

**BUILDING IDENTITIES WITH KUNSTLER IN WINTERSON'S
ART AND LIES AND ALLENDE'S PAULA**

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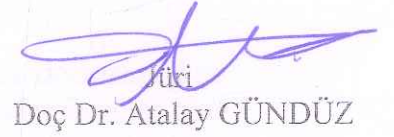


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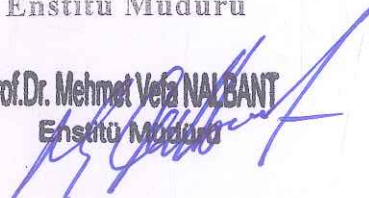
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To İmran KANDEMİR and many other women who have lost their lives without realising their dreams...

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ABSTRACT

BUILDING IDENTITIES WITH KUNSTLER IN WINTERSON'S ART AND LIES AND ALLENDE'S PAULA

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The aim of this dissertation is to introduce a contemporary genre; the Feminist *Kunstlerroman* through the analysis of Jeanette Winterson's *Art and Lies* and Isabel Allende's *Paula* and trace the artistic self-fulfilment and the self-realization of the female artist via art. Both works put forward female art as a part of the identity of the artist-protagonist and a medium to speak her silenced voice. Hence, art is represented as a force that stands for self-healing, self-affirmation, celebration of life and hope. Highlighting women as individuals refuting the traditional gender roles, the genre defines art as a means of self-discovery; a vehicle for voicing the silenced female self, artistic genius and the ignored female communities; and lastly a tool for social change. Regarding the power of art, Winterson and Allende in their particular works assert the artistic creativity of women as a way of resistance and an overt attempt for the recognition of the marginalized women due to their marginalized ethnic background, social class or sexual identity.

In that respect, chapter one presents detailed explanations of the classic *Bildungsroman*, the Female *Bildungsroman*, the Feminist *Bildungsroman*. Then Chapter Two forms an expository section about the main features and literary histories of the typical *Kunstlerroman*, and the female *Kunstlerroman*. And Chapter three puts forth the Feminist *Kunstlerroman* through the analysis of *Art and Lies* and *Paula* and the oppression of women in those works. Finally, the conclusion section underlines the attempts of Winterson and Allende to voice the oppressed female identity, female artistic self and the previously ignored female communities or "the other" among women via artistic creativity.

Key Words: Feminist *Kunstlerroman*, gender, self-discovery, female artistic creativity, Jeanette Winterson, *Art and Lies*, Isabel Allende, *Paula*.

ÖZET

WINTERSON'IN ART AND LIES VE ALLENDE'NİN PAULA ROMANLARINDA RESİM VE YAZINLA OLUŞTURULAN KİMLİKLER

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Bu çalışmanın amacı, Jeanette Winterson'un *Art and Lies* (*Sanat ve Yalanlar*) ve Isabel Allende'nin *Paula* adlı eserlerini inceleyerek yeni bir edebi tür olan Feminist Kunstlerroman'ı ortaya koymak kadının sanatçı olarak kendini gerçekleştirmesinin ve sanat yoluyla kendi öz benliğini keşfetmesinin izini sürmektir. Her iki eser de sanatı, kadın sanatçının kimliğinin bir parçası ve susturulmuş sesini duyurmak için bir yol olarak öne sürer. Dolayısıyla, sanat; kendini iyileştirme, kabullenme, yaşamın kutsanışı ve umuda eşdeğer bir güç olarak resmedilir. Geleneksel cinsiyet rollerini reddeden kadınları birer birey olarak öne çıkaran bu edebi tür, sanatı öz olumlama ve kendini keşfetmek için bir araç olarak sunmasının yanı sıra, susturulmuş kadın benliğini, sanatsal dehasını ve yok sayılmış kadın topluluklarının sesini duyurmak ve son olarak sosyal değişim için bir araç olarak tanımlar. Sanatın gücünden yola çıkarak, Winterson ve Allende ilgili eserlerinde, kadının yaratıcılığını yalnızca bir direniş şekli olarak değil, aynı zaman da farklı etnik kökeni, sosyal sınıfı ve cinsel kimliği sebebiyle ötekileştirilen kadının varlığının tanınması için açık bir çaba olarak ortaya koyar.

Bu bağlamda, birinci bölüm; klasik Bildungsroman, Kadın Bildungsroman'ı ve de Feminist Bildungsroman türlerinin ayrıntılı açıklamalarını sunmaktadır. İkinci bölüm ise; Kunstlerroman ve kadın Kunstlerroman türlerinin ana özelliklerini ve edebi tarihleri hakkında açıklayıcı bir bölümdür. Son olarak üçüncü bölümde; *Art and Lies* (*Sanat ve Yalanlar*) ve *Paula* eserleri ve bu eserlerdeki kadının baskı altına alınması birer Feminist Kunstlerroman olarak incelenerek bu türün genel çerçevesi çizilmiştir. Sonuç bölümünde de; Winterson ve Allende'nin bastırılmış kadın kimliği, sanatçı benliği ve ötekileştirmiş kadın gruplarının sesini sanat yoluyla duyurma çabaları vurgulamaktadır.

Anahtar Kelimeler: Feminist Kunstlerroman, toplumsal cinsiyet, kendini keşfetme, kadının sanatsal üretimi, Jeanette Winterson, *Art and Lies*, Isabel Allende, *Paula*.

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INTRODUCTION

The aim of this thesis is to open a new path to bring forth a new genre; the Feminist *Kunstlerroman* which has long been ignored and studied under the name of the Female *Kunstlerroman*. However, if the new examples of the narratives of the female artist-to-be are taken into consideration in fiction of the last 50 years, it is evident that the contemporary manifestations the protagonists of which are women aspiring to artistic self-fulfilment are highly distinguished from the Female *Kunstlerroman* of the earlier century. In that respect, this study will foreground the Feminist *Kunstlerroman* in general terms through the analysis of Winterson's *Art and Lies* and Allende's *Paula* without attempting to present rigid generic categorizations. Those two narratives are manifestations of the genre as they mainly focus on the female protagonist from a non-European, non-heterosexual or middle class background in an overt attempt to challenge the discourses that have oppressed and silenced not only women in general but also those marginalized female communities and their artistic endeavours and put forth the representation of their quest for artistic fulfilment and self-discovery. In other words, those female protagonists with artistic genius and sensibility created by two women authors from different ethnic backgrounds and cultures become more of an issue to question the nonconformist female artist challenging the oppression of not only the patriarchy but also the cultural hegemony of a standardized western female image on the female communities who have been long marginalized.

As the emergence of a new genre is closely related to the earlier genres that it has born out of, the Feminist *Kunstlerroman* is neither an overall rejection of the Female *Kunstlerroman* nor its continuation. Very much like the traditional *Kunstlerroman*, Feminist *Kunstlerroman* has evolved out not only of the female *Kunstlerroman* but also the female *Bildungsroman*. In that respect, the voyage of the *Kunstlerroman* tradition both in male and female versions is innately connected to the literary convention of the *Bildungsroman*. Thus, concentrating on firstly the

Bildungsroman tradition through the classic male Bildungsroman, the Female Bildungsroman and the Feminist Bildungsroman and secondly on the Künstlerroman convention via the typical male Künstlerroman and the Female Künstlerroman is of great significance to manifest the Feminist Künstlerroman and its unique characteristics.

Therefore, as a theoretical part, the first chapter introduces the literary convention of the Bildungsroman including its male, female and feminist versions. From the past to the present, Bildungsroman has always been based on the maturation and self-realization of the main character. As far as the male Bildungsroman is considered, the hero turns out to be a respectable member of society with his worthy career, fortune and fame after the difficulties he has undergone. However, as for the female Bildungsroman, the struggle of the female protagonist is based on surviving physically and spiritually. On the other hand, the Feminist Bildungsroman turns out to be a significant genre representing the oppression of woman who not only resists against the traditional gender roles but also sticks to her individuality. Regarding the works of Feminist Bildungsroman, rather than striving to be a part of the majority, the female characters in contemporary works are in search of their individualities and unique selves. Instead of love adventures that end with marriage, happy endings, the attempts to build social attachments, security or search of prosperity, the manifestations of the Feminist Bildungsroman involve woman's psychological journey, her resistance against sexism and her humane struggle to attain individuality, psychological change and freedom.

In the second part, the literary evolvement of the Feminist Künstlerroman will be traced back through highlighting the major features of the male Künstlerroman and its female version. The nineteenth century Female Künstlerroman is characterized by the impossibility of the realization of female artistic self if the typical Künstlerroman in the same century in which the male protagonist has the freedom to withdraw into the comforting realm of art against the hostility of his social environment is taken for granted. Dissatisfied with the confining bonds of his culture and society, the

male artist takes shelter in the realm of art which is virtually unavailable to the young female artist who fails to assert herself both as a woman and an artist. Since, in the narratives of the female artist in the era, the conflict between being an artist and a woman is put to an end through stressing the womanhood of the heroine rather than her artistic capabilities. However with the advent of the modernism at the turn of the twentieth century, the Female *Kunstlerroman* also undergoes major changes to re-establish the position of the female artist in culture, literature and society. Her artistic genius and creativity are exalted through the metaphors of motherhood and childbirth while the romance plot is denied as her submission to her gender role in marriage means the repudiation of her artistic aspirations. Moreover, female artist-protagonist's demand for a private sphere is manifested through the room image which not only turns out to be a sanctuary, but also a place of rebirth and resistance. In addition, the Female *Kunstlerroman* in that era attempts to re-represent creativity that has been defined in masculine terms as feminine and move it to the public sphere as a reaction to attributing artistic creativity, improvement and the public sphere to the male. Thus, female authors of the *Kunstlerromans* in the early twentieth century attempt to convey the idea that the creative woman is to rebel against the social norms through recognising her split self and externalizing the dilemma between her artistic ambitions and the social expectations. The Female *Kunstlerroman* in that century also differs itself from the male dominated *Kunstlerroman* in its insistence on the issue of gender that leads to the restriction and the alienation of the female artist. Therefore, while underlining woman's creative urges from a female point of view, the female *Kunstlerroman* attempts to voice the patriarchal oppression that shapes the female artist's self and her art, and as a result deliberately erases the boundaries between the artist, *Kunstlerroman* and the creative woman so as to refute the clear-cut definitions of female artistic self.

