with rock crystals, the stars of the Underworld." (Carrington, 2004: 117) Marian frequently takes seats by the bee pool: "I was sitting by the bee pond trying to teach myself crochet ... I had stopped to admire the bees and envy them such efficient industry" (Carrington, 2004: 60). For her the bee pool is a space of everyday life instead of a sacred place of worship "and there is no irreverence in throwing cigarette ends into the pond" (Carrington, 2004: 64).

When Marian and the other ladies take the decision to revolt in opposition to the Gambits, the place of their rebellious gatherings will be exactly this pool. They all recognize with the bees, like is admitted by Georgina: "The place creeps with ovaries until one wants to scream. We might as well be living in a bee hive" (Carrington, 1991: 33). The lady finds that they are connected to the bees as, in their training to get back the Grail, they all hold the equivalent occurrence like Marian:

I looked into the mirror. First I saw the face of the Abbess of Santa Barbara de Tartarus grinning at me sardonically. She faded and then I saw the huge eyes and feelers of the Queen Bee who winked and transformed herself into my own face ... Holding the mirror at arm's length I seemed to see a three-faced female whose eyes winked alternately. One of the faces was black, one red, one white and they belonged to the Abbess, the Queen Bee and myself. This of course might have been an optical illusion.

(Carrington, 2004: 138)

The strength of the paragraph is not weakened, like Suleiman writes, by the "self deprecating humor" of the last line (Suleiman, 1990: 177). Marian's identification of herself like the Queen Bee and the Abbess is obtained by means of the utilization of the mirror. The mirror in this passage does not insinuate at the creation of the personality or at a perplexed state of mind but at the role of recurrence itself, like

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Marian's picture is replicated by the part of refined obsidian. Bees have been reminded in the entire of these paragraphs, yet their meaning has altered. Marian initially recognizes: "I could sit amongst the bees for hours on end and feel happy, although why they pleased me so I cannot tell" (Carrington, 2004: 32).

Progressively, by means of the sequences of recurrences the strange significance of the "bees" grows to be understandable. For Marian, the sense of the term "bee" alters: from being only "industrious insects that produce honey and live by the pond"(Ibid) they grow to be the personification of the Great Goddess. The passage puts it clear, via recurrence, that the procedure of providing sense to terms is comparative and biased. Therefore the sense of the term "bee" is dissimilar for Marian and for the lector, and in Marian's personal speech "bee" is incessantly being reformulated via the diverse contexts in which it emerges.

The third series of recurrences is that of "Cup/Grail/Vessel". Through the second part of the story, insinuations to outer sources are not anymore being put tangentially to the text, like has been demonstrated before, so that inner recurrence grows to be an obvious call to redecipher the initial source:

He let me understand that the Knight Templars in Ireland were in possession of the Grail. This wonderful cup, as you know, was said to be the original chalice which held the elixir of life and belonged to the Goddess Venus. She is said to have quaffed the magic liquid when she was impregnated with Cupid ... The story follows that Venus, in her birth pangs, dropped the cup and it came hurtling to earth, where it was buried in a deep cavern, abode of Epona, the Horse Goddess.

(Carrington, 2004: 91)

The re-explanation of the past is unavoidably explicit if the reader is to find out about the mission of Marian and the other women:

Seth, the son of Noah, was supposed to be the first to march upon the sanctuary of this Goddess. The priests were murdered and the Grail

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was stolen, the sanctuary desecrated ... Later stories sprang up around the Grail, and its magic was erroneously attributed to Christian sources.

(Carrington, 2004: 92)

The sequence appears to be going in a sphere when they begin flapping. In the next quotation a connection between the series "North/LaplandIPoles" and "Cup/GrailVessel" emerges: "A light wind rustles the leaves of the birch trees [at Lapland], the air is fresh and cool. As I stroll along I become aware that I have a purpose, and soon with a thrill of joy I know what it is. I must find a magic cup." (Carrington, 2004: 57)

Afterwards the sequences "Bees/Queen Bee" and "Cup/GrailVessel" are linked: "The monstrous Queen Bee slowly revolved over the water, beating her crystalline wings so rapidly that they emitted a pale light. As she faced me I was thrilled to notice a sudden strange resemblance to the Abbess. At that moment she closed one eye, as big as a tea cup, in a prodigious winle." (Carrington, 2004: 117)

In the example below, recurrence functions just at the outside level (for "tea cup" does not allude factually to the Grail). Nevertheless, the recurrence of spoken parts does not end at the level of the exterior tale. It grows to be obvious that, frequently, oral recurrence involves repetition at the more profound level of the tale as such a recurrence is of a semantic, and not oral nature (the parts in the sequences examined are linked not by spoken resemblance but by semantic resemblance). In fact, I have initially portrayed the recurrence of every one of the sequences as it emerges in diverse speeches.

Nonetheless, the three dissimilar sequences emerge in particular sections of the text joint so that, at last, they emerge jointly in a circular way:

Propelled by a supernatural intelligence, the swann of bees whirled into the house and returned in a few moments carrying the Holy Grail, which they bore off to some secret part of our cavern, leaving a trail of

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honey in their wake which glittered like gold on the snow.

(Carrington, 2004: 158)

Beside the general humorous timbre of the tale, this kind of recurrence is chiefly "revolutionarily" humorous. In a manner, the method in itself is humorous. NorthiCuplBees do not have a resulting sense. Carrington demonstrates her knowledge that terms and their sense can be reinterpreted. However, she opts to show this, not with terms like "life", "death", "dreams" or "madness" but with absurd and playful terms which have great significances to her. (Ibid)

Furthermore, the recurrences of sequences and their successive blend by means of intratextuality indicate the thematic and oral consistency of the text. The tale therefore seems like a complex, methodical method, like definitely in a beehive. The woman artist has attained the invention of models of sameness and regularity by presenting and afterwards repeating similarities between dissimilar symbols and pictures.

Fascinatingly the utilization and re-utilization of these elements aspire at ultimately draining the picture. It has been demonstrated in the primary example (Snow, Lapland, Snow Queen) which the result of recurrence was intended to exchange the reader's preceding connections with fresh ones. In the instance of these two other sequences (Bees, Cup) the target is to expose "meaning". Bees, cups and snow signify nothing at all, however they are comically portrayed as full with sense. The artist can then ensue to play with various reminiscence, sequential growth and spatial steadiness because, for the reader, the equilibrium, stability and consistency of the text are founded on the previously common repetitions.

4.6.4 Repetition of Situations and Insinuation as Repetition

The recurrence of situations occurs as well both at the rhetorical point in addition to the level of sense. Three kinds of recurring situations are in *The Hearing Trumpet*. Number one is when one persona remembers a happening which has been previously cited by him/her previous in the tale. This is one of Marian's stories:

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“Arriving in Biarritz, I remember, in a snowstorm in the month of February. Mother took the weather as a personal insult, she believed the Riviera was on the equator, snowfall in Biarritz convinced her that the poles were changing places and the earth was falling out of its orbit.” (Carrington, 2004: 64-5)

Aside from the recurrence of terms for example snowstorm, snowfall, or poles (that offers sense to the reminiscence in addition to authenticating its addition in the narrative), Marian's mother's belief is so incredible that the reader cannot go by it unobserved.

In fact, Marian's narration is put in like a divination for afterwards. When the poles do actually overturn Marian remembers it on: “Suppose my mother's idea that Monte Carlo was on the equator and that snow in Biarritz meant the poles were changing was really a prophecy? The effects of such a change would be disastrous to many inhabitants of the planet. My mind reeled.” (Carrington, 2004: 124) The words of the two last paragraphs highlight the relations between them, both events showing the similar geometrical precision in the arrangement of the constituents. The chief aspects in the two passages stay unmoved: "snow (fall) in Biarritz" that signified "the poles were altering" are both reiterated word by word.

The dissimilarities comprise the integration of Monte Carlo in the second situation, the replacement of "earth" by "planet" but most significantly a displacement of two parts linked closely not at the ocular rank but at a linguistic one. In the second passage we read: "My mind reeled" (Ibid) that might provide the feeling of Marian's ideas turning quickly - accurately what the earth would do if, as the first paragraph says, "the earth was falling out of its orbit." (Carrington, 2004: 64-5) The result of this kind of recurrence of situations is to confirm and to re-decode linearly the occurrences told. At this point, just the lector's textual reminiscence is required, not the lector's connection, as Marian herself decodes the repetition "Suppose my mother's idea ... was really a prophecy?" (Carrington, 2004: 124)

The second kind of recurrence of situations takes place when the woman artist plays with the fact that diverse storytellers, telling obviously dissimilar situations in

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diverse past times, tell very parallel cases. This is the situation, for example, in the occurrence that happens two times in the tale:

The visit of Taliessin. The first time the reader encounters this character is when reading the Medieval Latin document which refers to the adventures of Dona Rosalinda in Ireland and her aborted attempt to steal the Grail from the Knights Templar: A wandering bard seeking shelter has just arrived at the Rath of Conor, he calls himself Taliessin ... The Bard Taliessin has kept us amused with humorous songs of the earthquake.

(Carrington, 2004: 96)

Afterwards in the narrative, when the poles have finished their turnaround and Marian and her pals are speculating how to regain the Grail, they have the surprising coming of a postman called Taliessin, whose just remnant of his earlier life like a bard is a guitar: 'Walking along the faint track ... came the postman. He wore an ordinary postman's uniform and carried a satchel for letters. The most remarkable object about him was the guitar slung over his shoulder ... "My name is Taliessin," said the postman. "I have been carrying messages all my life, which has been a long one." (Carrington, 2004: 142-3)

The persona of the "bard" represents two of the constituents that stain the advancement of the tale: recollection and repetition, feature of the verbal custom. Taliessin goes on to say to the ladies stories about the individual cases of persons in diverse parts of the universe and the women are exceptionally entertained by the portrayal of the earthquakes which have overwhelmed "the ancient fort of the Templars, the Rath of Conor" (Carrington, 2004: 144). This sentence has previously happened. The most outstanding fact is that the storyteller of the second case, Marian, has read and transcribed for the reader the tale that told the first case.

Nevertheless, Marian does not succeed to stain the recurrence as important. This is for the reason that she has come to think about recurrence as the rule which puts in order the universe. Contrasting with her opinion, the lector observes the

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reiterated case of Taliessin's coming from two dissimilar viewpoints. On one side, s/he may see behind the reiterated situation the biased leading sense of right and wrong of a "real author" (Carrington) that desires her/him to recognize such a clear recurrence. On the other side, s/he turns out to be conscious of the principles of the storyteller (Marian) who does not think it a subjective but a factual occurrence: for Marian, recurrence is that which occurs.

In the recurrence of cases the dichotomy between outer tale and more profound story grows to be tricky. Oral recurrence is not in this situation a feature of a person's or storyteller's peculiarity. The sense of the recurrence of situations and happenings in novel of *The Hearing Trumpet* is given by the reader. The reader's personal reminiscence of the text is placed to the trial and required as if it were a collaborator.

Thus, the reader is caught in the complexities of the associations between the exterior of a symbol and its understanding, and grows to be increasingly entwined in the story like the associations between signifier/signified develop in intricacy. These two sorts of recurrence of situations function with the aim of calling to mind a repeated design; they are founded on the resemblances of the situation and the reader is hit by their resemblances, not by their diversities.

Nonetheless, as soon as the model of recurrence and repeated arrangement is set up, the lector may observe a third kind of recurrence: the one that highlights alteration and development. This is the instance in the portrayals of Marian's bodily look. As of the first lines Marian is presented like a creature that is not a member of the human being class: "The maid, Rosina, is an Indian woman with a morose character and seems generally opposed to the rest of humanity. I do not believe that she puts me in the human category so our relationship is not disagreeable." (Carrington, 2004: 2)

Despite the fact that she is depicting herself, Marian elucidates that this is the image "others" get of her. If the housemaid and her personal relatives believe that she is inhuman, this may be expanded to comprise the lookout of the remainder of the universe: "Not that he [Galahad] lacks ordinary human sentiment, simply that he considers kindness to inanimate creatures a waste of time. He may be right, but on the

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other hand the maguay cactus seems alive to me, so I feel I can also make claims on existence.” (Carrington, 2004: 9)

Marian is expelled, not for causes of ethics, but only for the reason that her old appearance does not match with the recognised standard supposed by the communal body: "Grandmother,' said Robert, 'can hardly be classified as a human being. She's a drooling sack of decomposing flesh" (Carrington, 2004: 10). She is the "monster of Glamis" (Carrington, 2004: 10) who desires nothing but Lapland. The communal organization refuses her. The recurrence happens again and Marian seems to turn into a remote character: "You all think I am a repulsive old bag and I dare say you are right from your own point of view" (Carrington, 2004: 18).

At this point Marian is recognizing that the perceptions about her are done from a further opinion; rapidly, she will not let other voices in the text to do discernments about her exterior look. Marian does them herself, which makes her eventually powerful to alter the speech: "There I was nodding away in my terrible old carcass" (Carrington, 2004: 18). Shoving a relative reading more, it can be seen that some aspects in the portrayal at the opening of the narrative can be put in opponent: as Marian is "inhuman", "isolated", and held to be "dying and decomposing", the remnants of humankind is "human", "communal" and "active and young".

Afterwards Marian meets other ladies as herself at the nursing house and she turns to be a member of their group. She attains inhabiting in Lapland; she no more lodges an "ancient creaking brain" (Carrington, 2004: 128) however, together with all the rest of the ladies, she appears enthused by particular great power, "which poured energy into our decrepit carcasses" (Carrington, 2004: 117)

Highlighting the alteration, the universe which refused her is about to be damaged. Marian portrays humankind as inhuman: “After I die Anubeth's werescubs will continue the document, till the planet is peopled with cats, werewolves, bees and goats. We all fervently hope that this will be an improvement on humanity.” (Carrington, 2004: 158) If the characteristics in the depiction in the last part of the tale are sum up, it can be noticed that they are basically the similar ones like in the start,

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merely upturned: at this point Marian is "human", the remnants of humankind is "inhuman"; she is a member of a "community", she is "active" and "young" while the remnants of the universe is "dying and decomposing."(Ibid)

By means of repetition and by connections founded between different aspects, the depiction of the central character has been altered from the initial portrayal (whereby Marian was not human, remote and fading) to the depiction in the last part of the tale (whereby she is human, a member of a communal and in force and youthful). The first and last images of Marian are reversals of each other. Furthermore, unattractiveness is exposed on to those who at the commencement loathed her. Such comic (if unforgiving and not possible) reversal of qualities aspires at undermining the rules of period and oldentimes.

If in hypothesis repetition is employed to highlight and repair sense, this upturned image is attained, paradoxically, by means of models of repetition. This is for the reason that this specific utilization of recurrence of situations is not intended to do sameness and symmetry but to emphasise dissimilarity. The employment of allusions to figures and happenings of other fictional works, devoid of their overt recognition, works not just to exemplify the topic more but as well to stain the dissimilarity between the text referred to and the theme of the current situation.

As through its very meaning, reference has the result of recurrence, a disparity between positive and negative references can be differentiated. The reference to the Galahad of the Arthurian legend, like has been illustrated before, is meant to be identified by greater part of readers, still there are some further references which need an extra expert acquaintance. For instance, the picture of the three Marians mixing a cauldron might recall the reader of the three sorceresses of Shakespeare's *Macbeth*. Before the reader arrives to this paragraph in novel there have been many references to Shakespeare's play. (Ibid)

At the commencement of the story the reader discovers Marian's grandson naming her "the monster of Glamis" (Carrington, 2004: 10) (at the start of *Macbeth*, *Macbeth* is welcomed by the sorceresses as the "thane of Glamis" (Shakespeare, 1992:

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8). In Shakespeare's the "mistress of the three witches' charms" is Hecate, who stands for in mythology the goddess of the demonic areas and the guard of sorceresses. In the tale the goddess of the demonic areas has numerous appellation, among them Hecate: "Epona, Barbarus, Hecate" (Carrington, 2004: 95).

The coming of Marian at the cave and the sight of herself upon a fireplace is, nevertheless, the paragraph which shows the most outstanding similarity at the spoken point with Shakespeare's play. The paragraph of Carrington reads: "A long gallery ... looked over into a great round chamber hewn out of the rock. Carved pillars supported an arched roof which was faintly lit by the fire in the centre of the chamber. The fire seemed to bum with no fuel, it leapt directly out of a cavity in the rock floor ... Beside the flames sat a woman stirring a great iron cauldron." (Carrington, 2004: 136) And the one of Shakespeare's play reads: "A cavern and in the midst a fiery pit with a boiling cauldron above it ... they stir the cauldron." (Shakespeare, 1992: 53)

Reference in *The Hearing Trumpet* is not intended as an explanatory means but instead like an instance of the several manners where fictional texts are indivisible from other texts. *The Hearing Trumpet's* spoken exterior seems like a collaged of other texts and it is the portrayal of reference in a fresh background which creates the reference evocative.

