

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 Surrealists 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.

TABLE OF CONTENTS

DEDICATIONS	IV
ACKNOWLEDGEMENTS	IV
ABSTRACT	IV
GENERAL INTRODUCTION	01
CHAPTER ONE: INTER/CULTURAL ENCOUNTERS OF DOROTHEA TANNING AND LEONORA CARRINGTON	
1.1 Introduction	15
1.2 The Country of Sweden.....	16
1.2.1 Culture	18
1.2.2 Music	19
1.2.3 Literature.....	21
1.2.4 Language	22
1.2.5 Religion	23
1.3 The Town of Galesburg, Illinois	25
1.3.1 Galelesburg’s Popular Culture	28
1.4 The City of Chicago	29
1.4.1 Culture and Modern Living.....	31
1.4.2 Shows and Arts.....	33
1.4.3 Literature.....	35
1.5 Tanning’s Biography.....	36
1.5.1 Artistic Career.....	38
1.5.2 Literary Career.....	43
1.6 English Culture.....	44
1.6.1 Social Stratification.....	47
1.6.2 Classes	47
1.6.3 Gender Roles and Status	48
1.6.4 Marriage, Family, and Kinship.....	49
1.6.5 Domestic Unit.....	50
1.6.6 Child Rearing and Education.....	50
1.6.7 Etiquette.....	51
1.6.8 Religious Convictions.....	52
1.6.9 Literature.....	53
1.6.10 Graphic Arts.....	55
1.6.11 Performance Arts.....	55
1.7 Irish Storytelling.....	56
1.7.1 Myths and Legends.....	60
1.8 Mexican Culture.....	65

1.8.1 History.....	65
1.8.2 Contemporary Mexico.....	68
1.8.3 People.....	69
1.8.4 Languages.....	70
1.8.5 Religion.....	70
1.8.6 Celebration of the Day of the Dead.....	71
1.8.7 Passing Away as a Step Forward.....	72
1.8.8 Mexican Literature.....	73
1.9 Leonora Carrington: The Woman and the Artist.....	75
1.9.1 Introduction to Max Ernst and the Surrealist Movement.....	77
1.9.2 Eruption of War: Down Below.....	78
1.9.3 Carrington's Artworks.....	79
1.10 Conclusion.....	83

CHAPTER TWO:

FEMINISTS' APPROACH TO SURREALISM

2.1 Introduction.....	86
2.2 Feminism.....	87
2.2.1 History.....	88
2.2.2 First Wave.....	89
2.2.3 Second Wave.....	90
2.2.4 Simone de Beauvoir's <i>The Second Sex</i>	92
2.3 Feminist Art.....	92
2.3.1 Feminism and Performance Art.....	95
2.3.2 Feminism and Body Art.....	96
2.3.3 Feminism and Video Art.....	96
2.3.4 Feminism and Textile Art.....	97
2.4 Concepts and Styles	98
2.4.1 Gender Performance	99
2.4.2 Body as a Means.....	99
2.4.3 Sexual Sexuality and De-Objectification.....	100
2.4.4 Domesticity and Family Life.....	100
2.4.5 Making and Reshaping Art History.....	101
2.4.6 Later Developments.....	101
2.5 Third Wave.....	103
2.6 <i>Chicana</i> Feminism.....	106
2.7 Post-Feminism.....	110
2.8 Dada Movement.....	111
2.8.1 History of Dadaism	115
2.8.2 Zurich	115
2.8.3 Berlin.....	117

2.8.4 Cologne.....	118
2.8.5 New York.....	118
2.8.6 Paris.....	120
2.8.7 Netherlands.....	121
2.8.8 Georgia	122
2.8.9 Yugoslavia.....	122
2.8.10 Italy.....	122
2.8.11 Japan.....	123
2.8.12 Russia.....	123
2.8.13 Poetry, Music and, Sound.....	123
2.8.14 Legacy.....	125
2.8.15 Collage.....	127
2.8.16 Cut-up Technique.....	127
2.8.17 Photomontage	127
2.8.18 Assemblage.....	128
2.8.19 Readymades.....	128
2.9 Message of Surrealist Art.....	129
2.9.1 Sigmund Freud’s Theory of Dreams.....	140
2.9.2 Interpreting Dreams.....	141
2.9.3 Sigmund Freud’s Method.....	142
2.9.4 Robert Desnos	143
2.10 Surrealist Women.....	145
2.10.1 Post War Surrealists Women.....	154
2.11 Conclusion.....	168

CHAPTER THREE:

A HYPNAGONIC CHASM OF DOROTHEA TANNING

3.1 Introduction.....	170
3.2 Gothic Art and Literature.....	171
3.2.1 Gothic Art	171
3.2.2 Origins.....	172
3.2.3 Etymology	173
3.2.4 Paintings	174
3.2.5 Historical Sculptures	174
3.3 Gothicism Literature	175
3.3.1 History of Gothic Literature	179
3.3.2 Gothicism in Various Literature.....	180
3.3.3 Elements of the Gothic Novel	182
3.4 Tanning’s Gothic Mind’s Eye.....	187
3.5 Tanning’s Gothic Inspirations.....	191
3.6 Gothic Depths	193

3.7 Summary of the Novel	203
3.7.1 A Hypnagonic <i>Chasm</i>	204
3.7.2 Descriptive Core	208
3.7.3 Symbolism and Underlying Meanings.....	211
3.7.4 Iconographies for the Lion in <i>Chasm: A Weekend</i>	221
3.8 Conclusion.....	228

CHAPTER FOUR:

THE HEARING TRUMPET, LEONORA CARRINGTON'S ENCHANTING SURREALISM

4.1 Introduction.....	230
4.2 Inspiration and Influence of Irish Fairy Tales.....	231
4.3 Derision and Mockery at Carrington's Social Background.....	232
4.4 Magic and Alchemy as Conceptual Transformations of the Self	233
4.5 Depiction of the Crone	237
4.6 <i>The Hearing Trumpet: A Summary</i>	239
4.6.1 The Crone in <i>The Hearing Trumpet</i>	241
4.6.2 Rhetorical Devices.....	254
4.6.3 Repetitions.....	258
4.6.4 Repetitions of Situation and Insinuations as Repetition.....	274
4.6.5 Manifold Universes and Time.....	281
4.6.6 Rebellion Overtones in Carrington's <i>The Hearing Trumpet</i>	287
4.7 Conclusion.....	295

CHAPTER FIVE:

ANALOGIES AND DIFFERENCES

5.1 Introduction	297
5.2 The Man of Their Lives: Max Ernst.....	297
5.3 Max Ernst with Leonora Carrington.....	299
5.4 Max Ernst with Dorothea Tanning	300
5.5 Analogies and Differences in Art and Literature.....	302
5.6 Conclusion	312
GENERAL CONCLUSION	313
BIBLIOGRAPHY	326
APPENDICES	344
GLOSSARY	370