In the third part, the Feminist *Kunstlerroman* is presented argumentatively. Beginning with late 20th century, narratives on the female protagonist with artistic genius have come to fore with their unconventional, nonconformist, unpredictable and rebellious heroines from various ethnic

backgrounds, different sexual orientations and social classes. In that sense, the Feminist *Kunstlerroman* is marked with not only its more overt feminist approach towards the artistic creativity of the female as the essential part of the authentic female identity, but also its more intense critique of the social order and the hegemony of the patriarchal institutions and discourses that silences woman not only due to her gender, but also due to her ethnic, religious, economical background or sexual identity. In other words, the treble unprivileged position of the heroine as a woman, an artist, a woman from an marginalized social, economic, racial background or sexual identity is scrutinized through its explicit critique on the exclusion of female artist from society and literature. Thus female art in feminist *Kunstlerroman* stands for female articulation voicing the unheard throughout the history via shedding light on the impacts of the formerly ignored issues and taboos such as sexual assault, psychological violence, incest, political turmoil, military coups, civil wars and women in exile. Hence, art symbolizes an arena to assert female protagonist artist herself free of male dominated language and discourses, a way of self-healing as the outcome of her spiritual and psychological voyage to her childhood and traumatic memories, a vehicle of self-discovery and self-affirmation and overall, a means of social change that inspires other women through enforcing the common female awareness in culture and literature.

In this analytical chapter of the dissertation, Winterson's and Allende's works are also discussed on the basis of oppression and rebellion of the female protagonist. Her marginalization is put forth in three parts: the female subordination is highlighted firstly through the universality of the patriarchal oppression of women, secondly the otherization of the woman with artistic talent and aspirations and lastly the marginalization of the female artist who has a non-European or non-heterosexual identity. And as for her rebellion, the section will underline the function of art as a means of female self-discovery and self-fulfilment, a way of self-healing, articulation of female voice and the marginalized women within the female community; and lastly call for social change.

Hence, as illustrated in the two particular works; instead of submitting to dictated identities, passivity and the loss of their artistic selves, the female protagonists of the Feminist Künstlerroman take an internal journey to their own personal reality guided by art and literature, challenge the dictated normality and devaluation of women due to their sexual identity, race or cultural ancestry and attempt to raise the voice of 'the other' among women.

CHAPTER ONE

BILDUNGSROMAN HISTORY: FROM FEMALE BILDUNGSROMAN TO FEMINIST BILDUNGSROMAN

1.1 Bildungsroman:

“...living is an art that one may learn as one passes through various stages” (Lobovits: 1986, 257)

Rooted in the 18th century German Literature as the “novel of youth, the novel of education, of apprenticeship, of adolescence, of initiation, even the life novel”, Bildungsroman is a form of narrative based on the maturation of the protagonist in character from childhood to young adulthood (Buckley, 1974:7-vii). Originated from the German term; ‘*Bildung*’ standing for ‘formation’ and ‘*roman*’ for novel; the genre concentrates on the attempts of its central character to overcome many obstacles for his psychological growth to self-realization (Ebers, 1796: 400).

The Bildungsroman tradition has taken its source from the potential and the intellectual capabilities of the individual through putting forward the conviction upon an autonomous coherent self and the possibility of personality growth. This strong faith in *Bildung* has been inherited from the Enlightenment view on the perfectibility of human being as well as the Romantic ideas about the childhood as the beginning phase of the man’s creativity (Fraiman,1993:X). In that respect, the idea that life is very much like a form of art or craft that can be learned and mastered through experiences and the guidance of mentors are strongly suggested in the narratives of formation.

Besides its philosophical and critical roots, the earliest manifestation of the Bildungsroman is Goethe’s *Wilhelm Meister’s Apprenticeship* in German Literature, thanks to which the genre gained a widespread popularity

among the 19th century English authors. The considerable interest on that form of narrative in the Victorian fiction is the outcome of its didactic potential to impose certain ideals and educate society via the delineation of the ideal man. *Tom Sawyer*, *David Copperfield*, *Jane Eyre*, *Great Expectations* and *Sons and Lover* are among the English Bildungsromans (plural form of Bildungsroman in German) which focus on the childhood of the hero unlike the German examples representing the protagonist's youth.

While the English version of the Bildungsroman depicts the hero's journey from inexperience to mastery with a prevailing optimism, the process of self-learning, self-fulfilment, quest for identity and a meaningful existence within society are the denominators of the novels of '*Bildung*' in fiction. However, it is significant that the genre lacks a well-accepted definition among critics regarding the defining premises of that long-lasting literary tradition. To be specific, the Bildungsroman is described by Wilhelm Dilthey as the story of: "a young male hero [that] discovers himself and his social role through the experience of love, friendship, and the hard realities of life" (qtd. In Labovits, 1986:2). On the other hand, Karl Morgenstern argues the categorization of each work under the name of Bildungsroman as long as the novel "depicts the hero's Bildung (development) as it begins and proceeds to a certain level or perfection" (2009:84). Susanne Howe also defines the genre as a form of narrative "of all-around development or self-culture with more or less conscious attempts on the part of the hero to integrate his powers, to cultivate himself by his experience" (1930:9). Besides, Sandra Frieden specifies the *Bildung* of the hero in her "Shadowing/ Surfacing/ Shedding: Contemporary German Writers in Search of a Female Bildungsroman":

The classical course of development took the hero from his typically rural environment out into the wide world. Forced to pull away from strong family ties, he journeyed into risks and errors- although these risks were indirectly, encouraged (and often secretly supported) by the very social structures that seemed hostile to his progress. He engaged in new love relationships which in themselves functioned as steps in his education. At last he made his choice of partner and profession, indicating thereby his integration into the social structure (1983:243).

In other words, beginning his *Bildung* in his early adolescence as he leaves his familial home and his rural setting that are hostile and insensitive to his goals of career and independence, the male protagonist with his more

sensible and gifted nature than an ordinary member of his community begins his journey, experiences a few love affairs one of which is “debating” while the other “exalting”, finally adapts himself to that new wider public sphere and attains his maturity (Fraiman: 1993, 7-8). Besides, for Jerome Buckley, typical pattern of the plot of a classical Bildungsroman involves “a growing up”, “gradual self-discovery,” “alienation,” “the conflict of generations,” “ordeal by love”, and “the search for a vocation and a working philosophy” (Martin, 1978:35). Moreover, Rita Felski also suggests four major characteristics defining the genre. She defines the Bildungsroman as a biographical, dialectical, historical and a teleological genre:

1. Bildungsroman is biographical as it is based on the conviction of a coherent individual self and his journey.

2. All the narratives of formation are dialectical “defining identity as a result of the complex interplay between psychological and social forces” (Felski, 1989: 135).

3. The genre is also a historical form of narrative portraying “identity formation as a temporal process which is represented by means of a linear and chronological narration” (ibid).

4. Lastly, the narratives of the Bildung are teleological “organizing textual signification in relation to the projected goal of the protagonist’s access to self-knowledge” (ibid).

Concerning those different attempts to describe the foremost premises of the novels of formation, the common thematic features of the Bildungsroman tradition can be specified as the motif of quest generally from a rural insensitive environment towards an urban one; his inner conflicts and alienation from his social environment; the tension between him and society; his temporal failure that urges him to go forward in his journey; love experiences as stages to his self-discovery; a long span of time and space for attaining maturity and development in mind and character encompassing a period from childhood to early adulthood, and lastly, his self-fulfilment and success in reintegration with society via a prestigious vocation and status.

Among those recurring themes in the narratives of formation since *Wilhelm Meister's Apprenticeship*, the most central issue regarding the *Bildung* of the hero is certainly "the interplay of psychological and social forces" (Abel et al: 1983, 4-5). The long-standing dialectic between self and society comes to the fore through the hero's movement from his subjectivity towards the objectivity of the outer world. For Buckley, the protagonist of the *Bildungsroman* undergoes a personal growth not as a result of but despite the social and cultural forces against which he endures (qtd. in Fraiman, 1993: 137). From this point of view, it is for sure that those narratives put forth the place of the individual within society while at the same time exalting the man's subjectivity and isolation. However, *Bildungsroman* is not a tradition that presents a view of society as an antagonistic force to the end. Although the hostility of his environment leads the hero from ignorance to fulfilment of his hidden capacity and triggers his spiritual growth, the genre advocates the individual's adaptation to the majority and social order while suggesting the male protagonist's alienation as a cure to the ills of his community (Abel et al, 1983: 14), (Ayan 2). Regarding the emphasis on the hero's adaptation to society, according to Mary Anne Ferguson, the male *Bildungsroman* involves a myth based on "the individual success in discovering his own identity (which) brings about his reintegration into society and healing of the wounds society has incurred through losing him" (1983: 228). In other words, society is depicted as an essential framework to which the male protagonist is to harmonize after his self-fulfilment. In that respect, the novels of formation serve to justify the conformity to the social order by canalizing the potential and energy of the protagonist into social ends and interests.

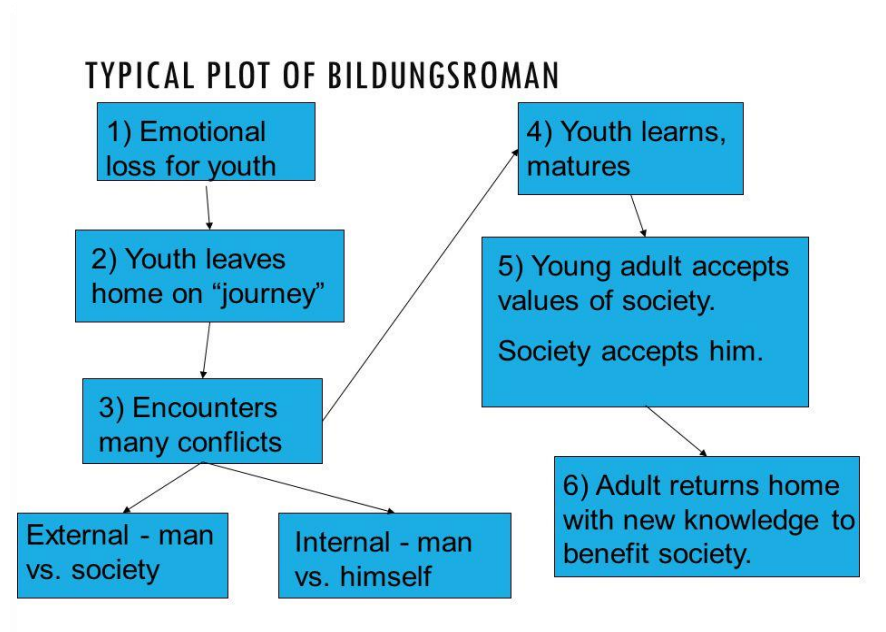
Besides, marriage comes forth as a theme that highlights and enforces the hero's reconciliation with the existing social order. As a significant vehicle of social integration and a motif displaying the conservative nature of the genre, marriage appears through the end of the novels as an inevitable event in the life course of the male protagonist. Through marriage which is also proposed as a solution to issues of class conflicts and a manifestation of 'normality', the hero achieves harmony with the social order as a sign of his attained maturity. Moreover, the closure of the narratives of formation is not

only marked by the reintegration of the hero to the social context, but also a fixed and definite portrayal of the self-fulfilment of the hero, manifesting a happy ending. The hero realizes his aspirations, turns out to be a respectable member of society. Besides, the resolution of the Bildungsroman stands for a new beginning for the hero implying an optimism in its spiral pattern of initiation since his journey involves starting points after each stage.