Consequently, the reader discovers that there is no reverence for the initial writer of the paragraph, in this instance Shakespeare; Macbeth is around for authors and readers to utilize and Carrington does in fact utilize the passage. Not merely is there no open recognition of the initial passage, but there is a particular good humour with Shakespeare's play. There is an instant of bewilderment between Carmella and Marian when Carmella states that she will bring her money to the nursing home: "I shall bring luxury with me. Like that mountain that went walking after somebody whose name I can't recall." "It was Dunsinane Forest and Shakespeare said it went walking," I said, wondering if I might be mistaken. "Forest or mountain, no matter" said Carmella. (Carrington, 2004: 125) In this example Carmella is puzzling one source: she might be denoting Macbeth and the prophecy made by the odd sisters that

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Macbeth would never be beaten until Birnam Wood had arrived to Dunsinane.

The last terms of the narrative read: "According to Carmella's planisphere we are now somewhere in the region where Lapland used to be and this makes me smile ... If the old woman can't go to Lapland, then Lapland must come to the Old Woman." (Carrington, 2004: 158) This paragraph taken in separation does not portray a clear reference to Macbeth. Nonetheless, there is an open reference to the reader within the complete text and that reference is provided by the earlier paragraph. By means of this good humour and flow of passages and sources Carrington is interrogating the permission of texts and she allows hers accessible for utilization, recurrence and reading.

4.6.5 Manifold Universes and Time

Marina Warner claims that recurring and round pictures in Carrington's text are an illustration of security: "The wheel, the island, bounded and circular and enclosing forms at once safe and confining, return again and again in her [Carrington's] stories and her images." (Warner, 1988: 796-7) However in the novel *The Hearing Trumpet* circularity is not consistently a symbol for security.

Recurring narration is portrayed as occlusive and thus unconstructive. The story alludes to eras of "growth" (albeit the idea of growth is brought into query) and pursued by eras of crudity. Ironically, evolution is for Carrington which is conventionally comprehended like barbarism, for instance, "barbarous women" (Santa Barbara de Tartarus) are powerful in times of evolution.

Following the violation of the Goddess's place of worship the universe goes into a terrible period, to be pursued by one of renewal. This vision of circularity is demonstrated in *The Hearing Trumpet's* overt allusions to the utilization of instance in the Bible, like when Marian claims that her mom is even now youthful: "A hundred and ten is not such a great age, from a biblical point of view at least." (Carrington, 2004: 3) In a further clear allusion to biblical account, *The Hearing Trumpet* points out the Flood:

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Everybody knows that the whole bible is inaccurate. True, Noah did go off in an ark, but he got drunk and fell overboard. Mrs. Noah went aft and watched him drown, she didn't do anything about it because she inherited all those cattle. People in the Bible were very sordid and a lot of cattle in those days was like a bank account.

(Carrington, 2004: 64)

In addition there is an allusion to the second eminent time indicator in the Bible, the Last Judgement, which involves the ending of time:

This [the hearing trumpet) made me think of the Angel Gabriel although I believe he is supposed to blow his and not listen through it, that is, according to the bible, on the last day when humanity rises to ultimate catastrophe. Strange how the Bible always seems to end up in misery and cataclysm.

(Carrington, 2004: 20)

The woman artist refuses the idea of Fate and Providence. The novel interrogates frequently the legality of the Bible's facts for, like Marian indicates, "Everybody knows that the whole Bible is inaccurate." (Ibid) The notion of Cyclical Time is negative if seen like that which emphasizes resemblance. Cixous puts in writing in this point: "To change without ever changing: the delusion of History" (Cixous, 1982: 242).

The artist Carrington desires alteration, which is for her the initial rule of worldwide advisability. Alteration is connected to being, to rewal following passing away, because just the deceased (or deities) are unalterable. A desire for alteration is a desire to defeat the fright of the fleeting of time and the fright of passing away. Julia Kristeva argues that "the existence of "a woman's language" is "highly problematical" since it is "more the product of a social marginality than of a sexual symbolic difference" (Kristeva, 1986: 200). Nevertheless, Carrington opposes the patriarchal leading speech which reigns in Western culture. She imagines a feminist confrontation

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which could revolutionize the path of Western society. This revolution can just be doubled "without refusing or side-stepping (the) socio-symbolic order" (Ibid).

The defiant discourse must "explore the constitution and functioning of this contract." (Ibid) Clearly, despite the fact that other groups would also gain, it would be chiefly women who would profit - hugely from this projected form of defiance which "leads to the active research, still rare, undoubtedly hesitant but always dissident".(Ibid) This investigation should try: "to break the code, to shatter language, to find a specific discourse closer to the body and emotions, to the unnameable repressed by the social contract." (Ibid)

Julia Kristeva proposes that a point of exit would be to condemn the atoning figure that shapes the patriarchal agreement by which women's voices have been repressed by the patriarchal speech: "women are today affirming - and we consequently face a mass phenomenon - that they are forced to experience this sacrificial contract against their will." (Ibid) From this a rebellion might finally happen, even if society will comprehend it as killing. Like Kristeva argues: "What remains is to break down the resistance to change" (Kristeva, 1986: 201).

Revolution, for Carrington, seems to be as special as a marvel. The majority of the circular models of Carrington's tale stress obliteration and helplessness, they do not indicate "safety". Alteration is the ability to flee vicious cycle. The function of time in the procedure of expression and in the making of sense appears to be the major point and idea of *The Hearing Trumpet*, because there is, hidden in the novel, the notion that the conventional idea of the section of time rejects alteration and creates it illusive. The circular recurrence of narration and of nature's schemes involves a meaning of chronicle and history like plain re-performances, and recurrence is as a disapproval to everlasting like coming again: namely, if recurrence and vicious cycle are about obstruction and similarity, for, like Marian states: "I must not give up hope, miracles can happen and very often do happen" (Carrington, 2004: 2).

Marian desires to observe recurrence like a positive method, like alteration, and she aims to take reiteration as a step on the way to dissimilarity. In this regard

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alteration, when it happens, is phenomenal, unanticipated, and in fact, the terms "change" and "miracle" frequently come out jointly in the novel. When denoting the hearing trumpet she has offered to Marian so as to to hear the verdicts taken concerning her, Cannella cries out: "A miracle! ... Your life will be changed" (Carrington, 2004: 5). Carmella's remark is contradictory with the one of Muriel (Marian's daughter-in-law's) who thinks there is no necessity to inform Marian on the subject of her being put in the institution: "Told?" said Muriel in surprise. "She doesn't have any idea where she is, I don't think she will even notice the change" (Carrington, 2004: 10).

Therefore, previously in the first pages the reader discovers that, concerning time, an entire confusion of concepts is portrayed: constancy and alteration, the logical and the astounding, the muted and the perceptible, similarity and alteration. "A miracle in the strict sense of the word is what Mary Magdalen, Jesus of Nazareth and the Abbess perform, thanks to the ointment extracted from the Magic Cup." (Carrington, 2004: 75-78) Nevertheless, for Marian, the fact that there can be alteration to the repeated scheme of total reiteration is frequently called a "miracle": "Who knows, something tells me that I am going to see a lot of America and I am going to be very sad there unless a miracle happens. Miracles, witches, fairy tales, grow up, Darling!" (Carrington, 2004: 17)

Time like alteration and development is derogatory and therefore denied by those surrounding Marian. However she persists that there ought to be something else than the sequential display of happenings: "Personally I think that time is unimportant and when I think of the autumn leaves and the snow, the spring and the summer, the birds and the bees I realize that time is unimportant, yet people attach so much importance to clocks." (Carrington, 2004: 25) The refusal of the meaning of timepiece in this paragraph is important. Kristeva has noted down: "As for time, female subjectivity would seem to provide a specific measure that essentially retains repetition and eternity from among the multiple modalities of time known through the history of civilizations." (Kristeva, 1986: 191)

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Given that language is "considered as enunciation of sentences (noun+verb; topic-comment; beginning-ending)" (Kristeva, 1986: 192) a connection between language and straight time, that Kristeva associates to the time of history, can be drawn. However, Kristeva denotes at this point to the fact that there is in the figurative an area other than that stained by straight time. She names two different times: historic (infinity) and cyclical (reiteration), at odds with straight time, consequently to language. These times are connected with the womanly to that extent as they are associated with maternity and procreation. If the oppression of the womanly is a pre-requirement to the acquirement of language, eternity time and reiteration time are oppressed within straight time.

Nevertheless, Kristeva indicates to a generation of women artists or writers, who have taken on the examination of the dynamics of signals: "Essentially interested in the specificity of female psychology and its symbolic realizations, these women seek to give a language to the intrasubjective and corporeal experiences left mute by culture in the past." (Kristeva, 1986: 194) The language of woman bias engraves legendary reminiscences and "the cyclical or monumental temporality of marginal movements" (Kristeva, 1986: 195).

Likewise, patterns of reminiscence and reiteration in *The Hearing Trumpet* do not mean similarity but improve diversity. Marian refers to her personal reconceptualisation of time in the paragraph that follows:

Time, as we all know, passes. Whether it returns in quite the same way is doubtful. A friend of mine who I did not mention up till now because of his absence told me that a pink and a blue universe cross each other in particles like two swarms of bees and when a pair of different coloured bees hit each other miracles happen. All this has something to do with time although I doubt if I could explain it coherently.

(Carrington, 2004: 21)

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This paragraph means that there is more than one world: there is a pink and a blue universe; perhaps, clichedly talking, a womanly (Pink) world and a manly world (blue). Just when these two worlds (these two individualities, these two understandings of time) collide with each other, they "give a language to the intrasubjective and corporeal experiences left mute by culture" (Ibid), namely, in Marian terms, alteration happens and therefore "miracles happen". (Carrington, 2004: 2) Furthermore, in the theory of several universes, the idea of time-changes is central to the utilization of time in the story. Time guides to distinct happenings and each separate choice produces a brand new world with its own time. Time in this situation is acting on several points. Time may be full of meaning, and distinct happenings guide to dissimilar finales, and through every one of them there is a narrative to be noted down.

This option is the one which stains the conclusion of the tale. At last Marian must do an important choice of ascending or descending windy stairways: "Up or Down?" asked Christabel ... "Up or Down?" Before I gave a reply I leant over and tried to stare into the darkness. I could see nothing ... "Down," I replied at last. (Carrington, 2004: 134) As she has descended the stairs, Marian discovers her double blending a cauldron and the magic alteration will occur. However an enquiry springs to Marian's brain: "Although it seemed absurd I put it into words: "Who would I have met if I had gone to the top of the tower?" She laughed ... "Who knows?" (Carrington, 2004: 137) This happening sums up the end of the novel. It alludes to the clarification of the appellation of Rosalinda Cruz Della Cueva, as it is mentioned above, because this is the instant of "the parting or the joining of the ways"(Ibid). At this point change is achievable and this exact mixture (of Marian's descending the stairs and encountering herself) exposes the option of regaining the Grail.

The paragraph means that had Marian ascended, a complete new advance of the narrative would have pursued. Furthermore, this idea of time and place produces and causes the option of alteration. Therefore, what appeared an irreversible believed fact at the commencement of the tale: "They say you can see the pole star from here and that it never moves" (Carrington, 2004: 8) turns out to be arguable and biased at the end of the story: "I really believe the poles are changing places" (Carrington, 2004:

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125).

4.6.6 Rebellion Overtones in Carrington's *The Hearing Trumpet*

As Hildegard of Bingen, Carrington delicately combines her literature with the pragmatics. As a lot of Surrealist women, her oeuvres display characteristics which are sometimes mythical, carnal, and brutal. The woman artist possesses maybe the most excellent reach on the story type among the female Surrealists artists; her compositions are unrealistic, fairy story-like, and are the most famous nowadays. The comedy in her works can be abnormal or rebellious. Female surrealists frequently employed “irony, humor, and confrontation to problematize their position within Surrealism” (Chadwick, 1985: 11).

Kristeva notices that these artists are barely starting to interpose with the “implacable violence of the symbolic contract, like that of the patriarchal Surrealist movement” (Kristeva, 1981: 28). This forces a division: women are “compelled either to submit to the public language of patriarchy or to invent private languages that kept them marginalized by asserting the uniqueness of their femininity” (Chadwick, 1985: 11).

Carrington positions one base in each course, selecting to use the imaginary, exclusive words of women surrealists to undermine her personal female symbolization, depending on the reader's abilities of exertion which permit for bounding from one representative method to further, and permit for lexical ambiguity, or the array of sense connected with the semiotic (Kristeva, *Revolution*, 1984: 60).

While Hildegard's Ordo play *Virtutum* (1991) is representative in type and act, Carrington's oeuvres, especially her narrative *The Hearing Trumpet*, are semiotics in arrangement and structure. Her individual olden times put sacred symbolization a productive area for rebellion. Despite the fact that she for no reason discards any religion, she has declared of the patriarchal kind of religion: “You look down one day to see that they have bounded your feet” (Ibid). The woman artist “was brought up Catholic, as was Remedios Varo, her long term friend who was also a surrealist artist and who rejected Catholicism.” (Ibid)

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In addition Carrington was as well affected and simulated by myths as that of King Arthur's quest for *the Holy Grail*. She donates imprints of breadcrumbs in her literature to allude to the chronicles and persons who inspired her. For example, the postman that eventually provides the key persona, Marian, features of the Holy Grail in *The Hearing Trumpet* is called Taliesin, which is the appellation of a Welsh poet who is thought to have been a partner of King Arthur.

In a myth, a handmaid boy Gwion aids a sorceress called Ceridwen to swirl a cauldron for twelve months and 24 hours. After he unintentionally swallows a bit of the mixture, he acquires huge information and tries to escape for terror of reprimand by the sorceress. The sorceress pursues Gwion, transforms him into a grain of corn, and afterwards swallows him. Ceridwen gets pregnant once swallowing the servant. As soon as he comes to life, she flings him into the sea in a skin case. Once he is found, he is recalled Taliesin and turns out to be the best poet in Britain. This myth is winked at within Carrington's *The Hearing Trumpet* (2004) in Marian's alteration in the last part of the novel. She adapts usually patriarchal novels to ones in which the women personas may "belong to an earlier matriarchal version associated with fertility rights" (Ibid). Her narratives grows to be a book "of matriarchal myths over patriarchal myths over the matriarchal chora that ebbs and flows beneath the symbolic." (Ibid) *The Hearing Trumpet* joins an exceptional amount of stories into one fanciful novel. One emblem most noteworthy in the novel is Marian's hearing trumpet, offered to her by her bestie Carmella who possesses supernatural abilities.

The Hearing Trumpet she is offered, depicts Carrington's capacity to knit the semiotic into established religious emblems. Female's task in patriarchal domains is described best via this notion of the 'trumpet'. "Women are to be trumpets of an/other, as with the women mystics and women surrealists, and they are reproducers, not producers." Ibid) Kristeva talks about female's era, in which the woman subjectiveness "essentially retains repetition and eternity from among the multiple modalities of time" (Kristeva, 1984: 16). Female may replicate "what men have made, but not create on their own." (Ibid) The hearing trumpet that Marian is offered permits her to listen to, to maintain, and not to play the role of a spokesman.

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The Hearing Trumpet acts, basically, the precise purpose which disagrees with what was demanded of female surrealists and mystics. Carrington as well debates the employment of imaginations concerning reaching power and what occurs when a female respect the emblematic agreement of an exclusive domain. Natacha, another lady in the institute, perceives “mental pictures,” that the other female believes to be nonsense yet which Dr. Gambit esteems greatly. This includes mutually the mom-multifaceted in addition to the despair and obsession which comes with a compliance to an exclusive emblem, in the play *Virtutum* of Hildegard Ordo.

The bestie of Marian, Carmella, defines her individual existence way and is talented with real supernatural imaginations. Despite the fact that she by no means appears phisycally, the Abbess Doña Rosalinda Della Cueva has a permanent influence on the narrative's dissident content. What is unspoken but obvious, and definitely important to talk about, is the Abbess's separate similarities to Hildegard of Bingen. The two ladies manage their individual pride, manage things their personal manner, investigate with no limit, and perform functions characteristically unachievable for spiritual female.

Carrington makes use of the stories of male myths, she employs Hildegard of Bingen's existence to insert a further level of rebellion. These elements produce a novel evident to be explosive. However, the impact of her story is weakened by its semiotic content, and its incapacity to attain the emblematic area it seeks to challege. Just like Hildegard denies her invidual treason by doing her performance contained by the limits of her church and within a usual womanly background, Carrington made softer the knock of her novel by composing it in her typical, myth type.