In relation to the closure of the Bildungsromans in which the end marks new beginnings, the narratives of formation also embody a didactic feature that is manifested through the hero's developmental journey to inspire the reader for the same journey to personal growth. To be specific, his personal development flourishes out of the contradictions and dualism that life offers which are presented as vital for his growth in character in his quest to maturity. In other words, the protagonist undergoes a change step by step as the obstacles he has to face play important roles to prepare the hero for a higher stage and function "as the necessary transit points of the individual on his way to maturity and harmony" (Feng: 1998,2). Besides, the hero's journey for attaining a coherent self and wholeness of existence is supported by a mentor that also attribute the Bildungsroman its didactic nature as not only its hero but also the novel of *Bildung* turn out to be mentors for the reader to provoke his desire for personal growth. Therefore, through its didactic role, the tradition of Bildungsroman propounds the central belief in "living [which] is an art that one may learn as one passes through various stages" (Lobovits: 1986, 257)

As far as the contemporary examples of the Bildungsroman are taken into consideration, it is evident that the genre based on male formation no longer prevails in its classic form, since the convictions on the autonomy of the individual, organic development, linear developmental pattern and definite endings are defied and subverted. The genre exists today in the form of a parody or embodies merely the inward change of the hero excluding himself from social involvement (Felski 1989:133). The contemporary male protagonist emerges as an anti-hero who is wilfully alienated from his social context and aware of the "absurdity of his journey" to so-called normality

(Abel et al, 1983: 228). On the other hand, the novels of formation have been used and abused to deconstruct the rationalism and hegemony of Eurocentric discourses in the last century; inasmuch as the generic categorizations are undermined to defy the ideological dominant discourses on forms of narratives. Hence, the failure of the typical Bildungsroman in working on such issues as gender, class, sexual identity and ethnicity also result in the transformation of the genre by various authors into new forms of narrative such as the Female Bildungsroman, the Feminist Bildungsroman, the Female Künstlerroman, the Feminist Künstlerroman, the Lesbian Bildungsroman, the Postcolonial Bildungsroman, the Black Bildungsroman and the Bildungsromans of different ethnic communities such as the Chicano Bildungsroman and the Asian American Bildungsroman, all of which attempt to express the voices of the ignored groups of the past such as women, homosexuals, lesbians and the peoples from the non-European origins. In this context, woman has come to fore as the main character in fiction in the last two centuries to problematize the imposed ideologies, the cultural hegemony of the majority and her undermined status and voice the silenced female figure that has been regarded as an inspiring muse for long.



(Figure, 1)

1.2 Female Bildungsroman:

“In a world where language and naming are power, silence is oppression, is violence” (Rich, 1979: 204).

“There are always voices disputing the dominant view, if only we would hear them” (Fraiman, 1993: XIV)

After their long seated denial from the canon, the nineteenth- and early twentieth-century female authors began to be effectively studied, particularly “the suppression and defeat of female autonomy, creativity, and maturity by patriarchal gender norms” in those novels thanks to the advent of the postmodernism and new feminist discourses in 1970s (Weis, 1990: 17). One of the pioneering studies that attempt to define the female Bildungsroman as a genre is *The Voyage in: Fictions of Female Development* which attacks the overwhelmingly male centred views in canonical works. Offering a female centred focus to the Bildungsroman and stressing how the male critics have grounded on the male protagonist’s formation process to define the premises of the genre, this critical study highlights that the definitions or boundaries of genres are by no means unbiased or objective but ideological and constructed categories. As Tzvetan Todorov stresses: “Critics construct a theory of novel that selects a few figures of certain texts as fundamentally defining and while these are rendered legible and meaningful, other figures and texts recede from the sight” (qtd. in Fraiman: 1993, 2). Regarding this, Weis in her article “The Female Bildungsroman: Calling into Question” remarks that founded upon a so-called universal understanding, conventional generic divisions have not only undermined and ignored the gender issues, but also abstained from taking the women writings into consideration seriously (1990:16). Defining the novels of formation in male terms by establishing *Wilhelm the Meister* as the prototype and therefore, relying on a middle class white male protagonist that achieves maturation suggests the personal growth of the middle class male as the sole way for

formation, reinforces a canon involving dominantly male authors and male centred works and excludes such concerns as gender, ethnicity, class and sexual orientation. To illustrate, in Jerome Buckley's *Season of Youth*, the works on the genre always involve a male protagonist; a sensitive boy whose imaginative mind is being constrained by the hardships he has to endure. He turns out to be alienated to his family gradually and leaves home for his journey to maturation (Fraiman, 1993: 137). Likewise, Moretti also defines the genre mainly with the characteristics that are attributed to the middle class male in the past such as “wide cultural formation, professional mobility, full social freedom” (Moretti, 2000: ix). Certainly, those generalizations cannot be offered for studying a female Bildungsroman written by a female author. Since, the social constraints on the occurrence of a unique female possibility are by no means equal when compared to the male in the earlier centuries. To specify, the hero's formal education, independent life in the city, two love affairs and an active interaction with society are impossible to be attributed to a woman in the 19th and the early 20th century versions. If the heroine attempts to attain self-knowledge and articulate her aspirations, she is inevitably labelled as a lawbreaker and her struggle for development is hindered. In other words, her self-understanding and attained maturity result either in her downfall or marriage which means the ignorance of her potential for further growth. Therefore, as Fraiman alleges defining the genre as an “apprentice novel” and the choice of novels focusing on the formation of male protagonist by critics such as Buckley enhance the view of the genre as a novel of particularly male maturation (1993: 8).

With regard to the major differences of the female Bildungsroman of the 19th century from its classic examples, a number of thematic characteristics come forth such as:

- (1) the limited social alternatives of the female protagonist when compared to those of the her male counterpart,
- (2) her inability to liberate herself from family bonds,
- (3) the impossibility of formal education to initiate her personal growth,
- (4) her struggle for self-realization without the support of a mentor or role model,

- (5) her passivity and submission to her gender role leaving her no alternative aspirations other than marriage,
- (6) her compulsory denial of her sexuality,
- (7) her realization of the contradiction between her confined existence in the private space and her need for participation in the public space,
- (8) her alienation and withdrawal to her inner world and exclusion of herself from society,
- (9) her inward journey,
- (9) her maturation at a later age than her male counterpart,
- (11) her self-destruction,
- (12) circular pattern of her development and lastly
- (13) her unorthodox Bildung (Felski, 1989: 127-43).

Considering limited social alternatives of the female protagonist, she fails to make a recognizable appearance despite the popularity of Bildungsroman in the 19th century. Represented as a stereotypic image located in the domestic sphere without any aspiration rather than a suitable marriage, the heroine in the era mostly lacks a female consciousness and individuality. However, it should also be noted that the female Bildungsromans are grounded on the portrayal of the patriarchal oppression, even implicitly through underlining the male-dominated social order that confine woman home while allow men outside, representing the clash between her inner and outer world; the female Bildung ending with conformity and dependence in the form of marriage; or the female growth disharmonious with the society resulting in death or withdrawal.

Displaying the oppression of woman in the Victorian society, the heroine's limited opportunities in the social context and her undermined position that hinders her attempts to discover the possibilities of her life take precedence over other issues in narratives of female Bildung such as *Jane Eyre* or *The Awakening*. While the hero leaves his restricted social environment due to his dissatisfaction with his finite options and to find a hospitable social environment so as to achieve his goals; his female counterpart of the 19th century novels cannot get away from her home for an

autonomous way of living. Even if she dares to move to city, she is not free to discover what her life would bring but just alters the domestic space of her home with another. Inasmuch as her main concern is to find a hospitable place to protect herself rather than realizing her goals. Therefore, the voyage of the heroine in the Female Bildungsroman proves impossible and only means infamy and exclusion from her social circle as the motif of travel characterizing the classic male centred version.

In that respect, the Female Bildungsroman works on “the problems of representation, the relationship of the individual to the group, and questions of subjectivity” (Weis, 1990: 21). That is, in contrast with the classic Bildungsroman focusing on the individual and his ability, the female version relies on the interaction between the route of one’s life with historical and social forces. As her identity is built through “a process of confrontation and dialogue with a social environment”, the female protagonist attempts to build her identity which is under the constant attacks of patriarchal impositions in that course (Felski, 1989: 135). That is why the heroine’s view of herself clashes with her social role and results in a conflict that leads her to realize the inequality between her two worlds. In short, the conflicts between independence and relationship; separation and community, withdrawal to her inner life and confronting society are problematized through presenting the attempt of the female protagonist to fulfil herself in a culture based on the male-dominated norms.

The female protagonist of the Victorian Bildungsroman also has to face with the constraints of her family bonds that frustrate her attempt for self-fulfilment. Unlike the male protagonist who leaves his family behind to realize his aspirations, the heroine cannot achieve to free herself from the restrictive environment of her familial home that urges her to embrace her gender role and prepares her for a suitable marriage. In that sense, ignoring the desires of the heroine for self-discovery and expecting her to follow the route of the elder women in her family line, the family of the female protagonist oppresses her needs for independence and authenticity and undermines her individuality since a deviation from the role of submissive

daughter and a departure from private space are out of question. Besides, the heroine's wish for an equal opportunity to access formal education is also hindered by the patriarchal social order. She is not allowed to receive an education in accordance with her aspirations and development but a gender-based training for courtship. Thus, her education is a form of socialization process to reconcile her with her gender role in marriage. While expected to learn to serve her domestic obligations as an ideal wife and mother at best, the young heroine is left deprived of any opportunity for formal schooling to assume an active role in the course of her life and transformed into a woman that fits the social expectations and the norms of normality of her time.

In addition to her exclusion from the process of a formal education, the female protagonist is doubly undermined lacking a role model for her unique desires or a mentor to help her out of conflicts. While she is left alone in confusion without self-confidence in need of another person to approve her desires and give support to her in her journey, the maternal figures in the classic Female Bildungsromans are either dead or inadequate as role models. Even worse, either the fathers appear as the mentors to instruct her for a respectful and profitable marriage or the husbands to trigger her adaptation to her gender role as a wife and mother rather than guiding her for personal growth. Here, marriage also comes forth as a significant theme pointing out how the male and female protagonist differs from each other in literary works dominated by patriarchal ideologies. To exemplify, for the hero, marriage is a normal stage in the course of his development, mostly a crucial means that quickens the happy ending; as he chooses his wife, he can be more liberated to master his career. On the other hand, all the life of the heroine is a kind of training for marriage. From her childhood, she is prepared for the courtship that leads a prestigious marriage which is offered as the only goal for a woman. Hence, the heroine's journey begins in her parental home to marital home in which her identity is bound to her husband's. Even if she achieves self-discovery, her attained awareness and learning process appear to be void as she is to lead a life shaped by the expectations of her husband without any claim for independence. In that respect, urged to internalize her subordinated existence, the female protagonist is forced to develop an understanding of life

“defined by love and marriage” (Abel et al, 1983: 49). Therefore, the 19th century narratives of female Bildung set forth the existing patriarchal discourse through the representations of female self as a supplementary of man and of female protagonist who is not able to define her identity independent of the expectations of her community.