The hopes connected with this womanly writing type reduced the capacity for the novel to make any alteration in the emblematic. This is maybe the reason why she issued it so long following its writing. The book put out in French, and afterwards at last issued in English in 1976 (Ibid). This bumper in periods works like a means to help the arbitrary rupture made by the semiotic in her oeuvre. The alterations in language call to mind the manner how Mechthild wrote her book in her dialect

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German, although Latin is the typical writing for holy manuscripts. Carrington ought to then convey her thoughts by assigning to the emblematic pact of every language, and explain the mode in which her term selection could influence her tale's treason.

Language permits for a manoeuvring of the domain's emblematic pact, like every side of the narrative then influences the domain by means of dissimilar language related double meaning. At the beginning of the novel Marian hears using the hearing trumpet, her best friend Carmella helped her. She asks: "Can you hear me, Marian?" to which Marian thinks: "Indeed I could, it was terrifying" (Carrington, 2004: 7). The latter is Marian's initial exposition to the semiotic. Kristeva explains this instant of words gaining, and the manner male as well as female ought to "demystify the identity of the symbolic bond itself, to demystify, therefore the community of language as a universal and unifying tool" (Kristeva, 1984: 92).

The Hearing Trumpet turns out to be a means for exposing. Marian might at present listen to and completely comprehend what people say on her. Her instrument the hearing trumpet permits her to "bring out the relativity of her symbolic as well as biological existence, according to the variation in her specific symbolic capacities" (Carrington, 2004: 92). Kristeva clarifies this exposure like an instrument opposed to misunderstanding language in general, since male and female tackle language in a different way. Carmella advises Marian to maintain her instrument a furtive because it might be removed from her if "they don't want [her] to hear what they are saying" (Carrington, 2004: 8).

As an instrument for finding out the semiotic and in order to comprehend the dissimilarities in the socioemblematic agreement, it is not astonishing that Carmella would want to alert her best friend of the trumpet's risks. The disturbance of a community pact is constantly gory. Marian utilizes her instrument most frequently to detect. It is worthy of note to notice that when she talks to her friends Marian most frequently does not require her instrument, since they talk to her loudly at full volume so as she is able to hear. Sometimes she says she is "armed" with her tool, and she even starts to hold it "hung on a cord, Robin Hood style" (Carrington, 2004: 161).

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It is because of overhearing with her instrument that Marian is capable of finding out a killing inside the institute and is capable to rebel against Dr. Gambit. Marian tempts her friends, in addition to Natacha and Van Tocht in order to begin an abstinence from eating. The refusal of eating is a step not unlike the supernatural female and their abstentions on the sacrament. They gather at the bee pond, in which they start to sing for the Queen Bees. Marian sees bees droning in the wee small hours on “the water of the fountain.” (Ibid) She heeds “in some dormant part of [her] consciousness,” but then begins to wonder if “it were not some acoustic peculiarity produced by [her] hearing trumpet” (Carrington, 2004: 146).

The arrival of the Queen Bee to control in the last part of the story confirms the truth of the resonances she heeds by means of her hearing trumpet. Marian, via her tool, is capable to recuperate her capacity to get into and control the semiotic. The emblematic universe which borders or contains her is no more the sole universe present. The odd fairy-tales events which happening at last in the narrative symbolize this change from an entire emblematic universe to one which employs the semiotic. Melodic singing is a means where the female controls the semiotic. Kristeva names it “that which also destroys the symbolic” (Kristeva, 1984: 50). Restoring the semiotic to the representative universe is to make a “second degree thetic, which is the phase that separates a subject’s image from its selfhood” (Ibid).

Another symbolism would re-break the emblem so as to produce an extra amalgamation, or a pact founded upon a double meaning. The semiotic is demolished by the universe inside the story. There is a further glacial epoch, and the Queen Bee comes back to control. Carl Jung talks about how the Logos “eternally struggles to extricate itself from the primal warmth and primal darkness of the maternal womb; in a word, from unconscious” (Jung, 2004: 178). In case this is the situation, Marian’s trip in the tale, with her tool, stands for a travel back to the affection and gloom of the motherly unconscious. She must choose, at the high point of the narrative, between going up to the blue or downwards, and she picks to pursue “the warm wind that blew from within the earth” (Carrington, 2004: 171).

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Downwards, Marian mixes a huge tool cauldron. "This is Hell," she states, "but Hell is merely a form of terminology. Really this is the Womb of the World whence all things come" (Carrington, 2004: 172). This is the last failure between the emblematic universe and the semiotic one. Kristeva cites that a deluge in the semiotic, or a come back to a pre-altering condition can guide to obsession or despair, and Carrington stands for this 'when Marian must boil and eat herself in that iron cauldron'. (Jung, 1991: 178) Marian speculates "from a speculative point of view... which of us [she] was" (Carrington, 2004: 176). The utilization of the word "speculative" at this point is needless; one may doubt if the artist wanted to employ it intentionally like a link to the word *speculum*.

Indeed, Marian afterwards comes across a part of refined ebony she states she plans to employ like "a mirror." (Ibid) After that, she stares "into the mirror and see the faces of Abbess Doña Rosalinda Della Cueva, the Queen Bee, and herself" (Ibid). The role of female is no more *speculum*; merely like the hearing trumpet was reversed to be for female, the mirror turns out to be an instrument instead of role. Once coming back from this under universe, Marian no more requires the tool to heed, since she has "developed a premonition of sound which [she] could translate afterwards through the trumpet" (Carrington, 2004: 187).

With the increase of the semiotic universe, the universe of the choral, Marian is able to heed further than the emblematic without her tool. Natacha and Mrs. Van Tocht, two aged women in the institute, symbolize the primary of two dilemmas. Kristeva states that this appears from a rebellion in opposition to the tyrannical socioemblematic pact. This dilemma comes up from the inquiry: "What happens when women come into power and identify with it?" (Kristeva, 1984: 26). These aged ladies who are provided authority inside the organization, and get pleasure from it, advance a step toward "leveling, stabilizing, conformism, at the cost of crushing exceptions, experiments, chance occurrences" (Kristeva, 1984: 27).

The two aged women have faith in and stick to Dr. Gambit's holy opinions. Mrs. Van Tocht names Natacha "the Pure Vessel through which unseen powers are made

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manifest” (Carrington, 2004: 50). She afterwards reprimands Marian because of being overly arrogant. Marian replies by speaking about herself still further. The loyalty of Mrs. Van Tocht and Natacha with Dr. and Mrs. Gambit's turns them into “haunted” representatives of the hostility of the socioemblematic agreement: since they are not capable to make any decision concerning themselves, they grow to be a piece of the pact to “combat what was experienced as frustration” (Kristeva, 1984: 28).

Mrs. Van Tocht and Natacha can have cooking courses for their devotion and their obedience to Dr. Gambit's regulations and certainly for the money given by their relatives. Thus it is inside the kitchen where they can murder Maude, an old woman at the institution. Dr. Gambit's classes attach importance to an expertise over carnality and practice, in addition to a management of feelings. Jung talks about the manner how a mom-fixation can impel an “unconscious will to power that grows greater and more violent the less a woman is aware of her own personality” (Jung, 1991: 167).

Natacha and Mrs. Van Tocht shift faster to aggression under Dr. Gambit's laws. Natacha at a moment provides Dr. Gambit a “Message from the Great Beyond which was bestowed by a tall bearded man... ‘Tell Georgina Sykes that if she goes on spreading vicious gossip... her ever-decreasing chances of Salvation will be petrified forever” (Carrington, 2004: 63). Georgina Sykes is by no means attracted to the control assured by agreement to the socioemblematic organization of a domain which attaches importance to ladies like tools. She informs Marian: “Natacha Gonzalez stinks... she invents cosy chats with saints as tall as telephone poles. It all comes to the same thing, power and more power. It is a jolly good thing for humanity that she is shut up in a home for senile females” (Carrington, 2004: 81).

Carrington utilizes the personality of the Abbess Doña Rosalinda Della Cueva like a character of destruction. The insertion of such a figure is needless without a comprehension of the background of a further known unruly Saint, Hildegard of Bingen. The narrative of the Abbess occupied a great part of the novel and her existence, as a “nun with a very strange and malicious face” (Carrington, 2004: 36) provides the tale it is most profane and rebellious border.

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Carrington employs metaphores of the primitive female supernatural; Abbess della Cueva is symbolized to be rather nonbinary, merely like the women authors “either ignored their own sex, using mixed-gender imagery for the self... or embraced their femaleness as a sign of closeness to Christ” (Bynum, 1992: 147). While the man was determinable, “the female was a less marked category; it was more often simply a symbol of an almost genderless self” (Bynum, 1992: 175).

Carrington carries this to the excessive with the Abbess, who crosses clothes to journey but as well cuddles her personal desire. Her novel of arrival to control is parallel to that of Hildegard's—she is present at the aged abbess's bereavement unaccompanied and appears right away subsequently in the function of the brand new nun, merely like Hildegard acted with Jutta, her tutor. Rosalinda possesses “extensive knowledge of herbs” (Carrington, 2004: 98) like Hildegard, oversees the abbesses in doubtful holy customs, and has a bibliotheca of atypical and “often wicked” (Ibid) books, to what one may remember texts of Hildegard about “the female orgasm” (Carrington, 2004: 98).

Rosalinda practices rites employing the “Musc de Madeleine,” (Carrington, 2004: 99) which is a strong love potion “said to have been excavated in Nineveh and found beside the mummy of Mary Magdalen” (Ibid). Once swallowed, “she would turn a luminous blue and levitate over the altar while the nuns swooned with the overpowering vapours” (Carrington, 2004: 100). The above portrayal is a further drawn from the era of the primitive supernatural; Bynum argues how “watching sisters sometimes saw the bodies of mystical women elongate or levitate and swoon in ecstatic trances” (Bynum, 1992: 191).

The woman artist's utilization of a Hildegard-like character like an affiliate of the matriarchal religious triad (made up of the Abbess of Santa Barbara de Tartarus, the ladies themselves, and of the Queen Bee) is enthralling and rebellious. Her insertion needs the reader to hold an entire understanding on double meaning; the reader ought to be familiar with Hildegard and as well discern her individual rebellious past. The account of the Abbess grows to be a copy, yet a replica surrounded by the

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background of the semiotic. If “consciousness can only exist through continual recognition of the unconscious,” (Jung, 1992: 178)

Carrington is compelling consciousness on the lector through necessitating a deep comprehension of the emblematic and semiotic sense following every holy image in her novel (Ibid). The demotion of this book to a “classic of fantastic literature” advances the thought hypothesized by Kristeva that “even the protest or innovative initiatives on the part of women inhaled by power systems are soon credited to the system’s account” (Kristeva, 1984: 27).

4.7 Conclusion

The Hearing Trumpet is a novel of mystical self-improvement and evolution where the central character, Marian, is absorbed in a tortuous sequence of happenings which guided her to come across an awakening. In the outset of the tale, Marian is in a condition of doubt concerning her self-esteem and aim. She esteems the Goddess, yet there appears to be a gap amid herself and the Goddess which bit by bit but certainly is related together throughout Marian’s epoch at Santa Brigida.

By means of fusing Surrealist tropes, as the Muse and the Marvelous, with patriarchal organizations and the concepts of the Goddess, Carrington offers for booklovers a tale which communicates her personal single adaptation of Surrealism like a woman artist as well as inventor. For her, women are able to attain the Marvelous by means of comprehending themselves, by way of themselves and their personal happenings. Consequently, every woman in this story is her Muse, out of which she is able to invent and revel in her inclusive talent.

Moreover the woman artist works and reworks her personal themes in her literature and frequently she rebuilds and redesigns famous myths. Her exclusivity can be observed by examining her entire work. Even if the topics she selects to tackle emerge repeatedly all over texts which progress more than forty years (women enamoured, women canvas, women being denied or romanticized), the type and mode in which she deals with them develop to a greater extent. *The Hearing Trumpet* is the conclusion of a long trip. If the creations and the themes do not change importantly

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over the years, their temper and mode do. (Ibid)

What began like an influential but dark and "Gothic" tone turns out to be, in afterwards texts, a humorous, amusing and, especially, greatly sarcastic voice. The structure of the tales grows to be more and more plentiful by the means of references and intertextual allusions. Rather than herself being the basis of sense, like she is in the first oeuvres, Carrington depends increasingly on the reader to be the one to assign sense like her calamitous-humorous texts which are changed into an absurdly atrocious, clever and appealing text.

Therefore in spite of being somewhat dissimilar as artists, and did not cope on a private level for a range of causes, the two of Tanning and Carrington reversed patriarchal Surrealist beliefs and principles by means of their artwork and literature. They can be joined in their claims of the woman like inventor and artist in the countenance of olden times of male who may have thought differently.

CHAPTER FIVE:
ANALOGIES AND DIFFERENCES

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5.1 Introduction

The main common point between the two women artists, among others, is the surrealist artist Max Ernst. He was the man of Carrington and Tanning's lives. They basically fell in love with his art before even meeting him. Indeed many women were captivated with this man who was barely a good-looking guy. However, he had something astonishing. The strange inside universe, the mystic worry of the canvases and concepts of Surrealism and Dada, that he displayed on his paintings, the wish for liberty of the inner self, and at last the infamous "charm" – the entire of this spellbound those within creative spirit.

Charmed, enchanted and in love Carrington ran off her schooling in London at the Royal Academy of Arts and went to Paris. "I fell in love with Max's paintings before I fell in love with Max," (<https://www.britannica.com/biography/max-ernst>) Taken away by ingenuity, a beautiful friendship of surrealists aided Max and Carrington survive the dismays of repression, that already started to glide all over Europe.

On the other hand, to a certain extent it was the same as for Tanning who visited the display in 1930 of Dadaists and Surrealists, and was enraptured with this art and grew to be profoundly absorbed in it. Following a three-year liaison, Tanning and Ernst wedded in Hollywood. They settled together till the disease of Ernst in 1976.

Furthermore both Carrington and Tanning demonstrate their consciousness of the brutal flavours of the Surrealist band, and display their aptitudes to re-take these tangs for their individual aims. Similar and differing topics are reproduced in their spectacular oeuvres, which set up joint and individual permanence with literature and painting.

5.2 The Man of their Lives: Max Ernst

Ernst was a German (2 April 1891 – 1 April 1976) poet, sculptor, painter, and graphic artist. The entire ladies in the existence of this surrealist artist were particular.

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A muse of Surrealist artists, Russian-born Gala, a French aristocrat and artist Marie-Berthe Aurenche, an English-born Mexican artist. Leonora Carrington, a famous American art collector Peggy Guggenheim and a daughter of Swedish emigrés, artist Dorothea Tanning... Max Ernst attracted the strong, the courageous and the extravagant ones.

(www. https://arthive.com/publications/3508~Surrealistic_wives_of_Max_Ernst.com)

For a prolonged period, Max Ernst, schooling in the University of Bonn philosophy, could not make a decision on a route of his existence. The juvenile guy decided at last the art of painting once he went to see the display in Cologne of French artists.

Max Ernst joined the left-wing Young Rhineland group, which included modernist artists, became friends with the artists August Macke and Robert Delaunay, the French avant-garde artist Guillaume Apollinaire and Hans Arp, an artist and poet rolled into one. Absorbing all the latest trends in art, he was looking for himself, his own style and direction.

(Ibid)

Together within the artist-bard Hans Arp, Ernst managed periodicals and made an outrage through presenting a Dada display in a communal toilet. More significant, nevertheless, “were his Dada collages and photomontages, such as *Here Everything Is Still Floating* (1920),” (Ibid) an astonishingly irrational work produced from “cutout photographs of insects, fish, and anatomical drawings ingeniously arranged to suggest the multiple identity of the things depicted.” (Ibid)

Within 1922 Ernst went to Paris, in which two years afterwards he grew to be an establishing affiliate of the Surrealists, a band of authors and artists whose oeuvre produced out of imaginations suggested from the instinctive. So as to rouse the abundance of images from his subconsciousness, in 1925 Ernst started to employ the

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methods “of frottage (pencil rubbings of such things as wood grain, fabric, or leaves) and decalcomania (the technique of transferring paint from one surface to another by pressing the two surfaces together).” (Ibid)

By considering the inadvertent motifs and surfaces deriving from these methods, Ernst permitted boundless alliances in order to propose pictures he later employed in a sequence of portrayals (*Histoire naturelle*, 1926) as well as in a lot of canvases, like “*The Great Forest* (1927) and *The Temptation of St. Anthony* (1945).” (Ibid) These huge deluge as sceneries staunch eventually from the custom of occultism “of the German Romantics.” (Ibid)

Ernst reverted to collage in 1929 and produced *The Woman with 100 Heads*, his primary “collage novel”

a sequence of illustrations assembled from 19th- and 20th-century reading material and a format which he is credited with having invented. Soon afterward he created the collage novels A Little Girl Dreams of Taking the Veil (1930) and A Week of Kindness (1934).