As the other leading symbols of the otherization of the woman in the narratives of the Bildung in the earlier centuries, the extramarital affairs and sexuality have been received and presented highly differently in relation to sex of the protagonist. In contrast with the hero who experiences “two love affairs; one debasing, one exalting” in his journey to maturation, the extramarital sexuality is forbidden to the heroine altering the whole status of woman in female Bildungsromans via leading her to a state “destined for disappointment”(Abel et al, 1983: 8). In other words, her indulgence in an affair whether exalting or not, results in her exclusion from society and even in death as the final punishment. Thus, she is caught in between not only the punishment of expressing her sexuality and repressing it but also between insanity and oppressive normality.

Considering the evident undermined status of heroine in the Victorian narratives of female self-discovery, Ferguson alleges that “the female development is viewed as inferior to the males” since the female protagonists is frequently portrayed as a dependent woman who is to feel satisfied with her limited personal development at home (1983: 229). To illustrate, the heroines in the works of Jane Austen, Charlotte Bronte and George Eliot mostly stays indoor realizing and mastering the adult relations and lastly imitating their mothers’ lives rather than challenging their self-images through obstacles and tests in a journey (Ayan 2). In other words, the self-knowledge of the female protagonist is based on the realization of the social, cultural and philosophical realities around her while her successes are defined through her conformity to her gender role as a woman. That is why she experiences a sense of awakening to the limitations as well as a lack of harmony between her “need for personal love and need for meaningful public action” in most of the Female Bildungsromans (Rosowski, 1983: 64). In that

respect, the heroine looks for dignity in society the expectations of which urge her to define her existence through marriage and motherhood and denies her needs as an individual (Abel et al, 1983: 68). Hence, marriage and conforming to social expectations cost her setting aside her uniqueness and integrity (Hirsch, 1983: 13).

As the limited self-development of the female protagonist is made subordinated to the demands of her marriage and domestic space, she has to confront an internal conflict between her need of autonomy and the restraints of her role as a wife and mother in her community. By reason of that contradiction, the heroine excludes herself from the patriarchal society due to the dictated restricting gender roles rather than attempting to harmonize with the community. Thus the female Bildungsroman is considerably different with its emphasis on the heroine's conscious attempt to separate herself from the adult life and submerge into her own consciousness. Her conscious attempt for loneliness and isolation results in an inward journey which is by no means the foremost defining feature of the 19th century Female Bildungsroman. Here, what Hirsch suggests is notable; she asserts that the novels of female development can be categorized as the narratives of Apprenticeship and the novels of Awakening the boundaries between the two of which are mostly blurred. For Hirsch, the Apprenticeship novels embody a chronological pattern that involves a gradual self-realization through the engagement with society. However, the narrative of Awakening, which generally fits in the manifestations of the Female Bildungsroman of the 19th century such as *Sense and Sensibility* and *Jane Eyre*, is based on the heroine's inward journey to her realization of the social context, its pattern and the meaning of her true existence so as to suggest that the spiritual growth of the character does not follow a linear path proceeding from one stage to another such as from childhood to maturity, but takes place through brief epiphanies (1983: 11-12). In other words, in the novels of Awakening; the heroine's illumination does not occur through a gradual process as in the typical Bildungsroman but through instant understanding that bestows her self-knowledge to overcome her alienated hidden consciousness (Felski, 1989: 142). That is to say, female identity is not presented as an aim to be

attained, but rather the core of herself to be revealed and an origin to be recovered. Therefore, her retreat does not stand for an emotional crisis but a sort of inner illumination that shapes her identity and sense of self. In that respect, the symbolic aspect in those narratives replaces the *Bildung* tradition of progressive course of development. While the journey of the hero of the *Bildungsroman* tradition embodies a communal basis, the heroine of the novel of awakening experiences spiritual recovery and transformation through withdrawing to her inner life as the outside world is an embodiment of patriarchal oppression urging for social interaction that stand for alienation and adaptation rather than a possibility of initiation. Shortly, as Rosowski also underlines, the female centred narratives of the century involve an inward movement “towards greater self-knowledge that leads in turn to a revelation of the disparity between self-knowledge and the nature of the world” (1983:49). Following the clash between the societal forces and her innate understanding, the heroine realizes what it means and costs to be a woman in the Victorian society. Thus, the Female *Bildungsromans* do not offer a bright picture for the heroine as her wilful spiritual development ends with her realization of the restrictions.

Additionally, the heroine’s unpredictable illumination or awakening as a transition from “sleeping, death and alienation to a waking state, birth and authenticity” is a personal experience taken place in a confined moment in her inner world rather than through her interaction with the public (Felski, 1989: 143-144). She resists against any form of social integration but attempts to reveal her unique self which requires her disengagement of her past and long-standing views of the realities as well as her symbolic or literal separation from society. Her wilful isolation also follows the tradition of “a romance quest” as she retreats from society marked with male aggression and experiences spiritual change and awakening and finally makes a choice whether to return to the public or not (144). Therefore, against the idea prompted by the *Bildungsroman* convention highlighting the limitations of private space and exalting the shift to public domain as a liberating but contradictory experience, novels of awakening foregrounds a literary and philosophical reaction against the alienating social order of the modern

world. Furthermore, the rejection of the influences of past, the chronological development and the detailed representation of social context in those narratives display not only the emphasis on the symbolic sphere of the heroine and exaltation of her individuality and subjective self. Concerning the exaltation of authentic female identity, the modern civilization and its dictated “rationality” and “sameness” is held critically so as to put forth imagination, spirituality and “non-rational consciousness” that call for the re-emergence of ‘feminine identity’ silenced throughout the “public history” (1989: 147).

The Victorian and the modernist Female Bildungsroman also put forth the late self-discovery of the heroine through delineating her voyage from childhood to self-discovery at a later stage of her life. Since, she realizes herself only after being frustrated about her realized social roles as a wife and mother. Therefore, marriage as the framework juxtaposing individual with social sphere is no longer put forth as the end of female self-discovery, but only the beginning. She understands that her actual identity is far from being a wife confined to the private sphere. The futility of everyday chores and the socially designed roles lead a growing unrest forcing her to question her own existence and subsequently realize herself as an individual.

The Eurocentric and patriarchally defined notions of normality and maturity are also turned upside down in the female narratives concentrating on female self-discovery at the turn of the twentieth century. In the classic Bildungsroman, the development as an ideal involves a psychological voyage from the state of ignorance in the early youth of the male protagonist to maturity he has attained in his adulthood marked by ‘normality’ manifested through the active participation in the societal sphere. As for the female protagonist; adulthood and maturity stand for restriction, loneliness and the loss of autonomy illustrated through marital and maternal roles. The normal life course of the hero leading to self-fulfilment may lead to heroine’s disaster such as extramarital affairs, moving into city and getting rid of family ties. As Hirsch remarks, she realizes that her authentic self unfits the socially imposed female identity and that her community will not affirm her

inquisitive mind which leads her to withdraw to her inner world, her imagination, memory, spirituality, thus, developing a subjective view of events (1983: 34). On the other hand, if the heroine affirms to be ‘the other’ or the ‘abnormal’ and struggles against the dictated gender roles of society, she is silenced, pacified and confronts with despair, insanity and even death. (Ayan 2-3). Regarding the view of the rebellious woman as a lawbreaker and subsequently her punishment to social exclusion, insanity and even death, Hirsch alleges that the heroine’s wilful withdrawal to her inner world and self-destruction are responds to her confinement and an implied critique of the social order urging female subordination and de-individuation (1983: 28). Consequently, compared to the male centred Bildungsroman plot portraying a hero aiming at discovering the meaning of his life and inventing a philosophy for his very existence and the art of living, the Female Bildungsroman portrays a heroine who is to acquire a philosophy and meaning for her life as a woman but not the art of living.

If the pattern of the heroine’s personal growth is taken into account in the Victorian and the modernist manifestations; Hirsch argues that the female spiritual development is presented as “circular” and “discontinuous” embodying “a return to origins” and recurrence rather than patterns of “progression” as in the male Bildungsroman (1983: 26). Because, the heroine’s “destination” in her voyage “coincides with the starting point” (Felski, 1989: 143). On the other hand, the heroine’s circular growth pattern is manifested through her final confinement to her private sphere without any opportunity to assess herself through the possibilities of life. In that sense, her circular developmental pattern mirrors the repetitious circle that suppresses and suffocates her.

In the light of the representation of the heroine and female *Bildung* in the late nineteenth and early twentieth century, it is for sure that the female formation or self-discovery is undermined thematically, since for the heroine being a female is mostly a hinder to her personal growth in her social environment dominated by patriarchal values (Ruthven, 1991: 120). As Ellis in her work; *The British Bildungsroman between 1750 and 1850* also claims,

in the 18th and 19th century texts, there are no examples of a positive female development narrative since in these novels “‘growing up female’ indeed stands for ‘growing down’, ‘a choice between auxiliary or secondary personhood, sacrificial victimization, madness and death’” (1999:16). Similarly, Fraiman asserts that the Female Bildungsroman presents the psychological growth of woman as a process of “deformation, a loss of authority and abandonment of goals” (1993: X). Inasmuch as, the female respond to the male centred acculturation and socialization process in society is highly different from the reaction of men, and therefore, her personal growth results in alienation instead of an achieved harmony with society. To illustrate, while her choice of husband determines all her other choices in her life such as choosing friends or vocation, and her personal growth remains confined to the domestic sphere; the female protagonist is defined as “legally and socially powerless” in the narratives of female *Bildung* (Ellis, 1999: 46). Therefore, she is far from cherishing a triumphant *Bildung* of her existence as her male counterpart (Ruthven, 1991: 120). Since, the achievement of an independent individuality illustrated through the male protagonist is never manifested through the female self and her development which is more indirect and complicated (Hirsch, 1983: 11).

With respect to the “indirect and complicated” *Bildung* of the female protagonist, Hirsh claims that “the tensions that shape female development may lead to a disjunction between a surface plot, which affirms social conventions and a submerged plot which encodes rebellion” (1983: 12). On the other hand, Fraiman disagrees with Hirsch in that the female versions of the typical Bildungsroman do not represent the possibilities or choices to women but assure conformity and justify the bias (1993: 6). In that sense; as literature, culture and society interact and affect each other; literary works appear mostly as cultural products to justify the dominant ideological discourses. If novel as a form of narrative does not contradict with the societal forces and realities so as to be legible, then Fraiman’s view of the “de-individuation and conventionalization” prompted by the Female Bildungsroman contrary to the Bildungsroman’s emphasis on the “individual self-making” is worthy of notice (1993: 53). Since, as submissive and

underprivileged members in the social order, women are dictated to affirm the role society imposes on them and transmit the imposed normality to the posterity. Hence, the form of subjectivity represented in Bildungsroman stands for the well-accepted and prompted ideal of socialization and integration of the individual into the majority that undermines all other histories and marginalized groups.

1.3 Feminist Bildungsroman:

“Tradition is made, not given: it is created retrospectively for self-validating purposes out of the present needs of a particular group of people, and is not handed down to everybody indiscriminately as a (natural) inheritance.”
(Ruthven, 1991:128).

Many feminist critics have refused the restrictions of conventional genres and attacked “the way in which their exemplary texts are not only shaped by the possibilities of exclusively masculine modes of experience but also get talked about as if they are gender free and purely aesthetic in form” (Ruthven, 1991: 120). Fraiman voices many other critics in her argument that a “text by and about women help [them] to a theory of development not as the story of a character, but as the story of a cultural moment, its uncertainties and desires concerning women and the Bildungsroman” (1993, 144). Thus, for the last fifty years, the Bildungsroman has been subverted by female authors to portray and legitimize their own experience and to display the difference of female experience from the male (Weis: 1990, 21). In other words, through revising the traditional patterns of the genre, contemporary female authors have redefined the Bildungsroman tradition which has long represented “a development in exclusively male terms” to have a say over the female identity, subjectivity and representation (Buckley, 1974: 17). Besides, via their critical approach to the gender issue and the representation of woman in the Female Bildungsroman, a new feminist genre came to fore.

The Feminist Bildungsroman has differentiated itself as a contemporary literary form manifesting the demand of woman for freedom, more equality and individuality. That is why the new feminist form of narrative attempts to represent multiple female experiences instead of pursuing new possibilities in the underprivileged part of the binary opposition which has been illustrated in the Female Bildungsroman. Regarding the long-lasting oppression of the female protagonist whose attempts for personal growth are almost always frustrated and whose late realization does not prove to be useful as she has been confined by gender roles of wifeness and motherhood, Labovitz in *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century* claims that the examples of the female *Bildung* can only be found in the twentieth century when female *Bildung* turned out to be possible through the heroine's equal access to formal education, active involvement in the work and politics, and the expression of her sexuality unlike the Female Bildungsroman in the earlier centuries. Hence, the heroine's personal development is achieved and "Bildung became reality for women" in the works of that century (1986: 7). Specifically after 1970s, the heroine has started to display a considerable personal fulfilment through stepping in the male world (Abel et al, 1983: 229). In other words, the psychological development of the heroine stems from her female identity contrary to the earlier narratives of female self-discovery portraying her womanhood as an obstacle. That is why many contemporary female authors attempt to narrate their own stories by following their own literary conventions, defying the typical pattern of male-centred development and by abusing its thematic concerns intentionally and thus, present the complexity of representing the development of woman and her emancipation from the patriarchal hegemony. Their heroines triumphantly develop, confronts the risks while aiming at growing intellectually and emotionally through their life experiences (Ferguson, 1983: 231).

The portrayal of a rebellious, unconventional heroine "from adolescence through adulthood in a series of experiences touching slightly upon childhood, concentrating upon family, education, friendship, love, career, marriage-all related to a philosophical and spiritual quest" in the

feminist narratives of the female *Bildung* distinctively promotes the recognition of women's aspirations and the redefinition of a genre which has been previously male centred (Lobovits, 1986: 246). In that respect, the Feminist Bildungsroman critically handles a number of issues to represent a new female protagonist. Those thematic patterns such as female identity, self-discovery, gender roles, role models and mentors, female sexuality, education of woman, her career, her inward and outward journey, her psychological or social quest, and lastly her attitude towards marriage are underlined in the manifestations of the genre.

Above all, the recognition of female aspirations and voice is an ongoing theme exalted in the Feminist Bildungsroman which brings female aspirations and expression into the forefront against the male centred canonical works and consequently highlights the possibility of female self-wilfulness, individuality and emancipation from long lasting social, cultural and historical estrangements. Since, the female protagonist in those narratives initially aims at articulating herself and her goals unlike the hero of the Bildungsroman attempting to fulfil his aims. Besides, according to Frye, Bildungsroman is a "clear relevance to the urgency of female self-definition."(qtd. in Weis, 1990: 19).

Therefore, born out of the traditional genre, the Feminist Bildungsroman voices the silenced culture and experience of woman through deconstructing and reconstructing the classic structure, particularly its male dominant discourse. If as a genre, Bildungsroman "esteems possibilities as much as actualities (Martin, 1978: 23), then it is definitely a uniquely suited form of narrative more than any genre to display the female struggle for personal growth and career in the contemporary world which has long been defined in male terms. How the potential of women is limited by the patriarchal oppression of the social context is brought into view much more explicitly than it was in the past.

In relation to its emphasis on the muted female voice and aspirations; according to Labovits, the most differentiating characteristic of the genre

from its male version is its focus on the female protagonist's strife for "equality between the sexes" rather than struggling for social equality (1986: 251). Marked by "the overt and subtle presence of patriarchy and its rejection in the heroine's quest for self..." the narratives on female self-discovery juxtapose the heroine's attempts for self-realization with a critique of gender discrimination and oppression (1986, 249). In other words, the heroine of the Feminist Bildungsroman not only aspires to voice her goals and herself but also fights to attain an equal way of existence with the male. Her concern is far beyond fulfilling an equal status in the public space as an individual, but as a woman as she has not given the chance to experience equality as a daughter at home, as a female employee at work or even as a wife or lover.

However, contemporary female protagonist is not a victim but a warrior struggling against the hegemony of the male-centred culture and the oppression of woman in social relations. That is why, she attempts to participate in the public sphere actively. Her journey to the outside world functioning as a necessary framework shaping her identity and subjectivity not only supports the realization of her inner self, but also occurs mostly in parallel with her inward journey (Felski, 1989: 136). Moreover, the genre defies the subordination of the female protagonist to the gender discrimination through presenting her outward movement to society as the symbol of her nonconformist attitude contrary to the examples of the Female Bildungsroman of the earlier centuries and the typical male Bildungsroman. When compared to the Victorian and the Modernist narratives of female *Bildung* in which the illumination of the female protagonist generally takes place in nature or in a symbolic space, as she is excluded from social environment, the Feminist Bildungsroman is not a contemporary version but a distinctive genre in its emphasis on the heroine's outward directed growth for active involvement in the public space. In that respect, the untypical heroine of the Feminist Bildungsroman is no longer depicted as a powerless, dependent stereotypical figure whose journey is confined to the private space. Realizing the fact that the heroine's retreat to her inner world promotes the denial of social awareness and realities, many female authors in the last 50 years have attacked the ongoing representation of the heroine's withdrawal

and social exclusion, and depicted a female protagonist who moves toward the public domain to have a say in society and resist against the hegemony of the patriarchy. Since those authors lay stress on the idea that without confronting her alienation from society and her powerless existence as an outsider, no woman can be totally autonomous and free of dictations. Thanks to that outward voyage to public domain, the female protagonist is able to realize the restrictions on her earlier isolated existence and her ignorance about the imposed social roles (1989: 135). Secondly, her outward movement in the feminist narratives of female self-discovery bears a clear resemblance to the Bildungsroman tradition. Like the male protagonist of the typical Bildungsroman who cherishes the possibilities in the world through his journey, the female protagonist sets out a journey from her restricted space into a wider social sphere (1989: 134). However, it is crucial to note that the female outward movement at odds with the adaptation and conforming to society which is an ideal triggered in the male form of the genre; in other words, her quest is a rebellion to the very ideological structures of society. Thus, that Feminist Bildungsroman not only deals with the heroine's inner change of self through embracing her imagination, individuality and spirituality, but also foregrounds her active self-discovery calling for political and social change (1989: 128). In her both inner and outer directed quest for self-discovery, the female protagonist no longer imprisons herself to her mind, but struggles to have a say over her life through actively participating in work life and politics. Therefore, underlining the outward progress for active social involvement and female liberation as well as the retrospective inner realm of woman, her spirituality and subjectivity; the genre emphasizes her ambition to exist within the public as a way to move beyond the status of weakness and exclusion (1989, 128).

Besides foregrounding the outer quest of the heroine as a symbol of female emancipation, the Feminist Bildungsroman also exalts the authentic female identity manifested through multiple identities and female individuation. The works focusing on the female *Bildung* in contemporary fiction often attack the indifference against the erosion of identities so as to

voice the change to prevailing values of the social order (Felski, 1989: 150).

As Fraiman also clarifies

the idea of a certain well-defined novel of female formation is impossible as such dynamics as class, race gender, culture and historical period alter the formation of the individual. Moreover, the self is unstable, fluid and discontinuous in its essence under the influence of numerous social determinations (1993: 12).

In other words, as De Lauretis remarks, identity involves “heterogeneous and heteronymous representations of gender, race and class ... an identity that one insists on as a strategy” (qtd. in Weis, 1990: 23). Therefore, rather than a “stable female essence”, self and identity are viewed as “a series of shifting positions within specific material and discursive contexts” (Weis, 1990: 23). On the other hand, Frye asserts that the notion of the

narrating ‘I’ [...] challenges the idea of a coherent feminine self that a patriarchal society attempts to impose upon women by representing the protagonist engaged in multiple roles and formulating multiple self-definitions (qtd in Weis, 1990:18).

Frye concludes that women are to compromise their multiple roles so as to “distort the self-dictated upon them and strive for developing an autonomous independent female identity” (ibid). Like Frye; for many critics today, arguing for an “an undifferentiated and essentialized feminine nature” means the prevailing “totalizing discourse of power” (Weis, 1990:21). Thus, as the femininity of the heroine is defined as an inconsistent and confused identity, the female authors defy the traditional pattern of female development in their fictions and put forth alternative formations (Fraiman, 1993: xi). In that sense, through problematizing the notions of identity and subverting the traditional plot of self-discovery based on alienation and ignorance, the Feminist Bildungsroman brings forth the self determination of the heroine with alternative female identities and strongly defies the cultural dominance of one literary representation of female experience over others (Felski, 1989: 150-151). In brief, contemporary reader no longer encounters the representation of predictable heroine, a coherent sense of self or a single way to a certain route but a strong woman who turns out to be lost among the endless contradictory paths.

Moreover, triggered by the new claims on an incoherent, fluid and complex female essence, the Feminist Bildungsroman brings female individuation into the forefront as a feminist form of narrative. As a means of cultural oppression, the stereotypical representation of women are challenged while at the same time new female protagonists searching for nonconformist and free identities began to appear in fiction. To illustrate, rather than a female victim and her disastrous end, the heroine's defiance and resistance via her survival and disobedience is delineated. Furthermore, female individuality, growth and subjectivity are exalted through the portrayal of female self as the unnatural outsider that does not lead the female protagonist to self-destruction but offers strength for her repudiation of the patriarchy and its norms in contemporary narratives. That is to say; in her quest for self-realization, the heroine refuses the imposed gender roles, relies on herself but no one, and attempts to achieve a meaningful existence within society through a psychological transformation and a spiritual awakening.