(Ibid)

5.3 Max Ernst with Leonora Carrington

Leonora Carrington, starts her vocation like the bonus of the well-known surrealist Max Ernst. It is simple to be familiar with Carrington’s biography. The happenings would produce a great movie - her privileged early life, the escape with an aged guy, the start of war and afterwards a psychological collapse, another breakout and at last residing in Mexico. Her existence is recorded like a hurricane of love affair, grief, hazard and excitement.

Time Magazine reconsidered a display of her art in 1948:

The walls ... were hopping with demons. Feathery, hairy, horny, half-luminous creatures merged imperceptibly into birds, animals and

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plants. Painted with cobweb delicacy, they conspired and paraded before misty landscapes and night skies thick with floating islands. All the pictures had two things in common: an overall melancholy and the signature, Leonora Carrington ...

(Ibid)

An overall melancholy is an appropriate portrayal of the dreamlike universe of Carrington's canvases. She was solicited once regarding the sense behind her work, she said: "You're trying to intellectualise something, desperately and you're wasting you're time. That's not a way of understanding... [you can only understand] by your own feelings." (Leonora Carrington: Britain's Lost Surrealist, *The Guardian*, 2010) This answer is more entirely surrealist comparing to several of the Freudian emblems or mythical allusions apted by her man surrealist artists. The same as Andre Breton wrote in his book *Arcanum 17 (1944)*, woman is a natural "conductor of mental electricity" (Breton, 1944: 184). Similarly Carrington suggests to the reader to sense, not to consider, and by means of sensation, knock into the automatic and instinctive psyche.

5.4 Max Ernst with Dorothea Tanning

Despite the fact that his love affair with Carrington has been very much idealised, Max Ernst's most fortunate and continuing liaison was indeed with Dorothea Tanning. Here, Tanning explains her views on marriage and equality:

If you get married you're branded. We could have gone on, Max and I, all our lives without the tag. I never heard him use the word "wife" in regard to me. He was very sorry about that wife thing. I'm very much against the arrangement of procreation, at least for humans. If I could have designed it, it would be a tossup who gets pregnant, the man or woman. Boy, that would end rape for one thing.

(Tanning, 2003: 20)

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Tanning's first canvases frequently include women, or just womanly, figures in exhaustively meticulous gothic and unreal or fantastic surroundings. The recurring utilization of the woman shape all over surrealist oeuvre has been an attractive playing field for discussion. Many reviewers, like Susan Gubar, have claimed that the surrealist's seizure of the woman shape in oeuvres like Rene Magritte's *Le Viol* can be perceived like a violent exemplification of female. Critics, like Germaine Greer, pushes this case further, questioning if women affiliates of the band had embodied this perspective and carried it out in their individual oeuvre.

Tanning's modeled case *Nue Couchee* has also frequently been read like a remark on women desire because of its member-like swellings and bare pink cloth, nevertheless she fervently refuses any connection to sexual category. In addition she does not like to be examined with regards to her womanhood and identified in the group of 'woman artist'. Interviewed by Carlo McCormick in Bomb Magazine in 1990 :

I wish you wouldn't harp on that word, 'women.' Women artists. There is no such thing – or person. It's just as much a contradiction in terms as 'man artist' or 'elephant artist.' You may be a woman and you may be an artist; but the one is a given and the other is you.

(<https://bombmagazine.org/articles/dorothea-tanning/>)

Moreover it is difficult to visualize Ernst perceiving Tanning's canvas *Birthday* (a self-portrait) and not remembering Carrington's *Self-Portrait*. It is still more difficult to think that Tanning had not noticed herself *Self-Portrait*. As unjust as this idea may perhaps be, the resemblances are prominent, and roughly as well a lot of to add up. Both paintings are positioned by themselves in the mid of a chamber, their feet approximately at the identical direction, their visages allocating a parallel unresponsiveness. One is dressing in a blouse and the other not, however the shirt of Carrington is undone to a great extent the similar style Tanning's chemise is. Behind

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them is a get away road, a boundless, minified route— “of trees in *Self-Portrait*, of open doors in *Birthday*. (Tanning seems to prefer her woods not in the background but as a garment.) Both women hold firmly with the hand further from the viewer, as if bracing themselves, or holding onto reality.” (<https://my.meural.com/editorial/144>)

In addition, not to neglect the elephant in the room (or quite the elegant hyena “and the fervent winged monkey” (Ibid)), the hyena and the monkey include a weird beast, one which is apparently under the command of the topic. (It is this aspect of both which puts it determinedly in the class of Surrealism.) “If Carrington’s hair is more outrageous than Tanning’s, they each match the respective realism of their worlds.” (Ibid) In fact, the reader is induced to notice any dissimilarity, it is wherein the illumination begins. In *Self-Portrait*, it originates from the void, along with the silhouettes coming close to the spectator, whereas in *Birthday*, it is the contrary. Paradoxically enough “this aligns with the relation of Ernst to each artist. Carrington likely painted *Self-Portrait* with her meeting with Ernst in back of her, while Tanning painted *Birthday* with her first contact with Ernst in the future.” (Ibid)

5.5 Analogies and Differences in Art and Literature

The Surrealist novels of Carrington and Tanning frequently contain plots that are manoeuvred by inquisitiveness to hostility: in Tanning’s *Abyss / Chasm*, hostility rises in the direction of an orgasmic capstone like the best part of personas encounters their dreadful deadlines. At the same time in Carrington’s story *The Hearing Trumpet*, the aged women of the convalescent home get their revenge by murdering their bosses in an unpredicted intrigue that entails an ominous rewording of the pursuit for the Holy Grail from a feminist perspective.

In Lusty’s study of Carrington’s first fairy story *The Debutante*, she argues the manner how woman hostility displays itself in reply to the political ambience. The teenager bulk of the disobedient debutante, or *femme-enfant*, grows to be a symbol for the unsteadiness of rank and sex politics in the beginning of World War II. The aristocracy is crumbling together with their communal rites and *The New Lady* is

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defending her position in community. Jonathan P. Eburne has indicated that the entire of Carrington's tales "end abruptly and inconclusively" (Eburne, 2011: 77) and by itself, they propose concerned forewarnings of the next war.

The fearful reappearance of metaphors is interpreted in terms of a storyline drop. In her novel *The House of Fear* (1937), for instance, the plot fades latterly and we are just capable to discover from Max Ernst's associated collage picture which this brusqueness is for the reason that the central character has fallen down following the monocular centaur, Fear, has perceived her. Even if Ernst's matching instance adds a picture of the novel's conclusion which is put vague by the present copy. It is not a factual portrayal of the true picture but instead a visible reading of questionable drop.

Eburne claims that the unexpected truncating of the story inhibits the reader from entirely committing with Carrington's 'disillusionment.' The lector does not discern if harm has been imposed, thus this generates a feeling of anti-culmination or anti-show. The writer holds the end to herself consequently irritating the nosing reader's wish for an end. In addition this is actual of Tanning's early fictional contributions *Blind Date* and *Chasm: A Weekend*, that participate still more overtly on an incorporeal, or unfinished, stare.

In *Blind Date*, 'empty socket[s]' (Ibid) is/are repeated patterns, and the setting is "more tactile than visual." (Ibid) Tanning proffers the reader a chance meeting which is factually a blind rendezvous and the central character keeps on knifing her companion so as to get back her stitching machine – itself a likely aggressive prefabricated or Surrealist item.

Together Carrington and Tanning show their consciousness of the brutal flavours of the Surrealist band, and display their aptitudes to re-take these flavours for their individual aims. Similar topics are reproduced in their spectacular oeuvres, which set up joint permanence with literature.

Within their first canvases, Carrington and Tanning have a devotion to Surrealist optical stories. Yet it is in their own disillusionment with Surrealism and ensuing growth from beneath its inspiration that the brutal displays of their narratives are

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created patent. Mutually dispose of the conventional straight viewpoint that is certainly an outcome of the Western masculine stare.

Carrington's canvas is less openly brutal than Tanning's violent painting. Furthermore Carrington's canvas possesses a hidden mythological turbulence whereas Tanning's canvas grows to be more elusive, palpable, and more bodily engaged on a greater extent.

Near the 1960s shapeless, plump womanly physical's condition occupies her paintings and is stitched up like smooth modeled settings up. The omphalous grows to be a specific fixation which resurfaces like the central aim in numerous oeuvres. Like Mieke Bal and Luce Irigaray have mutually indicated, the omphalous is the real 'lesion', redirected from the Derridian stress on the maidenhead, like mother blemish or mark of the earlier connection to the bulk of the mommy

Tanning's characters converse the Cixousian woman by means of their display of shudders of brutal pleasure or, like Soo Y Kang has persuasively claimed, *jouissance* in cavases similar to *Notes for an Apocalypse* or *Woman Fleeing Fear Itself* (1980), and fabric statues comprising *Pincushion to Serve as a Fetish* (1965). The lyrical labels of the above oeuvres are as evocative as the bulks portrayed, and intentionally join Freudian words within a "turbulent" aestheticism.

In Carrington's and Tanning's former Surrealist self-portraits paintings, it is apparent that they are extraordinarily similar, equally with regard to their work of art – specifically the nearness between the character and dream being, and with regard to their twofold liaisons with mythical literature by the two artists like authors. Despite the fact that the art and the literary fiction may be interpreted separately, they give us a more profound comprehension of the rapport between passion and turbulence once put beside each other.

For example, Tanning's painting *Birthday* (1942) was replicated together with her story *Blind Date* in *VVV* journal (1943) not like a picture but like a joint indication, whereas Carrington's pattern of the hyena appears twice, together in painting, *Self-Portrait: Inn of the Dawn Horse* (1937), and in her short story *The Debutante*. The

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connection of the *femme-enfant* with a predatory beast in the oeuvre of both writers is outstanding.

Despite the fact that there is an abundance of academic interpretations of Surrealist portrayals of ladies and beasts, with specific notice given to their sexual or inhuman hints, there is a small stress on the brutal or predatory features of these redraftings of *Little Red Riding Hood* and the wolf in the *Company of Wolves* (1979/1984), in addition to the hyena and small lass central character in Carrington's *The Debutante*, and the protagonist Destina and her not-very fantasy pal the lion in Tanning's *Cham: A Weekend* .

Both Tanning's and Carrington's narratives embrace the noticeable picture of unlucky aged women figures with their visages attacked by these flesh-eating beasts, provoked or as a minimum tolerated by the small lasses. In Carrington's *The Debutante* it is the housekeeper who experiences this doom:

Ring for your maid and when she comes in we'll pounce upon her and tear off her face. I'll wear her face tonight instead of mine" "It's not practical" I said. She'll probably die if she hasn't got a face ..." "I'm hungry enough to eat her" the hyena replied.

(Tanning, 2004: 36)

The pattern of anonymity is reproduced in Tanning's *Chasm*, as the arrogant mature woman figure Nadine falls victim to the lion which rips off her visage: '[the lion] bent down, raised his paw and began to tear at the face [...] the body of Nadine lay as it had fallen [...] but there was no longer a face ... ' (Ibid) These scenes invoke turbulent presentations that slash into the nucleus of truth, producing an unreality out of documentary astonishment and break.

Breton's *Manifesto of Surrealism*, encapsulates this deed with the sentence: '[t]here is a man cut in two by the window'. (Breton, 1999: 22) Subsequent of the intrinsic turbulence of Max Ernst's cut-and-paste of Ernst's collections found in oeuvres like *La Femme 100 têtes (The Hundred Headless Woman)* (1929), Carrington

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and Tanning seem to surpass even more than their men counterparts, forcefully cutting by means of set fairy novels creations of womanhood through employing supernatural, predatory, and famished beasts like their dependable common or fiends to nibble, or disillusion, truth.

Brutality permits a provisional solution or settlement; Carrington's central character in *The Debutante* is released from her compulsory attendance in the next party, Tanning's protagonist in *Chasm: Aweekend Destina* is brought together with her great grandma, the strange Baroness, The combination of disfiguring and self-portrait hits upon similarities in the repeated Surrealist metaphor of anonymous models and puppets like eerie embodiments.

In Tanning's and Carrington's works the entire visages are torn off like a rebellious symbol for feminist revolt which sends back and disturbs the man stare through portraying the lewd face of patriarchal converse. Afterwards, in Carrington's short story *White Rabbits* (1941) the supernatural rabbits are spitefully flesh-eating and their proprietors possess paranormal peel depicted like 'leprosy'. The fairy tale finishes with the woman fiend's finger detaching, which appears to drive emasculation concern to its bound by means of satire. These stories can be interpreted like feminist with regards to their questioning and re-viewing of the mannish tale of the emasculation fixation.

The Freudian fright of emasculation as portrayed by the phallus is overturned, undermined and therefore cancelled out through retaping it like womanish. The cruel action of mutilating and/or eating greedily the 'other' is done via a beast, like a sort of inhuman other self for the youthful woman figure.

Further turbulent erotic symbols can be recovered somewhere else in the novels. In Carrington's short story *The Oval Lady* (1937-38), the *woman-child*'s swinging pony, Tartar, is destroyed by fire by her dad like a reprimand for her alteration into a pony in a infantile diversion of role-play. At this point brutality encroaches the playroom area, and there is a combat of force between the patriarch and the youthful lady who has transformed herself into a beast.

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Once more this topic is reverberated in Carrington's short story *White Rabbits* in which the central persona buys a lump of flesh with the intention that she possibly will be called in her next door's house. The meat is after that eaten greedily by her next door's flesh-eating rabbits. The unclear field of meat and flesh like display persists in Carrington's coeval canvas *The Meal of Lord Candlestick* (1938) in which a troop of demons or further horselike animals are portrayed at a bench enclosed by a lavish feast of roses, kids and further little animals. Via the easy deed of transforming her ruminants into meat-eaters, the atrocity of their acts is intensified. These deeds are concurrent erotism by means of the inhuman position of these beasts like other self for the author/artist herself.

Tanning's aforesaid blump canvases in the same way question and also commemorate this display of sexual brutality. This 'pictorial' question attains its peak in Tanning's tale *Chasm: A Weekend* where every figure is given his or her individual obsession and brutal storyline. This is observed, for example, as the protagonist Destina lets Albert see her recollection carton plenty of pieces of beasts corpses: "She had ... shown him her violence." (Tanning, 2004: 88)

Freud claims that the pictorial is a representative proof of the fright of emasculation, or brutality hostile to the masculine bulk, and once more we discover Tanning twisting this on its skull. In *Chasm: A Weekend* there is a particularly turbulent event where the nanny Nelly settles a score on her boss Raoul in pictorial, impressive ways. At this point the man figure experiences the change from effective matter to inactive item since he is cruelly knifed by his previously submissive worker. The event starts like sadism game, with Nelly binding Raoul to the divan, "a familiar routine", (Ibid) previous it gets a grisly bend:

She studied the mucid cavern of his mouth as it opened to swallow the world, this purple grotto emitting sound. And the hole in his belly – it was only a navel but it too was whispering. Wishing for silence, she stretched from her kilts the ice ax, and holding it with her two hands and brought it down at the centre of his big neck, and as soon pulled it out, releasing a tiny jet like a toy fountain. The face on the pillow contorted, a gagged cry,

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more like a growl, held the open mouth while a violent reflexive spasm nearly tore him from his bonds. ... Carried far away now, Nelly raised the instrument again. More fountains, more spurts ... bubbled up as she plunged her weapon again and again into the waxy flesh, in the chest, the stomach, the eye, the mouth, even a thigh when it flexed. Nelly was by this point thoroughly disgusted – she had not imagined provoking such hideous sounds.

(Tanning: 2004, 110-111)

The sadism game approaches a re-arbitration of the scene, not only for its multiple-feeling touches but for the reason that it overturns the conventional priapic/womb, effective/inactive positions frequently attributed to manly and womanly. In the course of the assault the attacker turns into the badly treated and is dispersed from living to cadavre.

The tightness between shrill arms and its piercing mental impact on the wounded's bulk had previously happened before in Tanning's 'Blind Date'. In a chapter, the central character cruelly assaults the person she meets, doubtless her date, within a gorgeous glowing tool demoting him to human remains at the same time looking for her 'escaped sewing machine' that she discovers in the interior his aquariumlike stomach. At this point the central character is depicted ore like the "daughter of the definitive hypodermic". (Ibid)

The two events in 'Blind Date' and the slashing of Raoul's corpse in *Chasm*, correspond with Carter's analysis of lewd muscle tissue like meat. The story turns to its unavoided peak within Albert being eaten greedily by the female organ-like wilderness gulf subsequent to a bodily combat with his woman-to-be Nadine. Once more there is an exchange of the conventional man and woman positions like the *masculine* character is stabbed on the fences of this female organ-like shape:

The stump has ripped through his abdomen and impaled him, deep under the cage of his ribs. From the wound his blood pours, soaking down through clothes and boots, and a tight coil of intestine, darkly

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glistening, bulges from behind his torn shirt. ... He was aware of the mutilation of his body as one contemplates the piece of porcelain that cannot be mended, wistfully and regrettably, yet with recognition of complete catastrophe. He felt the stealthy slipping away of his entrails, the busy flowing of his blood ...