On the other hand, the heroine cannot escape from contradicting with the social forces while embracing her individuality. The clash between the individual and society which forms the framework of the Bildungsroman tradition is presented from a gender centred framework to underline how the protagonist's gender shapes her identity (Felski, 1989: 134). In other words, through portraying the influence of the ideology and society upon the individual's personality, the genre handles the problematic affiliation between the heroine's inner realm and the outer world and problematizes her assimilation to society. With respect to this, the contemporary manifestations of the new emerging female-centred narratives put forth "separation as the essential precondition for any path to self-knowledge" and the recognition of the women's restriction to her social context dominated by patriarchal values (1989: 124). However, the Feminist Bildungsroman does not only emphasize the social dictations on the female identity but also portrays a heroine who takes an active stance against the oppression of society which is no longer a background setting but an opposing figure. In other words, the genre underlines "the relative autonomy of ideological change in the context of a

society which can no longer be conceived in terms of a monolithic and uniform structure that demands conformity or destruction of the individual” (1989, 133). In that sense, instead of representing the frustrations or the failure of the female protagonist, her subjectivity and individuality against the social order based on participation and adaptation is foregrounded. That is why unlike the hero of the Bildungsroman “who must learn to ‘delimit because of the wide variety of choice, she is just beginning to break past the limit imposed upon her from within and without” (Labovits, 1986: 137). Despite her dilemmas between her inner and the outer world as well as the so-called abnormality and the dictated ‘normality’, the female protagonist struggles to harmonize her inner world with society without sacrificing her authentic self and identity.

Moreover, as a reaction to the stereotyping of female stuck in her gender role, the female authors reflect a critique of the patriarchal oppression by rebelling against the “myth of courtship as education, [and...] the belittlement of women” (Fraiman: 1993, xi). The narratives on the female *Bildung* in the last fifty years have objected the literary tradition viewing marriage as the major aspiration of woman in her quest for self-knowledge and challenged the assumption that the heroine can realize her unique self and identity only after she has married. As Rita Felski notes; the fictions of female self-discovery concentrates on the self-understanding of the heroine through rejection of the theme of heterosexual romance (1989, 122). In that respect, one of the most prominent premises of the Feminist Bildungsroman is its opposition to the ideological understanding behind the traditional plot of heterosexual romance that stands for the passivity, dependence and subordination of women (1989: 129). Since the independence of women is highlighted as her most vital need while sexuality and love relationships do not support the female development as in the male Bildungsroman. Despite the cultural hegemony of normality in the form of marriage, the heroine refuses to find a suitable mate to support her development but learn to get over her fear of loneliness so as to take a more active position in society. In other words, overcoming her conflicting inner world, her self-distrust, fears and confusions against the imposed roles of marriage, motherhood and the

very structures of the patriarchy, the female protagonist is able to move away from her fixed role, reshape her identity independent of the social impositions, liberate herself from her unprivileged position in the heterosexual love relationship and succeed in leading her own journey rather than being a part of her husband's. Thereby, her development and her present capacity to get through a number of hindrances are mostly bound to her decision to internalize or defy her dictated identity at home and in the public domain.

In her rebellion against the imposed roles, sexuality comes to fore as a symbol of female liberation. The Feminist Bildungsroman is distinctive with its positive emphasis on the female sexuality and sexual identity more than any other forms of narratives. The formerly ignored notion is now presented as an issue that not only shapes female identity but also stresses the gender discrimination towards woman and her body. The highly different approach to the sexuality can be explicitly seen in the male version of the Bildungsroman in which the hero proves his manhood in his rebellion against society via his sexual experiences, while his female counterpart is urged to deny her body and womanhood in her endless domestic routine. In the Female Bildungsroman, if she defies oppressing her inner drives and conforming to her social roles, she is silenced or excluded from her social circle. However, the Feminist Bildungsroman subverts the Bildungsroman tradition through suggesting female sexuality as an essential dynamic of female liberation and a force that shapes female identity. Thus, female sexuality and body are no longer a taboo but two notions that are significant symbols of emancipation from the patriarchally designed norms of society that exalt male and his sexual experiences triggering his *Bildung* and deny the female.

Female sexuality is not the only symbol of woman liberation. Her existence at work is also viewed as a must for her *Bildung* in the Feminist Bildungsroman. Unlike the Victorian and the modernist manifestations in which the female protagonist is not used to making a choice of occupation or being educated for a career as the main social expectation of her is to find a

suitable husband, in the contemporary narratives of female *Bildung*, she eludes from her restrictive social roles and starts her development by standing out in her profession. Regarding the emphasis on the heroine's career, the genre dwells upon the Bildungsroman tradition in which vocation is the most crucial means of liberation, attaining power and assertiveness in the hero's formation, since thanks to his career, he can climb the social ladder and lead the course of his life. With respect that, the capacity of the female protagonist for growth, autonomy and assertiveness in the Feminist Bildungsroman is mostly bound to her unique skills in her vocation. As Labovits also remarks, the genre comes to fore in its attempt to "explore choice and conscious efforts on the part of the female heroine to achieve fulfilment through avenues other than, or in addition to, marriage; that is through a career" (1986: 135). Thus, her career does not only bestow her self-confidence and esteem, but also economical independence which is essential for her formation and female resistance to oppression.

Furthermore, while many female authors have gradually subverted the conventional plot of female *Bildung* based on love and marriage, they also cherish the subplot on mother-daughter relationship through stressing strong mother figures that support female self-realization (Abel et al, 1983: 164). Therefore, mothers rather than fathers are delineated as role models in the novels of female self-discovery, particularly in the adolescent years of the heroine due to the imitative nature of education process. The mother figure is portrayed both as a role model and a mentor that guides the female protagonist in her search for authenticity. No longer alone like the heroine of the Female Bildungsroman, the female protagonist in the Feminist Bildungsroman makes choices in her voyage with the support of her mother and the other women in her family. That is why she mostly possesses a strong matriarchal figure in her family rather than a male dominant family tradition. Therefore, through the introduction of mother figures as strong female role models into the fictions of female *Bildung*, womanhood has never been represented as such a positive notion enforcing female self-discovery and development through solidarity and a sense of belonging ever before.

However, female bond is not limited to mother figures but plays a much more profound role in the quest of the female protagonist for self-discovery. Beginning with the first half of the twentieth century, the theme of heterosexual love has lost its popularity while the female bond and solidarity have been emphatically inscribed through depicting the heroine's attachments to her friends, mother and sisters who share the spiritual journey with her (Hirsch, 1983: 12). While the male characters "are often viewed as adversaries or antagonists" in the narratives of the Feminist Bildungsroman (Martin, 1978: 44), the female protagonist undergoes a spiritual change symbolized in her departure from her undermined position in her heterosexual relationship and from her domestic sphere as a symbol of her suppression, towards the public sphere, mostly to a city to live with other women. In that respect, the emphasis on female bond suggests that identity formation is possible in relation to broader female community, which as a characteristic defines the feminist texts. In other words, female development is depicted as a continual relatedness rather than an isolated personal growth via female affiliation, reliance and opposition in its thematic structure (Fraiman, 1993: 144). Since, the shift from the heterosexual romance to the recognition of a female community and the intimacy between women leads the heroine to define her identity as a woman and affirm her femininity. Therefore, the Feminist Bildungsroman puts forward the relationship of the female protagonist with another woman who offers a mirror through which the heroine realizes herself and her autonomous identity. Therefore, "the model of the female community offers an alternative form of intimacy grounded in gender identification" that supports the formation of a unique female self against its marginalization (Felski, 1989:131). Thanks to female allegiances, the long-seated problematic relation of the heroine with society and her estrangement from the reality of being a woman in the patriarchal society are reconciled. With respect to the positive impact of female community on the Female Bildung, the solidarity of women not only functions to diminish the tension between the individual and the patriarchal society, but also "provides an access into society by linking the protagonist to a broader social group and thus rendering explicit the political basis of private experience" (1989:139). Herewith the recognition of other women as

alliances by the female protagonist provides her a sanctuary against the hostile social environment through offering a framework for “non-exploitative relationships grounded in common goals and interests” (ibid). Considering those “common goals”, the emphasis on the female solidarity is also a manifestation of the belief in the future change. The Feminist Bildungsroman merges the quest of subjectivity with communal solidarity that calls for “activism and resistance” rather than withdrawal to the private sphere and thus “makes it possible to project a visionary hope of future change” (ibid).

However, the hope for female liberation from every form of oppression is to be supported by the self-educated woman who improves her awareness of the dominant male-centred discourses rooted within the mainstream educative process. As many women have been imposed to affirm the socially imposed roles up to now, the female protagonist have to de-educate themselves to attain self-realization through interrogating the very foundations of patriarchal culture and its ideological discourses. Contrary to formal education, the female protagonist re-educates herself mostly through vigorous reading and finally improves a unique and personal view of the world. Here, reading particularly literary works appears as an activity not only excludes the female protagonist from the everyday world, but also brings the outside reality to her inner world with its various emancipating dimensions giving her the intellectual capacity for autonomy.

Partly as the outcome of the realization of the futility of socially idealized roles in marriage and of her re-education through reading the works that call for change about inequality between the sexes, the heroine experiences a state of illumination and self-discovery at a later stage of her life. In that sense, while the male Bildungsroman encompasses the childhood and early youth of the hero, those feminist works present a wider time span in which the female protagonist often experiences an understanding of herself and of the social order at a later age, generally at her middle ages since:

It is only after marriage that the heroine is able to see through and reject the seductive myth of romance as the key to the female self identity, so that the journey to self-discovery frequently occurs at a relatively later stage in the protagonist's life (Felski, 1989: 138).

Considering the representations of the means of female liberation through rejection of love and marriage as female aspirations in her life goals, affirmation of female individuality and sexuality, the emphasis on her career, her participation in the public space, her allegiances with other women and her re-educating of herself in the Feminist Bildungsromans, the genre moves beyond shedding light onto the female oppression towards a feminist form of narrative that calls for social change in its attempt to focus on the heroine's development under a future light. As stressed by Weiss:

if the Bildungsroman does not specifically represent cultural change, ... it does have the power to force the reader to reflect upon how his/her ideas concerning the typical, that is the real, have changed, and how these ideas continually challenge limits (1990:52).

Therefore, the contemporary narratives of female self-discovery are far from being the manifestations of women narratives that only stress female liberation from the male-dominated representations in literature, but form

an ideological site, an active process of meaning production if the genre both shapes and is shaped by changing conceptions of female identity emerging from the women's movement, and if feminist ideology (...) is plural and heterogeneous rather than compromising a monolithic worldview, then it is to be expected that narratives of female self-discovery will reveal significant differences in their preoccupations and emphases (Felski, 1989: 126).

With respect to the fact that the emancipation of the heroine through her *Bildung* is an overt opposition to the formerly silenced and stereotyped woman, the Feminist Bildungsroman embodies a didactic nature as the heroine's formation parallels with the readers' education through creating a common conviction of the credibility of a specific interpretative context and improving their awareness of the events. Thus, the genre offers optimism in the possibility of female growth despite the social restrictions. Inasmuch as; "Female heroines develop only in a developing society, resist adaptation, and force change into society in which they try to move" (Lobovitz, 1986: 213). Moreover, Felski alleges that those narratives underline the inspiring role of literature that also shapes culture:

an imaginary resolution of real contradictions in which the diverse social and ideological problems facing women in the capitalist and the patriarchal society are harmonized and smoothed over on the level of biographical narrative in the protagonist's attainment of a meaningful identity (1989:151).

In that sense, rearranging sites of literature, ideology and culture as affiliated spheres of resistance, opposition and struggle, the Feminist Bildungsroman legitimizes female resistance rather than functioning as an apology or affirmation of oppressive social order.

On the other hand, the closure of the feminist self-discovery narratives assume a future possibility and a fresh beginning on the affiliation of her acquired identity and society (Felski, 1989:133). As the public results of her transformation are hazy, those works are characterized by their unresolved endings in which the future is left open while solutions of the problems that the female protagonist has to come up with are left to the readers who are inspired for self-interrogation in their lives.

To sum up, the recognition of female aspirations and voice, the theme of equality between the sexes overtly portrayed through the heroine's struggle; her outer directedness and the active involvement in the public sphere; female identity manifested through multiple identities and female individuation; the conflict between female subjectivity and the social dynamics; the rejection of marriage or heterosexual romance in the process of self-discovery; female sexuality; career as a means of female emancipation; the representation of strong mother daughter relationship; female bond and solidarity; her de-educating and re-educating herself; a wider time span for self-realization that happens at a later stage of her life; the call for social change; and lastly the ambiguous endings are discussed as the leading thematic features in this section. Beside those thematic issues, the Feminist Bildungsroman is introduced with an argumentative and explanatory approach to offer an innovative perspective on the distinctive tenets differentiating the genre from the male and the Female Bildungsroman. In addition, the genre distinguishes from the previous forms of narratives based on the maturation of the main character such as Bildungsroman and Female

Bildungsroman in its insistence on the feminist issues and female self-wilfulness to assert woman as an equal member in society and put forward her individuality against the historical, social and the cultural oppression of woman through confining her into clear-cut stereotypical representations and conformist roles.

Consequently, female protagonist of the Female Bildungsroman in the late eighteenth century is unable to challenge the patriarchal oppression like her predecessor in the nineteenth century who experiences a moment of illumination towards her fragile position in society, however that awakening and her subsequent opposition prove to be futile as she is either excluded, silenced or punished to death by society. As for the female protagonist of the Feminist Bildungsroman, it is evident that she is represented as a nonconformist and self-conscious woman struggling for an equal way of existence not only in canon but also in culture. Furthermore, she is no longer stuck in the private sphere but attempts to participate in the public domain which triggers her attempts to build an authentic identity. In other words, the socialization process of the hero in the traditional Bildungsroman is subverted by that feminist genre to stress the authentic female experience and self. That is, the female protagonist does not exclude herself from society while resisting against the female stereotyping in culture at the same time, thanks to which she discovers and embraces her individuality. Rather than being a submissive figure, she transforms herself into a strong woman who defies coming to terms with the social expectations through affirming her femininity and actively participating in society to encourage her readers for the same assertiveness. Therefore, as Hirsch also underlines “while Bildungsroman has played out its possibilities, female versions of the genre offer a vital form” (13).

CHAPTER TWO

KUNSTLERROMAN AND THE FEMALE KUNSTLERROMAN

2.1 *Kunstlerroman*: Art for whose Sake?

As a novel of formation concentrating on the protagonist's artistic coming of age, *Kunstlerroman* has not been debated and studied as comprehensively as the *Bildungsroman*. In fact, many male and female *Kunstlerroman* have been studied as *Bildungsroman* by many literary critics such as Jeromy Buckley who contributes to the erosion of boundaries between the two genres with his remarks about the major features of the *Bildungsroman* that also encompass the *Kunstlerroman* tradition; a boy more sensitive than his peers has been brought up in a rural and small sphere. He has to face with hostility of his father and community as well as the insufficient education and thus moves to a wider and urban setting in which he experiences two love affairs and finally attains artistic maturity and personal growth (1974: 17-18). Moreover, Buckley notes that the notion of *Bildung* based on "the inner life the essential temper, of the artist in his progress from early childhood through adolescence" is a denominator of the two genres (1974: 14).

However, despite the great influence of the Victorian novels of formation on the Modernist English *Kunstlerroman*, it is significant to approach the *Kunstlerroman* as a distinctive genre that moves beyond concentrating on the formation of its hero. Originated from the words 'künstler' that stands for artist and 'roman' for novel in German, *Kunstlerroman* is defined as a subgenre of the *Bildungsroman* that sheds light onto "the growth of a novelist or other artist from childhood into the stage of maturity that signalizes the recognition of the protagonist's artistic destiny and mastery of an artistic craft" (Abrahams, 1999: 193). Besides as Roberta Seret states in her *Voyage into Creativity: The Modern Kunstlerroman*; charting the "embryonic growth of the artist from the moment when he

exhibits artistic talent and interests to the point when he actually creates”, *Kunstlerroman* also portrays the protagonist artist who questions the impositions about identity and relationships on his sense of self (Seret, 1992: Preface). In other words, in its focus on the creative process of the male protagonist rather than representing him as professional artist with his fulfilled artistic production, the genre delineates the conscious attempts of the hero to re-create himself to make sense of his society, his age and the interaction of these dynamics with his inner world. His experiences and subjective grasp of the world is canalized into pages or canvases that express his authentic voice and viewpoint after years of troublesome internal conflicts. In that respect, the narratives on the formation of the artist problematize the change and creativity phases of an individual with artistic sensitivity in his journey to authenticity and maturity.

Kunstlerroman has aroused out of the Romantic tradition of the eighteenth century German Literature that witnessed a search of free artistic expression and the defiance against to rationalistic discourses rooted in the Age of Enlightenment. Goethe as a representative of Romantic premises in German fiction triggered the birth of both the *Bildungsroman* and the *Kunstlerroman* genres via his *Wilhelm Meisters Lehrjahre* representing the formation of the protagonist into a playwright, after which nearly all the examples of *Kunstlerroman* have been modelled. Thus, literary critical studies follow the route of like Buckley in his claim that “the English *Bildungsroman* is (...) typically a *Kunstlerroman* (Buckley, 1974: 13).

The genre has been widely preferred by the authors from the Romantic Movement to various other literary trends to represent the formation of the artist. The emergence of the English *Kunstlerromans* in the English Literature dates back to 1830s. While *Contarini Fleming* by Benjamin Disraeli is taken as the earliest example of the genre in English Literature, Charles Dickens with his *David Copperfield* initiated the genre as the first well-known portrait of the artist novel in England. In the late 19th century, *Kunstlerroman* was on the march due to the advent of modernist premises among the authors such as James Joyce who with his *A Portrait of*

the Artist as Young Man popularized the genre. Joyce's work that portrays the psychological and spiritual progress of the artist from his childhood to maturity and the process of creative writing has become an archetypal example of the *Kunstlerroman* throughout the years. The themes prevailing in the modern *Kunstlerroman* are also manifested in that work: "the concept of artistic creativity, the nature and the destiny of the artist, the artist's relationship to society, the spiritual problems the artist encounters in actualizing his artistic vision" (Seret, 1992: 143). Moreover, Joyce's novel has been regarded as a distinctive *Kunstlerroman* that "brought the artist-novel tradition to a climax by achieving the most impressive synthesis of its basic themes" (Beebe, 1964: vi). The genre has also been triggered by such works as Chopin's *The Awakening*, Browning's *Aurora Leigh*, Lawrence's *Sons and Lovers* (1913), Maugham's *Of Human Bondage* and Lewis's *Tarr* ...etc.

With respect to the determinative features of the *Kunstlerroman* from the *Bildungsroman* tradition; first and the foremost, the novels of formation present the psychological journey of the protagonist to maturity whereas the novels of the artist-to-be portray the individuality of the artistic self and its artistic vision. That is to say, the hero of the *Bildungsroman* attempts to learn the art of living, whereas the artist protagonist aims at fulfilling his artistic aspirations and emerging as an artist. Additionally, the novel of formation is a more general genre than the *Kunstlerroman* the protagonist of which develops to be an artist or attain artistic creativity in his psychological journey, while the *Bildungsroman* hero seeks for personal development so as to serve to society. In other words, the protagonist of the *Bildungsroman* has a more outward journey to maturity that leads to a reconciliation with the social order while the artist protagonist undergoes a more internal and spiritual voyage that leads to creativity and artistic self-fulfilment rather than adaptation to the masses. In addition, the *Kunstlerroman* problematizes the creativity and the artistic fulfilment of the protagonist, while the *Bildungsroman* concentrates on the hero's self-fulfilment and his eventual social acceptance. With respect to these thematic dissimilarities, it is for sure that *Bildungsroman* is an optimistic genre promising happy endings and

harmony, while its 'subgenre' does not offer such a bright picture, depicting usually the alienated and misunderstood artist among the crowd. However, it is highly interesting that both genres meet on a common ground; the marginalized women who are undermined either as a complementary figure in hero's development as exemplified in Bildungsroman or as an antagonist that distracts his attention from artistic production and hinders his emergence as an artist.

Apart from its distinctive premises in contrast with the Bildungsroman tradition, Künstlerroman also bears a number of fundamental thematic issues that are ascribed to that particular literary convention. Beebe summarizes the foremost characteristics of the genre as; the artist's overt "dissatisfaction with the domestic environment", "estrangement from a philistine father, a conviction that art is a vocation superior to time and space", realization of the impossibility of returning home, and lastly; the artist's retreat to his artistic creativity (1964: 22). Besides, Seret notes that the recurrent themes dominating the genre are the notion of the artistic creativity, his fate as an artist, relation to society, obstacles that he has to face in his voyage to aspire his goals as an artist (1992: vii). In other words, the Künstlerroman tradition stresses the endeavours of the protagonist with artistic talent and sensitivity in a world of indifference and chaos:

Born into a world of callousness and apathy, nourished in a society of division and strife, he thus finds himself in a state of perpetual frustration. The only way to soothe his gnawing anxiety, to synthesize the dichotomies of his soul, is to create. And it is in this way that art becomes the creator's homeland (Seret, 1992: 1)

Then who is that "creator" or what differentiates him from a character with individualistic traits and unique vision? Many authors and the literary critics concentrating on the Künstlerroman have attempted to give answers to those questions since the first manifestations of the genre. As the first example of the Künstlerroman hero, Goethe's protagonist in his voyage to creativity realizes that art is a divine act and a gift special to artist so that he can convey the true meaning of life. Therefore as Beebe suggests, the artist is depicted primarily as a man superior to the masses; sometimes as a person

assuming the role of god to create new worlds and universes “in a God-less universe”, or as a man with “a passive nature” who has been gifted to present the “divine inspiration” (1964: 27). As a man “blessed with ‘artistic temperament’” with a “sensitive, usually introverted and self-centred, often passive” nature, the artist protagonist is “anyone capable of creating works of art, whether literary, musical or visual (ibid). He is also an “absent-minded or “possessed” individual that can “abstract himself mentally from the world around him” with his ability to detach from his own self indulging in an act of introspection (1964: 5). Similarly, Seret also defines the artist hero as a “sensitive, solitary, introspective, temperamental, melancholic and romantic” individual seeking for artistic fulfilment, caught up in “a deep-rooted uneasiness, a gnawing anxiety that can only be appeased by a commitment to something intangible but also attainable-to a truth that will appease ambiguities, to a solidarity that will assuage alienation” (1992: 9, 151). What is more, he may appear “only potential artist” who cannot create a work of art at the end since artistic production “is not a requirement for the artist-hero”, his solution is art and his artistic talents (Beebe, 1964: v).