(Tanning, 2004: 133)

The brutal last part to Albert Exodus, that comes after his finding of the juvenile lady shining as ashy phosphoric crossways the chasm, reverberates the pictures of Justin's decease from Sade's *Misfortune's of Virtue*: 'It is as the lightning whose beguiling flashes lend momentary beauty to the air before hurling headlong into death's chasm the unhappy man who is dazzled by its brilliance' (De Sade, 1992: 147).

Once more there is permanence between violence and Surrealist instances, particularly with regards to the gender specific connections of glowing with the womanly and tumbling with the mannish; brutal climate and sceneries are employed to increase the eroticism of the wrecked bulk. Carrington and Tanning, employ repeated subject of eating greedily, decapitating and mutilation into their Surrealist oeuvre which is frequently pictorially brutal.

One would claim that both artists can consequently be supposed to fit Sade like a thinker with a woman's rightist border. These Sade ladies therefore signify the bargaining of feminism in Surrealism through using and re-picturing its brutal artistic hereditary from Sade. Like Carter argues, they 'fuck their way into history and, in doing so, change it' (Carter, 1979: 31). By means of settling copy and picture, existent and strange, factual and figurative, by the suggestion of brutality, the Sadeian woman turns into significantly self-conscious and starts out the page or painting into the continuous fight and actuality of bulk policy. (Ibid)

Both Tanning and Carrington employ series of gothic tales in their oeuvres to situate the setting. Like formerly stated, many feminist researchers deem that the gothic permits women artists to demolish patriarchal beliefs for the reason that the gothic is situated on the frontier between realism and imagination or unreality. This

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situation of uncertainty is a domain where patriarchal values cannot be present, for the reason that such values depend on the anti-fantastical, the repetitiveness of everyday life. In this manner, the gothic permits the two artists Tanning and Carrington to liberally investigate their personal Surrealist thoughts and understandings of the Marvelous and the Muse.

Furthermore, landscape is significant for both women artists. Tanning's novel occurs in the desert, a setting of astonishing extent which appears to extend everlastingly on the horizon. The exquisiteness of the desert, with its strong sundown, tranquility, and shadows, permits Tanning to survey her beliefs of the Marvelous. Carrington, diversely, is more keen on freezing settings as that of Lapland. Beginning with the invocation of the Goddess in her tale, Carrington pushes her personas into a universe of snow. Marian appears to like this, for the ultimate quotation of the story is "If the old woman can't go to Lapland, then Lapland must come to the Old Woman." (Carrington, 1991: 98)

In their individual literary universes, the two of Tanning and Carrington invent personas who are incessantly seeking. Both women artists confirm that women are the main seekers of their stories. Within Tanning's novel, Nadine and Destina are two of the most controlling seekers, albeit Nadine is fake in her means and purposes. In Carrington's tale, the protagonist Marian is on a continuous exploration so as to find out the secrecies of the convalescent home she is caught by, in order to more comprehend herself and the world surrounding her. In this manner, both artists turn over patriarchal beliefs of the Surrealist movement which constraint the notion of seeking to male and favour women like Muses.

The concept of the muse is as well dominant in the oeuvres of the two artists. In Tanning's tale, she elucidates that any being can be a muse, a man, lady, or kid. Carrington incorporates to this by putting the Crone into the comparison like a muse-like character who lives for herself, and not anyone else. Tanning brings these aspects further by utilizing the persona of Destina to propose that *la femme enfant* is able as well to be a muse for herself. Both women artists entail that the muse does not require

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to be looked upon by a male; one can be her individual muse and watch himself so as to reach a superior reality or the Marvelous.

The Marvelous manifests rather in a different way in the novels of both artists. According to Tanning, the Marvelous is a risky area that just those who sincerely merit it can attain. It is profoundly bound to the width and secrecy of nature and its beings, and consequently it can just be got into by somebody who is in accord with the surroundings around him/her and possesses an innocent intuition of inquisitiveness. Just Destina can really reach the Marvelous, for the reason that as a kid she is incessantly thinking about the universe with no bitterness or contaminated insight. On the flip side according to Carrington, the Marvelous appears to live inside one's self, and can be reached into by means of self-consciousness and self-accomplishment, that comprises regaining the Goddess inside one's self.

The Goddess emerges in both of their novels. In Tanning's tale, the Goddess is profoundly inserted in the fruits of nature owing to nature's cycle of existence and bereavement that the Goddess represents. In the meantime, Carrington's novel includes the Goddess more openly by means of plain symbols, like the Queen Bee and the nun. Nonetheless, the Goddess is extremely significant to both women artists, for the reason that the Goddess symbolizes the idea of women in the role of artists, creators, as well as possessors of superior facts.

In their own novels' worlds, mutually Tanning and Carrington originate figures who are continually searching for. The two women make sure that ladies are the major searchers of their narratives. In Tanning's novel, equally Nadine and Destina are the most foremost searchers, even if Nadine is bogus in her methods and intentions. In addition within Carrington's story, Marian is on a nonstop search in an attempt to detect the concealment of the convalescent home she is duped by, with the intention of further grasping herself and the universe adjacent her. Tanning and Carrington render null and void patriarchal ideas of the Surrealist group that limit the concept of searching to male and approve ladies like muses.

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On top the concept of the muse is additionally leading and disobedient in the stories of the two women artists. In her tale, Tanning reveals that any individual can be a muse, it can be a toddler, woman, or man. Carrington finalizes this via incorporating the crone into the association as a muse-like figure who lives for herself, and no one else.

Tanning proceeds more by means of employing the figure of Destina to insinuate and hint that *la femme enfant* may as well be her own muse. Tanning and Carrington imply that the Muse does not necessitate to be gazed at by a man; the latter can be her individual muse and watch herself so as to reach a better level or the Marvelous.

5.6 Conclusion

Both Tanning and Carrington were Surrealist novelists, artists, and painters of the 20th century. They both had lengthy, productive and creative existence (Carrington passed away at the age of 94 years old in 2011 and Tanning at the age of 101 in 2012). Moreover, both women artists fell in love with the same guy. The whole of this does not mean that the existence and profession of both Tanning and Carrington must be perceived via the eyes of the Surrealist artist Max Ernst. They mutually were amazingly multifaceted, infamously gloomy artists, with extensive, imaginative, and creative outputs which exceeded further than the painting. However, when we put these two women side by side, it is difficult not to consider the concrete rope connecting them. Not including it the link is nothing but surrealistic.

The two significant Surrealist women artists offered both amazing art and literature to Surrealism. Many similarities link them and other dissimilarities separate them as artists. They did not cooperate on a personal level because of many reasons, as Carrington's ex companion Ernst getting married with Tanning. Yet Tanning and Carrington repealed patriarchal Surrealist viewpoints and values using their art and literature. They can be united in their statements of the woman like complete inventive and creative artists and thus reversing the belief of past times of males who may have thought differently.

GENERAL CONCLUSION

GENERAL CONCLUSION

In their search of subconscious representation, men Surrealists, like Max Ernst, Salvador Dalí, Yves Tanguy, and René Magritte, invented descriptions which, in their erotic abandon, frequently embodied female. They cut off women arms and legs, substituted their visages with reproductive organs, or, like in the instance of Ernst, portrayed them without heads. Predictably, André Breton, writer of the Surrealist manifesto, had minor notice in endorsing his woman counterparts as equivalents.

The trend for Surrealists women artists to be put in the shadow by their men colleagues is a persistent one, and for female engaged in the Surrealist group, the condition was still more uptight. Male Surrealists were enthralled by female: stunning female, crazy female, juvenile female, or if at all possible all three combined in the perfect personage of the femme-enfant, the child-woman, whose wild temperament might be the way to a space of imagination or unreality and extravagance.

In their artistry, the men Surrealists employed female like emblems of instability. However, women Surrealists, comprising Leonora Carrington and Dorothea Tanning, proposed that changeability itself could be a provenance of force. These women artists used a long line of mythic women figures as the nymph, the witch, the fairy, the crone in addition to metamorphosis so as to outsmart, and surpass, their more enduring, and literal, masculine counterparts. This is what has been shown in their novels, respectively *Chasm: A Weekend* and *The Hearing Trumpet*.

Tanning was attracted by the significantly psycho-dramas of gothic and fancy tale and the innovative prospective of Surrealism as her sole narrative *Chasm: A Weekend*. The gothic is recognized by its power to defy patriarchal culture by means of Surrealism, the symbol of changed physical and non-human situations and a consideration in feminine skill. Tanning utilizes images of gothic narrative in her tale for the reason that the gothic authorizes women artists to eradicate patriarchal values since the gothic is placed on the threshold between realm world and fancy. In addition to the gothic, Carrington links up to this the topic of the Crone and the Goddess into the equation as a muse-like personage that exists for herself, and for nobody else.

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Furthermore an artist whose creative vision is noticeable in her fictional and mythical oeuvres, Dorothea Tanning set up a firm discourse between creative writing and the plastic arts. The body of her literary work is quite little, comprising of a tale, a book of verse and her memoir, *Between Lives*. The woman artist can be considered like a model writer of an artistic transmission between spoken and moulded mind's eye. In addition it investigates the tightness between the two ways of expression, mainly discernible in her story *Chasm: A Weekend*. At this point, the symbolism and mysterious or inscrutable imagery of her canvas liven up in the narrative of an odd petite girl named Destina Meridian.

Considered like an arty credo, her proposition that her work shapes a consistent harmony inexorably links the two fields of her creative existence – plastic arts and creative writing. If the artist's canvases and sculptures recline at the centre of her critical reception, her action covering above approximately seven decades, her literature has gained from fewer critical notice. A nearer glimpse at her bookish production shows the many strings which link it to her plastic production. From complex figurative compositions to main personas and rhetorical references, the akin nature of plastic and bookish representation in Tanning's oeuvre is notable, inviting for closer examination.

Chasm: A Weekend is Tanning's lone tale, and its lengthy expedition to a concluding shape lasted numerous decades. She began putting it in writing in 1943, and a primary alternative was issued in *Zero* periodical in 1949. In 1977 the tale was put out under the name of *Abyss*, and, in a modified version, in 2004, as *Chasm: A Weekend*. Within time, many critical steps closer have searched, amid other features, Tanning's gothic imagination (Carruthers 2011), her dreamy schemes and Surrealist fantasies. Destina Meridian, the main character of *Chasm*, has been connected with Lewis Carroll's *Alice* (McAra 2011), and, rather unsurprisingly, deemed one of Tanning's numerous devilish ladies, leading her artistic era (the 1940s and 1950s).

A study of the artist's oeuvre from this intermission proves the noticeable arty move between canvas and creative writing. Family life is among the Tanning's main topics and she frequently searches it through exposing the unanticipated aspects and

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odd approaches of a seemingly quiet, expected surroundings. Her notice in developing a gothic element in her art may to some extent make clear the commonness of interiors, despite the fact that the basis of this tendency may as well be subjective, related to the reminiscence of the artist's bourgeois infancy and adolescent existence. Victoria Carruthers states that when she was still very young, Tanning's art employs the illustration images present in the gothic tales. In her adolescence, Tanning read mainly the theme of the ghostly domestic with its possible for confidential rooms and triteness, in which mystical actions could be creased into other ordinary, home cores. (Carruthers, 2011: 135)

In addition she cites Katharine Conley's remark concerning Tanning's aptitude to fundamentally change and defy the idea of family life. Tanning's canvases re-characterizes home interior for juvenil ladies like confined, eerie by malicious ghosts. (Conley, 2009: 50) Tanning's tale *Chasm: A Weekend* cultivates a multifaceted conspiracy around matters like possession and expertise, with women personas in the heart of notice.

Destina, the adopted daughter of the old and wicked millionaire Raoul Meridian, asks for her entitlement over the wonderful wasteland mansion Windcote. Following a paroxysmal series of happenings, along with her grandmother she took the decision to leave the damned house and, in spite of getting total domination on the area, they choose to go away. It is noteworthy, here, that this persona has powerful journal origins. Remembering about her early time, the woman artist states in her memoir that she as well sensed strange in her conventional American bourgeois folks.

In 1943, the couple Tanning and Max Ernst went to the small city of Sedona, next to the Arizona wasteland, in which they afterwards constructed a home. In ideal harmony with the duo's inclination to observe the otherworldly in ordinary conditions, this home stayed inquisitively incomplete in a manner that in no way fully place the wilderness exterior. (Tanning, 1986: 82) Rather menacing than shielding, the home feeds the Tanning's imagination in odd manners.

The house is significant of the ironically extravagant and sombre insides of the

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artist's canvases, controlled by arrogant and rebellious women personas. A whole sequence of canvases, constructed around the threatening charisma of youthful, teenage lasses, can be referred to in relation to the weird hostess of Windcote, Destina Meridian. *Children's Games* (1942), *Palaestra* (1947), *The Guest Room* (1950-1952) and *Interior with Sudden Joy* (1951) mirror the Tanning's concern with gifted youngsters and her notice in the hidden devices of purity turning into dishonest.

In *Chasm*, the house is the major mediator of allurements and the basis of all wickedness. Equally scary and foolish, it captivates and drives back with the same strength. Bystanders may sense unsettled by its tempting appeal, like it attracts them as a ruse.

The house, proposed like a huge irregularity against the wasteland setting, is no fewer disturbing when perceived from the interior. An anonymous malevolence pervades the insides, and Windcote appears to be living and animate, a great deal as a mythical creature. Destina seems to be the single one sensing sincerely at home in the complex construction.

The "dialectical tension" the reader recognizes like the basic link between Destina's nursery and the wasteland abyss strengthens the leading character of the lady and the manor house – as well pictured like the accord of hostess and her area. The woman artist's notice in residing in harsh milieus has noticeable biographic origins. Previous to Destina's rise to control, the owner of Windcote is a wicked villain who made his wealth like a seller of sex playthings named Raoul Meridian. Destina names him Papa, yet she knows well his perverse clandestine existence and filthy coverts. His relationship with Nelly, her governess, finishes suddenly, and his days as well: she murders him in the course of one of their sadomasochistic erotic affairs. Meridian is the personification of a frightening character that can be recognized in a number of Tanning's most representative canvases portraying the dreamlike inside scenery of infancy and teenage years.

A Very Happy Picture (1947) depicts the menace of a monster concealed behind hidden stratum of clear silk, intimately looked at by a juvenile character taking a seat

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on a heap of baggage. The proposal of Meridian's character can as well be seen in *The Guest Room* (1950-1952), in which a hooded dwarf dressing in cowboy boots appears to have come in compulsorily into the space of two teenage ladies. Revolting and threatening, in *Chasm*, Meridian works like the contradictory extremity of every one, i.e. juvenile, thrilling and secretive. A villain attempting to live the existence of an aristocrat, Meridian, to a great extent as his figurative appellation, might be comprehended like a discordant persona, one that indicates the access to the unnoticed surface of the actual. His sexual addiction is a disastrous ridicule of what a normal reply to woman attraction and loveliness should be and his position like leader over a secretive sex plaything territory radically highlights his powerlessness. Meridian's passing away, unanticipated but appreciated, unlocks the route to Destina's rise like the lady of Windcote.

The illustrative heart of *Chasm: A weekend* contains a number of cores, the most powerful ones being produced by Destina and Windcote. The lady and the home debate their domination with other personas – that is Meridian and his visitors, and the chasm, where Destina hazards nocturnally to encounter her pal, the mountain lion.

In spite of its mainly explanatory tale, *Chasm* is plentiful with discourses which intensify its stress and make an equalized tempo of act and meditation. Destina's meet with Albert Exodus, her stepfather's visitor, is an instance of this cautiously arranged meeting. The young woman appears adult clearly over her age, and her alluring abilities make an impact and perplex Albert.

When she examines the persistent presence of Alice-like *femme-enfants* (insinuating, certainly, to Lewis Carroll's famous heroine) in the oeuvres of Surrealist artists like Leonora Carrington, Max Ernst and Dorothea Tanning, Catriona McAra states that this penchant may be related to a sense of rebellion these artists might have sensed towards their conventional education in devout, bourgeois families. When Destina reveals her alluring practices and attracts Albert into the chasm, it grows to be obvious that the Surrealist woman-child symbolizes a decrement between infancy and maturity (McAra, 2011:19).

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The symbol of the name (present in both issued variants of the tale, as chasm and abyss) proposes a gloomy and strange hollowness which may be connected jointly with the lack of societal stability and the unreasonable, and with the hazards of lust and the woman vagina. The event of Albert's decease is told to a great extent as the vague situation of an erotic meeting. Exodus and his wife-to-be, Nadine (in her turn, Meridian's visitor and new sexual fixation), went into the gorge one night-time, to stake out Destina and perceive for themselves whether her doubtful amity with a mountain lion is existent or unreal. They begin to battle, and in the mid of a corporeal crash, Albert drops into the gloom gorge and passes away, gorge at the bottom.

When interpreted like a mythical illustration of the figurative arrangements existing in Tanning's canvases in the 1940's and 1950's, *Chasm* exposes levels of aggression which plastic art only proposes. It appears that the tale uses various ways of setting free the main promising of snowballing features, strengthened by the dynamics of spoken consistency. If canvas could be considered figurative and evocative as far as brutality and the unreasonable are involved, the tale shows quite clear and simple. Nadine's demise is explained in an even sharper list, as, previous to dropping into the chasm, she reclines under the huge corpse of the lion which appears to hug and tempt her.

The real kind of Destina's connection with the lion is revealed when the young woman offers her pal one last adieu. At sunrise, following the fearsome night Exodus and Nadine died in the cliff of the chasm, Destina comes out triumphant, with her enigmas integral. Meridian's decease, even if seemingly free from Destina's continuous strange intrigues, strengthens the aspect of woman hazards which fortifies the juvenile lady's status like dominant woman-child. Feeling Meridian's treachery, rising from his obsession with Nadine, Nelly murders him in a practice evocative of a remedial, in place of a sexual encounter.

Moreover, Tanning's meticulous illustrative structure in *Chasm* depends both on a skilfully arranged optical motif and on the rebellious potential of discourse. The narrative's surrealist nucleus is made of a sort of rhetorical force which aims at interpreting and clarify the blows and divergences existing in the language of canvas.

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In addition it is not frequent for a painter to fruitfully contaminate fictinal dialogue with a coherent quantity of factors existing in his/her plastic art. The artist's tale is a quite remarkable instance of this sort. The bright images and figurative edifices in the canvases from her primary two decades of art re-appear, re-adjusted and more dominant in *Chasm: A Weekend*. The intense two-day time of the weekend at Windcote may propose a narrow sum of time where the cores of Tanning's most creative surrealist decades emerge neater and more powerful than ever before. To a great extent as her self-portrait, *Birthday* (1942), in which the juvenile lady controls the odd insides of a bourgeois home while a gryphon sits at her feet, the tale proves the endless reign of lady of the house and creature like the artist's chief model. The meeting of gorgeousness and aggression eventually indicates the prolific stress between the creepy or the strange and the common, and, unreservedly, its significance in Surrealist fantasy.

In the flipside, Leonora Carrington's principal protagonist in *The Hearing Trumpet*, Marian Leatherby, is a ninety-two years old, unable to hear and lacking teeth. It appears wicked that a lovely and resistant lady in her early thirties or forties should recognize with salivating bag of rotten body tissue.

Fortunately, obstinacy is surprising instead of sleep-inducing. Carrington got dissimilar benefits in speeding up the aging process. Actually, Marian Leatherby does not appear as a lovable aged woman; she wears a tiny beard, of which she is quite full of pride. A shaggy chin is a crone's adornment, thus age is clearly no obstacle to the idiosyncratic features of a Carrington protagonist. By means of the aid of a supernatural horn -*The Hearing Trumpet*- she as well possesses telepathic acuity. Marian Leatherby is not only a crone, she is a sort of spiritualist.

Persons who went to see the woman artist in her house, were induced to perceive witchcraft in the environments she had made for herself.

Carrington passed a great deal of her early life surrounded by the Surrealists who were affected by *La Sorcière* (1862), Jules Michelet's analysis of witches, and especially André Breton connected his vision of a witch's imaginative abilities with

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the woman muse. Writers like Laura Riding and Sylvia Townsend Warner, had united their oeuvres with magic. In perceiving herself like a crone-muse, Carrington recognizes the history as far back as enchanters have been ; she as well foretells the upcoming and the feminist movement's embracing of the witch as a character for the influential and free woman.

The novel *The Hearing Trumpet* is the Carrington's longest oeuvre and covers earlier, current as well as upcoming periods. Carrington's private occurrences and fright emerge in all her literature, yet maybe the sense of an artist gathering reminiscence and deliberating them is more powerful here than somewhere else. Her daring tone of voice rings out a characteristic and amusing charisma, going against the weightiness of the novel's search for eventual awareness. The scenery is not only a private one; *The Hearing Trumpet* is a thawing pot for a thrilling collection of pictures, emblems and reference. Away from being a recurrence of wasted topic, it is in fact a twisting, deep copse that timid lectors would be pardoned for not having the guts to go in.

Carrington wrote her novel in Mexico, at that time, was a brand new place. André Breton named it the Surrealist area *par excellence*. Carrington is more hesitant even if she lived for more than thirty years and her two sons were born in Mexico. She felt at home in Mexico. This restlessness permits for a strange piece of thought regarding England, the state Carrington had run off so determinedly as a youthful lady. She is not an unsurprisingly longing *émigré*; she is frequently pretty harsh about the English, whereas a great deal of Mexico permeates her existence and oeuvre.

The character Marian Leatherby endures the destiny of a lot of aged women and is thrown away by her relatives and installed in a residence Lightsome Hall, which is managed on Gurdjieffian lines by the Well of Light Brotherhood. Gurdjieffian established the Institute for Harmonious Development in which she applied the major principle of his beliefs, purpose surveillance. Katherine Mansfield moved in the institute and Gurdjieffian charged the fading writer to pare potatoes, just like Dr Gambit makes his aged women skinning vegetables in the kitchen.

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The Hearing Trumpet has two religious universes. On the exterior we perceive the allegedly religious society at Lightsome Hall in Santa Brigida. It is a society extremely attracted in influencing its patients. Inset within this narratives inside a narrative are the very old manuscripts Marian is provided to read, with their remarks on Dona Rosalinda, the Abbess of the Convent of Santa Barbara de Tartarus. Tartarus was the Greek mythical gangland, and so Carrington has invented a new universe, with its individual religion which mirrors Lightsome Hall seemingly via a deformed mirror. Any resemblance of limit or control at this point is smashed. The Abbess, Dona Rosalinda, is pre-Christian (being a time previous to the commencement of the Christian period), she has fun with unbaptised kid and, as Michelet's enchantress, she does herbal cures. Dona Rosalinda ambles bravely all the night on a search for eventual facts. As a lot of Carrington protagonits she possesses the hybrid power of a lady who is almost a beast. On the flipside, Dr Gambit carries on, seeking out even a weak sparkle of fact however is intimidated by what the everyday newspaper may declare on the manner he manages his institute.

Within *The Hearing Trumpet*, the contrasting man and woman powers of infertility and fruitfulness are carried jointly in the inner theme, the search for the Sacred Grail. The tale is not a head crash; it is not a dissident festivity of an entirely woman universe. Instead, it is as a sequence of Chinese cartons, each holding a further side of the myth. The account of the Grail itself offers a lot of possibilities for this; like a metaphor for the search for highest magical occurence, it has pervaded pre-Christian and Christian culture and has been employed like a fictional symbol from Malory to Eliot. Carrington is certainly out to get back its sense for women, she possesses an assorted eye for tales, hints and insinuations. She has claimed that novels is a means of making our individual erath's features and never writes on a two geographical paths.

As a tale, the story divulges four dissimilar searches for the Grail which ingeniously insert within each other. Dona Rosalinda's fervent and enigmatic search is noticed by means of the very old texts which Marian reads, Marian's individual quest is humourously deduced when she drops into a cauldron and comes out with the knowledge of the Triple Goddess; a strange groupe of aged women, witches, bards and

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animals start to regain the Grail jointly. At last, there is the writer's individual quest. In all Carrington's novels, the reader notices Marian Leatherby's feeling of continually attempting to resolve a mysterious mathematical puzzle.

The middle ages Christians pillaged the Grail myth from the Celts, or as a minimum, that is the approach hit at this point. The masculin personas have a tendency to be caught up in the Christian adaptations of the tale, whereas the feminines are members of a former matriarchal version connected with fruitfulness rights. The incompetent son of Marian Leatherby is named Galahad, he was as well the virgin Christian chevalier that requested the Grail. As a persona, he is discarded prematurely in the story, and the narrative he connects to is as well put in writing. Among the most well-known Christian tales of the search of the Grail, Malory's *Morte D'Arthur*, is dismissed with a wordplay when the persona Maude is killed, because Maude is Arthur disguised, a fraud. Carrington has almost upturned possession of the myth.

The accounts of the search that stay are a composite of a range of pre-Christian sources: a composite of the myths and Celtic tales which the woman artist listened to from her Irish nursemaid and read in infancy volumes. The volume of Robert Graves, *The White Goddess* (1984), was an eye-opener to her, and a lot of the myths encircling the matriarch deity and the muse from his volume, emerge or appear in *The Hearing Trumpet*. She must have favoured Grave's idea of the muse to that of woman child of the Surrealists.

White deity and woman guardians of the Grail populate the tale as if it was a policy for them to collect jointly across huge sequential and educational spaces. A lot of them emerge in Carrington's novellas and canvas and among them: the white deity of the Sidhe (pale Celtic folks who reside underground), Epona the horse goddess, Icelandic shamans in addition to the great castrator of Lawrencian fiction. Occupying a vital space is Venus, the Goddess of love, however as Isis, her affection is hazardous. In these works and elsewhere in Carrington's oeuvre, she is related with an unlimited pulsion; her pilgrims are fierce. It makes one consider two times concerning all the aged women in *The Hearing Trumpet* gently glorifying her.

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Oppositely to assumptions, the woman artist's aim is not to produce an overwhelming, composite picture of fatal female. The connection of Venus with bees in *The Hearing Trumpet* does not direct towards a castrator, but instead to the witchcraft pneuma, a unification of man and woman, the unification that was the cute way of settlement of contrariess and the presentation of the Marvellous (Carrington, 2004: 100) for the Surrealists men.

Despite the fact that Carrington undeniably imparts the genderless principle, she provides it with a bit of salt. Santa Brigida crawls with ovaries, however it is inhabited with hairless and shaggy crones. Nothing is very grave for slapstick. The hermaphrodite invented with such a blending is as well an alchemical metaphor. The alchemists, also, were attracted in the quest for the holy psyche.

The Hearing Trumpet is colour-oblique hermetically, the three colours of the chemical procedure: white, gold, black or red- each owns a meaning. The Black personas- the very old alchemist Zosimos, Venus's priestess Christabel Burns, in addition to the woman originator of Dona Rosalinda's final rituals- are the alchemy, the backup phase. The snow out-of-period that envelops Marian Leatherby's universe inhabited by genderless crones, beasts, and Taliessin, the Celtic bard, that emerges in myths drinking the holy bouillabaisse of the Grail. It is dubious if the last gold phase is ever attained.

The cauldron stands for the alchemist's kiln in which the 'whitening' occurs, in addition to being the Celtic metaphor for the Grail itself. Cauldrons emerge frequently in Carrington's novels, they are placed agreeably between the every day and the household universe and the the other universe.

Marian Leatherby tumbles into one, and for an instant she perceives an apparition of the Tripple Goddess, a picture that appears to tie jointly the great variety of references that have preceded previous to perceiving Venus, herself, Dona Rosalinda, in addition to the entire dissimilar sources from which they come. It is as if the outside walls of the Chinese carton are temporarily transparent, exposing an endless stuffing of private as well as communal myths. The woman's artist forethought

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is inflexible. It is not possible, and not very wanted, to scrutinize each mention or insinuation, because they all live together wonderfully. Some of enjoyment of reading *The Hearing Trumpet* is viewing the frequently moving waters shift over imperceptible profundities.

Marian's mental picture is a dissonance, instead of an upsurge. Carrington is certainly not seriously grave, she erodes her private search. Marian Leatherby sees her feet move up and down around in the cauldron and is concerned regarding the souls of the carrot and onions close by her. Other instants of chemical exposure are as well unclearly strange and flavor of the unlikelihoods of fairy stories, instead of the seriousness of other religions. Dona Rosalinda herself puffs up into a gross ballon and appears. Being consumed, like Marian Leatherby, is a metaphor of renaissance that the woman artist employs less gently in other novels. In 'A Mexican fairy story', a persona is informed not to be troubled when he is cut up as meat stew for this is just a primary passing away. This radical brusqueness returns to the black humour of her first novels.

In *The Hearing Trumpet* chemical cuisine is absolutely home. There is rather consolingly unpretentious at the centre of the tale that lets the lector to reside hazardously without any fear. The wizard's pullet is really normal at Lightsome Hall. Toffee is prepared there. Having a meal is consoling; the aged women orgies involve overeating chocolate wafers. These infantile pleasures defend against fright; Leonora Carrington stated she passes out if she perceives blood, however that her literature alters fright into humour. If she wrote down on a person being infected by a chocolate would be funny to her, nevertheless if it occurred to her it would never make her laugh. (Carrington, 2004: 80)

Humour is a vital component in Carrington's contemporary myth, formulating the strange or scary cooler to ingest. In addition it dissuades the muse who may otherwise presume herself really seriously. Carmella's lost masculinity, along with her machining chewing gums and nail files, is not only a funny story in opposition to the man universe who made up the atom bomb, it is as well a gently funny story on the marvellous mind's eye of aged crones: mind's eye that are plenty of unexpressed,

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fierce vigour or force, telepathic mind's eye questing further than the limits of every day life.

Hence regardless of their bitterness towards each other, that was activated by the fact that Max Ernst dumped Carrington and ultimately married Tanning, the oeuvres of both artists skilfully and wonderfully complete each other and offer spectators and lectors a more profound comprehension of women inside the Surrealist movement.

At last, the two artists Tanning and Carrington have created novels of literary art and paintings which were successful in turning over Surrealist beliefs which have formerly repressed women. Their work display women personas, such as Destina and Marian, who succeed in their expedition to the Marvelous. Their accomplishments are done via themselves, by means of autonomy and “a clear” discernment of the universe surrounding them. The dissimilarity in age between Destina and Marian only demonstrates that getting into to the Marvelous is not restricted to one category of individuals. Instead any lady has the capacity to find out the marvels of the Marvelous for herself, so as to develop into a creator in her personal entitlement.

The analysis of both women works is not yet over. It would be interesting to see if their works impacted in the perception of art in general in different cultures, namely Arab, African or Asian and Indian.

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- <https://www.pinterest.fr/pin/474637248205047382/>
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APPENDICES

Appendix A: photo of Dorothea Tanning Younger



-The gorgeous Dorothea Tanning at an early age.

(<https://www.google.com/search?q=Dorothea+Tanning+photos&tbm=isch&source>)

Dorothea Tanning's Biography

Dorothea Tanning (August 25, 1910 – January 31, 2012) is an American writer, painter, sculptor, and poet. She did a lot of art during her 101 years of life. Her first work was affected and inspired by Surrealism. She is from a Swedish family, born in 1910 and brought up in Galesburg, Illinois. In 1926 the artist went to Galesburg communal schools. While she was frequenting secondary school, the woman artist "missed out" two ranks, which guided to a permanent or life-time febleness in arithmetic. (https://en.wikipedia.org/wiki/Dorothea_Tanning).

Dorothea Tanning's *Chasm: A Weekend* Synopsis

Tanning's novel *Chasm: A Weekend*, appears more as an effluent dream than a tale. It occurs at a wilderness land, named Windocte, in the modern Southwest. The land is possessed by a weird male called Meridian, who resides in the company of his grand daughter, Destina, and her governess, Nelly. Meridian often organizes ceremonial dinners and calls visitors from all around the universe to participate in pastimes, academic discussions, and erotic doings, habitually in that order.

APPENDICES

Appendix B: Photo of Dorothea Tanning Older



-Dorothea Tanning doing an autograph for her fans.

(<https://www.google.com/search?q=Dorothea+Tanning+photos&tbm=isch&source>)

APPENDICES

Appendix C: Photo of Leonora Carrington at an Early Age



-Leonora Carrington when she was twenty years old.

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

Leonora Carrington's Biography

Leonora Carrington was an English-born Mexican artist, writer, surrealist and a painter. She came to light like an outstanding person throughout the Surrealist avant-garde movement of the 1930s. She is famous for her enigmatic, autobiographical and fantastic canvases which contain subjects of sorcery, alchemy, the occult and metamorphosis that create her art noticeably fascinating. Some of her prominent canvases are *Self-Portrait (Inn of the Dawn Horse)* (1936–1937), *The Meal of Lord Candlestick* (1938), *The Temptation of St. Anthony* (1947) and *Juggler* (1954). Not just the canvas but her skill in Surrealism was as well obvious from her creative literature which comprises *The House of Fear*, *The Oval Lady* and *The Debutante*. Other of her popular books are *Down Below*, *The Seventh Horse and Other Tales*, *The Stone Door* and *The Hearing Trumpet*.

Leonora Carrington's *The Hearing Trumpet* Synopsis

Her story *The Hearing Trumpet* (1991) is a hard novel to sum up as much of the pleasure of the novel extends from the odd rotations and revolutions. The book opens with 92 year old aged Marion Leatherby who is offered a hearing trumpet by her ally Carmella, to help her friend to perceive sound in daily life. Due to this instrument Marion hears her kin arrange to address her to an elderly persons' house and ease themselves of their "load". With this Marion is conveyed to the residence and from this house her existence is charged with doddering aged women, homicide conspiracies, devils, the supernatural and beasts.

APPENDICES

Appendix D: Photo of Leonora Carrington More Mature



-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)

APPENDICES

Appendix E: Surrealists' Paintings

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



Figure 1:

André Breton

Je ne vois pas la femme cachée dans la forêt (I do not see the woman hidden in the forest) 1927.

(<http://www.andrebretton.fr/work/56600100382980>)



Figure 2:

Dorothea Tanning

Voltage, 1942.

(<https://www.dorotheatanning.org/life-and-work/view/391>)

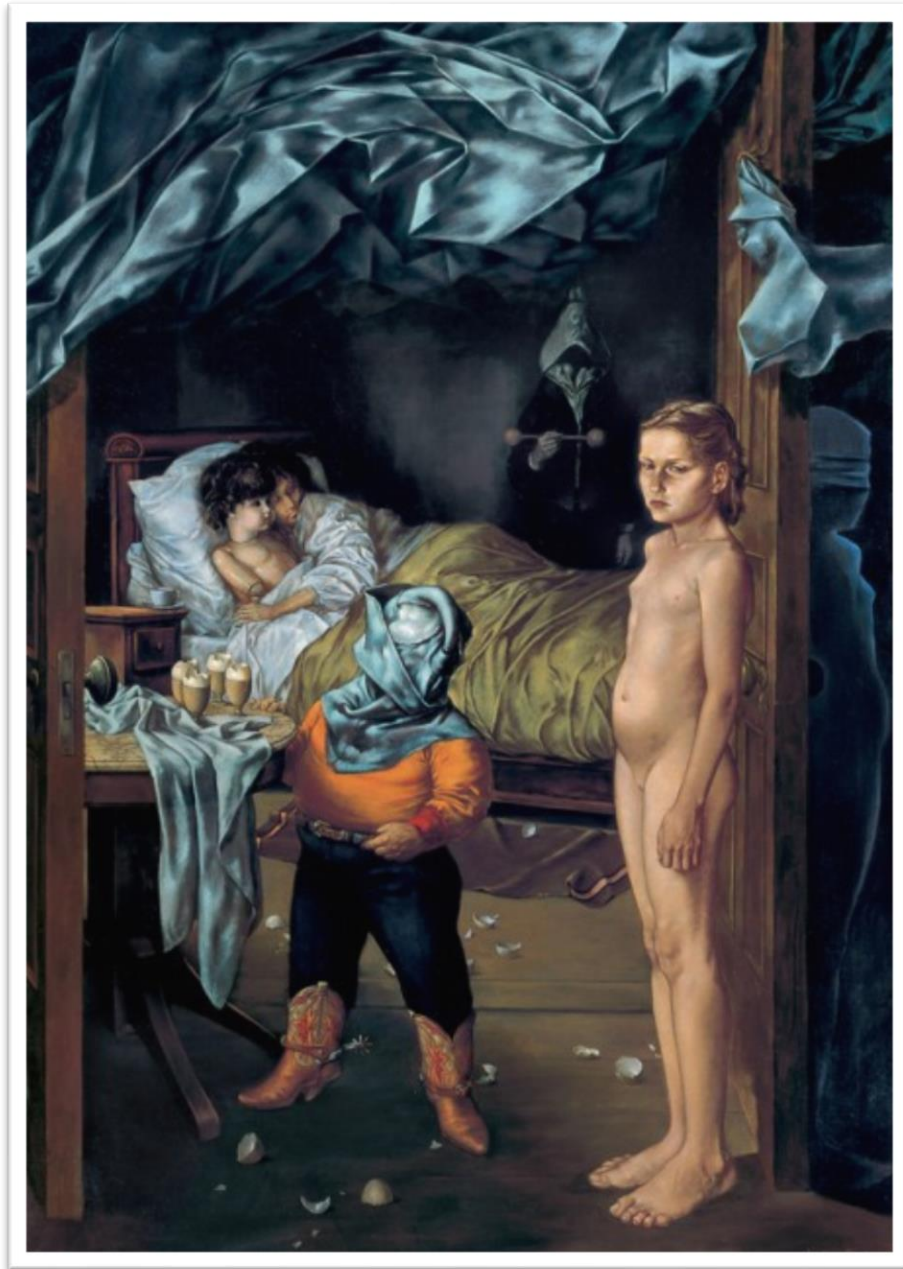


Figure 3:

Dorothea Tanning

The Guest Room, (painted between 1950 and 1952)

(<https://www.dorotheatanning.org/>)

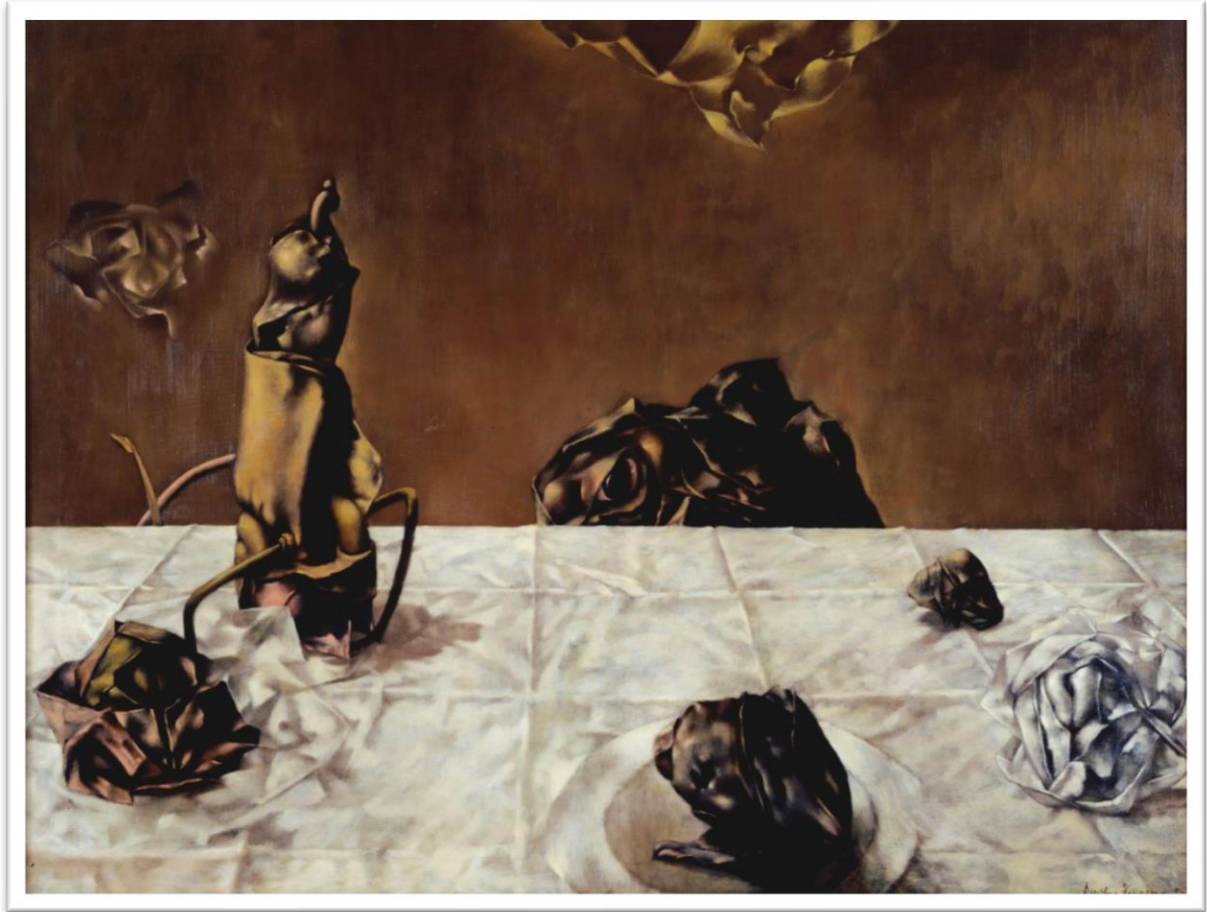


Figure 4:

Dorothea Tanning

Some Roses and Their Phantoms, 1952.

(<https://www.dorotheatanning.org/>)



Figure 5:

Dorothea Tanning

Children's Games, 1942.

(<https://www.dorotheatanning.org/>)



Figure 6:

Dorothea Tanning

A little Night Music, 1943.

(<https://www.dorotheatanning.org/>)



Figure 7:

Max Ernst

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



Figure 8:

René Magritte

Pleasure, 1926 (Turkel, 2009: 9).



Figure 9:

Paul Delvaux

Venus Asleep, 1944 (Turkel, 2009: 10).

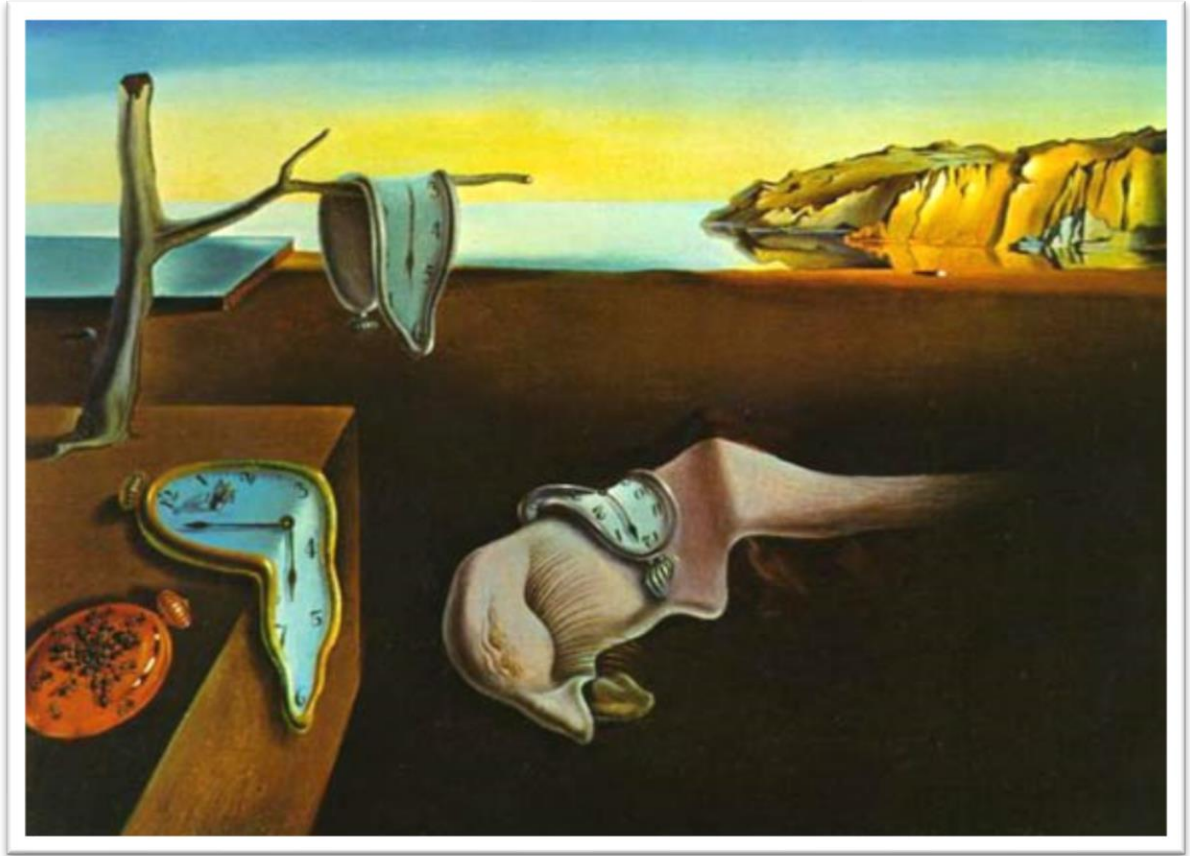


Figure 10:

Salvador Dalí

The Persistence of Memory, 1931. (Turkel, 2009: 10)



Figure 11:

Salvador Dalí

Autumn Cannibals, 1936. (Turkel, 2009: 10)

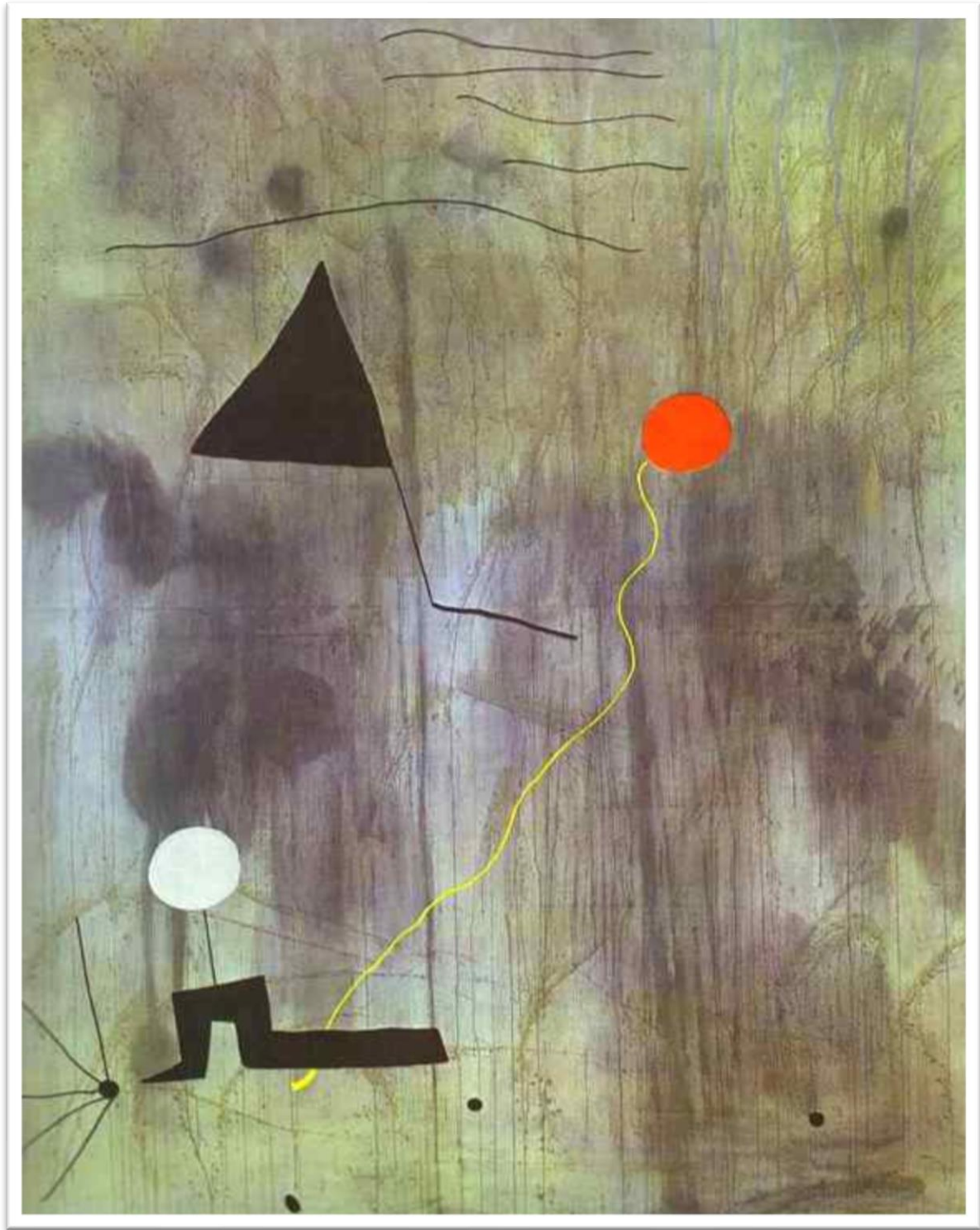


Figure 12:

Joan Miro

The Birth of the World, 1925. (Turkel, 2009: 10)



Figure 13:

Leonora Carrington

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



Figure 14

Leonora Carrington

Kron Flower, 1987.

(<http://www.vorpalcloud.org/>)



Figure 15:

Leonora Carrington

Cornelia and Cornelius, 1974.

(www.google.com/Cornelia+and+Cornelius)

APPENDICES

Appendix F: Other famous paintings on canvas of both artists Dorothea Tanning and Leonora Carrington.



Figure 1:

Dorothea Tanning

Birthday, 1942.

(<https://www.pinterest.fr/pin/474637248205047382/>)



Figure 2:

Leonora Carrington

The Inn of the Dawn Horse [Self Portrait], (1936-37).

(<http://www.metmuseum.org/art/collection/search/492697>).

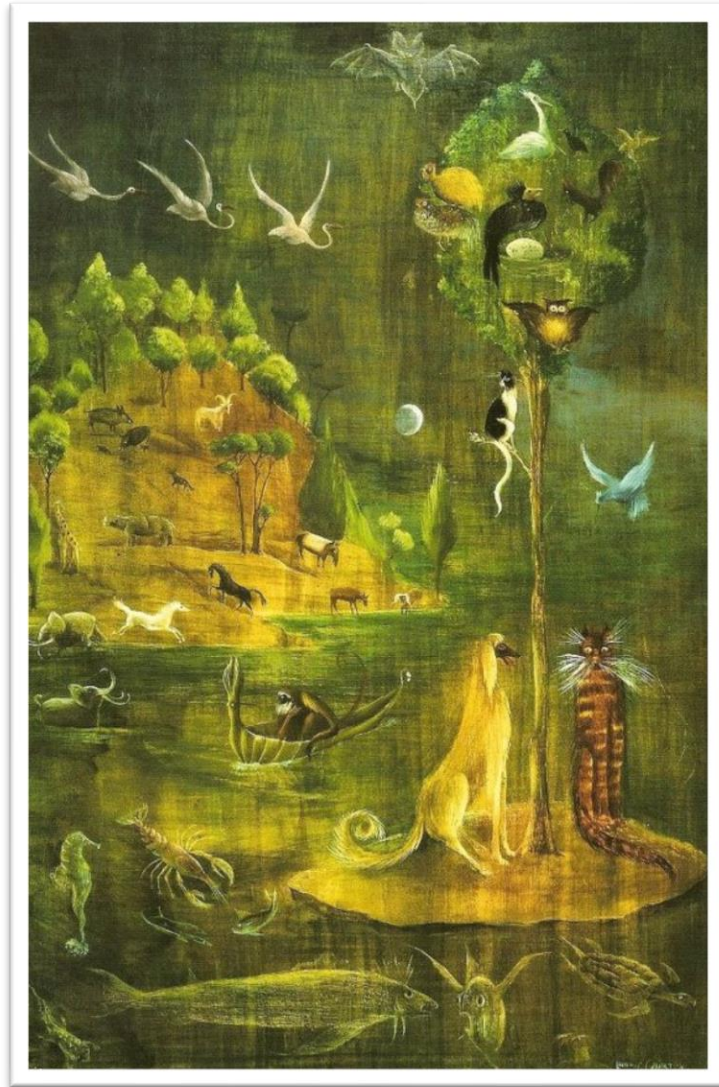


Figure 3:

Leonora Carrington

The Hearing Trumpet, (1949-1950).

(<http://www.metmuseum.org/art/collection/search/492697>)



Figure 4:

Dorothea Tanning

Beyond the Esplanade, 1940.

(<https://www.pinterest.fr/pin/550846598154986030/>)



Figure 5:

Dorothea Tanning

Arizona Landscape, 1943.

(<https://www.dorotheatanning.org/>)

APPENDICES

-All these paintings including those of Tanning and Carrington are examples of Surrealist art based on dreams and their meanings/interpretations.

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Alchemy: it is a 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.

Allegory: as a mythical means, an allegory is a figure of speech where a character, place or happening is employed to convey a broader meaning concerning genuine humankind matters and events. Allegory (in the meaning of the practice and employment of figurative means and works) has taken place extensively all through the past in all types of art, mainly for the reason that it can willingly point up or transmit multifaceted thoughts and notions in manners which are understandable or prominent to its spectators, persons who read, or persons who listen. Authors or orators usually utilize allegories like literary means or like figurative means which transmit (partially-)concealed or intricate senses by means of figurative characters, acts, metaphors, or happenings, that jointly create the ethical or mystical connotations the writer wants to transmit.

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 substitute 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

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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.

Character: (every so often identified like a fictional character) is an individual or other living being in a narrative (like a tale, theatrical production, TV shows, or movie.) The character may be completely imaginary or founded on a existent-life individual, where the dissimilarity of a "fictional or imaginary" versus "genuine" persone may be created. Copied from the ancient Greek term *χαρακτήρ*, the English term goes out from the Restoration. In spite the fact that it grew to be broadly employes following its emergence in *Tom Jones* in 1749. Beginning with this, the meaning of "a part acted by an actor" enlarged. Character, exceptionally when performed by a player in the plays or movies, includes "the delusion of being a human being". In literature, characters direct lectors by means of their narratives, aiding them to comprehend intrigues and consider subjects. Since the last part of the 18th century, the expression "in character" has been employed to portray an effectual impersonation by an actor. And by the 19th century, the art of making characters, as done by players or authorss, has been named characterisation

Chasm: a profound, sheer-sided opening, hole or crack; a canyon or abyss

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Crone: it is a typical persona in folklore and fairy tale, an aged lady. In certain tales, she is unpleasant, malevolent, or creepy in style, frequently with magic or mystic connections which can render her either supportive or obstructing. The Crone is as well a typical character, a clever woman. Like a persona sort, the crone shares traits with the hag who is a wrinkled aged woman, or a sort of fairy or goddess possessing the look of such a lady, frequently come across in folklore and kid's stories like Hansel and Gretel. Hags are frequently perceived like malicious, however may as well be one of the selected types of shapeshifting goddesses, like the Morrígan or Badb, who are distinguished like neither completely helpful nor wicked.

Culture: it denotes a specific 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.

Fantastic: the fantastic is existent in writings in which the lector goes through uncertainty on whether a writing portrays what Todorov names "the uncanny," in which apparently mystical marvels turn out to possess a logical elucidation (like in the Gothic oeuvres of Ann Radcliffe) or "the marvelous," in which the mystical is validated by the tale. For Todorov, the uncertainty includes two results:

The fantastic needs the accomplishment of three requirements. Firstly, the story must force the lector to think about the universe of the characters like a universe of living individuals and to be uncertain between a usual or mystical clarification of the happenings depicted. Secondly, this uncertainty may as well be felt by a character; therefore the lector's function is so to say assigned to a persona, and simultaneously the uncertainty is characterized, it turns out to be one of the subjects of the work. Thirdly, the lector must take on a particular approach regarding the text: he will refuse allegorical in addition to lyrical versions. The Fantastic can as well symbolizes reveries and attentiveness in which the character or lector is uncertain regarding what

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is actuality or what is a dream. Once more the Fantastic is present in this uncertainty – as soon as it is fixed on the Fantastic finishes.

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.

Femme Enfant: It is a lady that a lot of Surrealists artist included in their artwork. It is a feminized character who is not able to protect herself and is present for the purpose of viewers, *la femme enfant* is in addition a symbol of women weakness and juvenile innocence. Furthermore, kids were seen by the Surrealists to be the personification of naivety and clarity, for the reason that children were uncontaminated by the community systems and standardized thoughts which the Surrealists hated and struggled to get a getaway from. Thus, *la femme enfant* could guide the Surrealists artists on the way to the Marvelous since she symbolized the untroubled, formless state of mind which the Surrealists searched for.

Femme Fatale: It is sometimes referred to as seductress or temptress, is a store persona of a mysterious and secretive lady whose appeal trap her courtesans, frequently guiding her lovers into submissive, hazardous, and lethal circumstances. She is a paradigm of art and creative writing. Her aptitude to charm, tempt and mesmerize her prey with a magic charm was in the initial novels observed as persons factually mystical; therefore, the femme fatale nowadays is frequently portrayed like possessing a force similar to an goddess, temptress, vamp, flirt, or fiend, owning control over males.

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Fiction: it largely denotes any narrative which comes from the imagination—in other words, not founded precisely on account or fact. In addition it can as well denote more closely, stories written just tales and short stories, and is frequently employed like a synonym for the tale.

Gender: it refers to physiological, 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).

Goddess: it is a woman deity. Goddesses have been connected with good qualities like pretiness, tenderness, maternity and fruitfulness (Mother-goddess sect in primitive era). They have as well been related with thoughts like conflicts, creation, and loss.

Gothic Fiction: it indicates a sort of writing which is typified by aspects of terror, awfulness, passing away, and darkness, in addition to romantic constituents, like nature, eccentricity, and very elevated feeling. These feelings can comprise fright and expectancy.

This type of fiction started in the middle of 1700s with a tale named, *The Castle of Otranto* (in 1764), by Horace Walpole. This narrative was on a fated family and is full with passing away, yearning, and conspiracy. This tale is regarded as the primary of the Gothic fiction stories, because it covered a lot of facets of the sort. The word Gothic in fact began like a word disparaging the architecture and art of the era, which was gloomy, rotting, and miserable.

The sceneries were frequently ancient, wrecked constructions or residences in dark, inert, terror-provoking settings (*The Fall of the House of Usher* is an excellent instance of the employment of nature and landscape like a frightening constituent). A great deal of the literature included fiends, like vampires, who provoked pain and demise to the

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forefront. There were as well narratives which just showed these aspects of fright and pain in the landscapes themselves.

Grail: It the glass or bowl employed, based on medieval myth by Christ at the Last Supper and subsequently the purpose of knightly pursuits. The word 'grail' also refers to the goal of an absolute or hard mission.

Hybridity: it is a new transcultural form that rises 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 specific 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.

Magical realism: Magic Realism or Marvelous Realism is a mode of fiction which portrays a truthful picture of the contemporary world at the same time putting in as well magic aspects. It is at times named fabulism, in indication to the standards of fables, myths, and allegory. "Magical realism" frequently insinuate imagination and creative writing especially with magic or the supernatural portrayed in an other respects genuine-universe or ordinary setting.

Metamorphosis: life never finishes metamorphosis. It is always altering, forever renovating. Sometimes an alteration is pursued by optimistic and constructive consequences, but on the gloomy part, a metamorphosis can guide to harm or pain. But

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certainly, the notion of metamorphosis can in addition be connected into the magnificent yet improbable universe of witchcraft and bewichment. Metamorphosis can signify a quick alteration from one entity to another or a separate or even alteration in look, individuality, situation, or purpose. The idea of metamorphosis is usually employed in parts of literature to portray a tremendous alteration in figure or type. Metamorphosis can in addition be named transformation and sorts out with the notion of corporal and mind development, and this development can mean constructive effects. For instance, the transformation of the yolk into the embryo, a tadpole into a frog, a bud into a blossom or the metamorphosis of a maggot into an adult fly and a caterpillar into a spectacular butterfly. All these alterations symbolize advancement and evolution and consequently affect the living being to progress and better acclimatize to the surroundings. Magic is some means constantly included into the notion of unexpected alteration or metamorphosis. Occult and wizardry allegedly employs supernatural enchantments to alter common things into magnificent formations or wicked alterations. It was told that enchantresses had the capacity to become particular animals like a frog or a cat but constantly with an abnormality. They could as well alter folks into any atrocious item they wanted. On the flip side, in addition witches had the ability utilize their force of metamorphosis to aid humanity, make gorgeousness and realize ones desires. Once more, the forces of good and evil, positive and negative emerge as depicting metamorphosis since alteration can be heroic or malice.

Metamorphosis is a frequent topic in cases of literature for the reason that the writer requires the lectors to comprehend if a persona was active or inactive or in other words, if a persona altered the idea of the piece or stayed unchanged. If a persona went through big and important alterations all over a narrative, therefore the idea of metamorphosis requires to be entailing to mirror alterations in look, individuality or even viewpoint on existence.

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

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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. Myths are frequently backed by leaders and priests or priestesses, and are intimately related to religion or mysticism. Actually, a lot of people believed myths and legends to be factual stories of their faraway history. Especially, creation myths occur in a prehistoric era when the world had not attained its presently shape. Further myths clarify the manner a people's traditions, conventions and bans were set up and made holy. A multifaceted bond exists between recital of myths and enactment of rituals. Moreover the investigation of myth started in olden times. Competing ranks of the Greek myths by Euhemerus, Plato and Sallustius were progressed by the Neoplatonists and afterwards renewed by Renaissance mythographers. Currently, the examination of myth carries on in a broad diversity of educational disciplines, with folklore studies, philology, and psychology. The word mythology may either suggest the research of myths on the whole, or a bulk of myths concerning a specific topic. The literary contrasts of essences of myth are called comparative mythology.

Occult: it is related to magical influences, supernatural, or any system claiming use or knowledge of secret or supernatural powers or agencies. In addition it goes beyond the range of 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.

Persona (plural **personae**): in narrative, the character who is comprehended to be talking, contemplating or marking a specific work. The persona is approximately habitually separate from the writer; it is the sound selected by the writer for a precise creative aim. The persona can be a figure in the tale or only an anonymous author; however, inasmuch like the method and way of illustration in the oeuvre display flavour, preconception, feeling, or other features of a person's traits, the oeuvre may be thought to exist in the tone of a persona.

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Plot: it denotes the series of happenings within a story that influence further occurrences by means of the rule of cause and effect. The fundamental happenings of a plot can be visualized like a sequence of phrases related by the linking words "and so". Plots can differ from easy arrangements—like in a usual ballad—to multifaceted mingled structures occasionally denoted by the word *imbroglio*. The word plot can in addition function like a verb introducing a persona preparing upcoming actions in the account.

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.

Supernatural: the notion of the supernatural covers something which is mysterious by scientific insights of the rules of nature however nonetheless stated by supporters to be existent. Instances comprise ethereal beings like angels, gods and spirits, and demanded human skills such as magic, telekinesis and extrasensory perception. In the past, supernatural beings have been cited to make clear singularities as various as lightning, seasons and the human senses. Naturalists assert that not anything outside the substantial world is real and therefore hold doubtful points of view concerning supernatural notions. Furthermore the supernatural is included in paranormal, occult in addition to religious backgrounds, however can as well feature like a clarification in more wordly frameworks.

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

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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.

Setting: it is jointly the time and geographical place inside a story, either factual or imagination. A literary aspect, the setting aids start the chief scenery and atmosphere or vibes for a narrative. Setting has been denoted like narrative world or *milieu* to comprise a context (particularly society) further than the close environs of the narrative. Aspects of setting may contain culture, chronological era, physical place, and moment. Together with the intrigue, persona, topic, and approach, setting is regarded as one of the basic constituents of fiction. Setting is an essential part in a story and in a number works the setting turns out to be a persona itself. The word setting is frequently employed to bring up the communal environment where the occurrences of a narrative happen and novelist Donna Levin has explained the manner this societal setting forms the personas' principles. The constituents of the narrative milieu comprise the segment of time, that may be motionless in certain accounts or lively in others with, for instance, shifting periods. Moreover a setting can be in three essential modes. One is nature, or in an "open-air" space. Within this setting, the natural sceneries of the world perform a significant role in a story, together with living beings and diverse periods of climate and seasons. The second type is like the ethnic and past milieu where the story exists in. Historical happenings which have influenced the cultural milieu of personas or places are important in this form. The third type of a setting is a civic or non public location which has been made/preserved

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and/or inhabited by people. Instances of this comprise a domicile, a playground, an avenue, a college, etc.

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.

The Holy Grail: it is historically believed to be the glass that Jesus Christ swallowed from at the Last Supper and which Joseph of Arimathea utilized to save the blood of Jesus at his execution. In primeval myths and current films, the Holy Grail has been an item of ambiguity and enthrallment for ages.

Transgression: 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 pasha`, 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 which concentrates on 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.

Writing Style: in literature, it is the way of communicating ideas in language features of a person, era, college, or state. Therefore, style is a word which may denote, in accord and the similar time, to jointly standards which go further than the person author and to remarkable features of individual literature. Further than the important parts of spelling, grammar, and punctuation, writing style is the selection of terms, phrase construction, and paragraph construction, employed to express the sense efficiently. The previous are brought up like rules,

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elements, essentials, mechanics, or handbook; the last are denoted like style, or rhetoric. The rules concerns what an author does; style is a propos the manner in which the author does it. At the same time as sticking to the rules pulled out from set up English practice, an author possesses immense suppleness in how to communicate an idea. The aim of high-quality writing style is to

- convey the point to the lector plainly, evidently, and persuasively;
- maintain the lector focused, busy, and involved;

not to

- show the author's traits;
- reveal the author's abilities, know-how, or aptitudes

-The definitions are inspired from the selected bibliography.