However, it is not an easy solution but a challenging journey the hero has to set out to attain his ‘truth’. Regarding the quest motif prevailing the narratives of artist-to-be, the artist sometimes moves to different cities, and foreign lands that nourish his creative abilities throughout which his experiences become his tutor. However, unlike the voyages of other protagonist in various genres, the artist’s quest involves a psychological depth, taking place also in his mind and soul simultaneously. While Buckley points out “the special artistic child set off from his inimical environment” (125), for David Miles; the *Kunsterroman* has become more and more a psychological form of narrative concentrating on the inner world of the protagonist as s/he starts to “look in his heart and write” (qtd in Fraiman, 1993: 125). In that respect, the voyage starts with the artist’s departure from his familial home to seek the new possibilities of life and emancipate himself from the bonds of “love and life, of God, home, and country, until nothing is left but his true self and his concentration as artist” so as to discover his individuality and express his actual self artistically (Beebe, 1964: 6). As a

consequence of his liberation from the sufferings due to the intolerance of the majority and the imposed norms, the artist assumes art as his new homeland.

Therefore, the travel motif of the typical Bildungsroman is transformed into a spiritual one leading the protagonist to art. As Seret asserts, the artist protagonist moves from “the materialistic” world to the “abstract”, “from external to the internal” (1992: 2). His quest often takes the form of a psychological voyage that makes him “absent to reality” (4). In order to attain his “utopia”, the artist has to set up a “voyage through several stages of development: spiritual, social and psychological” his journey to which marks the formation of his artistic consciousness (1). With respect to his voyage into the spiritual realm, the hero “experiences various leaning situations which leave him unhappy and unfulfilled” (ibid). The artist protagonist confronts a number of “opposing forces, conflicts of existing values, and ambiguities of ideals and reality” and as a result “develop[s] a sense of identity and personal worth” (143). Thus, opposing the impacts of religion, country or his own family, the protagonist attempts to reinvent an identity that will be nourished through his devotion to art.

In addition to those figurative realms, Seret also concentrates on the “three recurring themes all in the form of metaphorical voyages: psychological voyage, social voyage and artistic voyage” (1992: 9). Regarding the psychological voyage; the author puts forward the psychological quest of the hero through recreating his past, including the hero’s childhood and adolescence years when he progresses from traditional values and discourses toward spiritual ideals marked by a movement “away from a philistine father” (1992: 143). Through his confrontation with a number of frustrating situations at school, at home or in his social circle, the artist protagonist rejects the outer influences on his formation of identity, retreats and isolates himself that will eventually reinforce a unique artistic expression and reveal his artistic potential by transforming his suffering and frustration into creativity. While he attempts to liberate himself from his past, he also aspires to assert himself as an artist and attain peace, fulfilment, freedom and immortality via art. Secondly, as far as the hero’s social quest is

taken into account, this voyage is shaped by his attempts to invent an identity of himself. After embracing his own ideals, unique views and his conscious liberation from his past, he makes a choice regarding his position in society, either as an observer or participator and sometimes a combination of both. In other words, the artist protagonist is portrayed as a person “among humanity”, urging him “to take the position of either participation in life or observation” (Seret, 1992: 1). The social context that affirms his artistic vision will lead him to place himself within society as a participant and suggests his artistic gift to its benefits, while the one that discourages and challenges his artistic creativity will urge him to take the position of an observer and isolate himself. His failure to reach out to humanity and his ignorance to take an active role in the community eventually trigger his alienation and a feeling of homelessness. It is also noteworthy that most of the protagonist artists seek refuge as observers since art requires solitariness and the artist chooses to indulge in less conflicts and frustrating situations for a better commitment to his art. Lastly, the creative journey of the artist is characterized by the artist protagonist quest into “mysterious realms of truth and creativity, travelling through the secret paths of sensitivity, love, desire, death and decay” (Seret, 1992: 12). His creative quest also mirrors the author artist’s simultaneous journey to past in which he revisits and contemplates on his youth and his artistic gifts. Therefore, the author attempts to “recreate his past in order to free himself for the future” and thus sets up the same social, psychological and artistic journey with his hero during his writing process (ibid). In other words, “as the artist protagonist travel through various experiences, the artist author voyages simultaneously alongside him”, however, “in opposite direction: the artist-author travels from present to past, instead of past to present, and in doing so revisits his youth” (1992: 4). Thus, the author “paints the portrait of his own development into an artist” too (1992: 144):

The theme of self-realization emerges bifold: on one level, the author voyages into his own past hoping to gain autobiographical insights, which will be integrated within the novel; and on another level his artist protagonist voyages through his past in order to exemplify the motives behind his decision to become an artist. (1992: 51).

While the hero is to recall the memories of his past, particularly his childhood so as to attain self-discovery and artistic self-fulfilment, his author also accompanies him seeking for the same realization and artistic production through working on his own consciousness, past and experiences to transform into artistic production. Since, the writer of the genre must attain a profound understanding of himself through introspection in the first place to trace his protagonist's artistic development. Therefore, the *Kunstlerroman* is a form of autobiographical *Bildungsroman*, in which the actual quest of the "the author-artist, who by writing the *Kunstlerroman*, voyages into the most demanding realm of all—the voyage into creativity" (Seret, 1992: 153). Beebe also agrees with Seret that the narratives on the formation of the artist unveil the author to the readers, presenting "more about their true selves and convictions under the guise of fiction than they will confess publically" (Beebe, 1964:5).

However, in his quest for authenticity, the protagonist artist has to cope with another challenging obstacle. The relation of the artist to society is an ongoing site of conflict as old as humanity. While Howe stresses that the artist-protagonist of the typical *Kunstlerroman* adjusts himself "in some way to the demands of his time and environment by finding a sphere of action in which he may work effectively", the works after *Wilhelm Meister's Apprenticeship* have undermined the theme of reconciliation with society (1930: 4). Despite the initiation of the genre through following the structure of Goethe's work; the ending of *Wilhelm Meister's Apprenticeship* suggesting the compromise of the artist to the social context through sacrificing his individuality to "offer[s] his talents and experiences to" his community was subverted. Most Romantic authors in Germany and later in France and Britain, on the contrary, portrayed heroes that separate themselves from society physically and spiritually (Seret, 1992: 20). Therefore, after Goethe's protagonist, a new type of protagonist artist came to fore who attempts to "discover his sense of identity" and "realize his individuality", and thus, "separate himself from existing social orders" (1992: 17).

As far as the *Kunstlerroman* at the turn of the 20th century is concerned, the modernist versions of the genre continue to refute the adaptation of the artist to society as a happy ending and thus deviate from Goethe's prototype (Seret, 1992: 145). The tension between artistic self and society is manifested particularly through the contradiction of art to life and the portrayal of the artist that is in continuous disagreement with the dominant ideologies. In that sense, through the representation of the complicated attempts of the isolated artist self to connect with the outer reality via artistic creativity, the *Kunstlerroman* also discusses the protagonist artist's attack to the deep rooted commonplace discourses and his eventual alienation; and therefore highlights the artist's individuality much more than any other forms, sometimes to the extent of social exclusion. To be more precise, as the outcome of his artistic sensibility and intensified awareness about himself as an outsider, the artist protagonist as "a romantic exile, isolated and misunderstood by the society" seeks to run away from everyday existence and sometimes turns to "nostalgic dreams and intangible ideals" as well as to "the regions of mysterious and unknown" (1992: 3, 94). Thus, modernist and contemporary *Kunstlerroman* put forth the "figure of the artist as a social outsider, who struggled with conflicts between the internal creative impulse and the external constraints of bourgeois social reality" (Martin, 2002: 61). However, as an observer and a "seer" of a "deeper reality" behind the events and people, the artist is fated to frustration and alienation as he is undermined, misunderstood and rejected by the very same society that he attempts to present his work of art (Seret, 1992: 3). In return, he defies society too and sets up a new internal voyage for artistic creation to transgress the borders of reality and consequently invents his own realm and embraces social isolation in exchange for his artistic vision and ideals. In other words, in his secluded existence, the young artist cherishes the redemptive power of art that proposes a solution to the disharmony between the outside world and his inner forces and realizes his authentic and artistic self (Hirsch, 1983: 46). Therefore, art becomes a medium to reconcile the contradictory expectations of society and the inner motives of the artist protagonist.

A remarkable approach to the representation of the artist's self in conflict with the majority is suggested by Maurice Beebe in his *Ivory Towers and Sacred Founts: The Artist Hero in Fiction from Goethe to Joyce*. He claims that despite the artist's view of himself as superior to the majority, his portrayal in *Kunstlerroman* embodies a particular archetype initiated through three recurring themes; "the Divided Self", the archetypal realm; "the Ivory Tower", religious realm built upon the Aesthetic movement; and "the Sacred Fount", the realm of life rooted in the Romantic Movement (Beebe, 1964: 6-18). Concerning the first of these traditions in the narratives of the artist-to-be, the archetype of the Divided Self displays the existence of two conflicting selves within the self of the artist which manifests itself in the works of *Kunstlerroman*. That archetype puts forward the individual with artistic potential possessing a divided psyche: the self of a man (a human like others) and of an artist (a gifted, divine being). While his self as a man has common desires, appetites and needs, the latter manifests itself through a "detached, free spirit which looks down on man from a distance and is concerned not with so much with the consumption of life as with the transcendence of life through creative effort" (1964: 6). In other words, his artistic self aspires to emancipate from the limits of time via artistic creativity; however the man in himself also attempts to live the possibilities that his life offers to the end. In that respect, the artist protagonist is able to "look on at the self from a distance which separates the man who acts, from the man who observes" and therefore, undergoes "a conflict between the urge to 'live' and the temptation to seek solitude" (1964: 65). In his soul, he suffers from the tension between the call of his desires as a human urging to take part in his life and the call of aesthetic claims of his artistic motives urging for immortality through art. Therefore, he is mostly caught in between his split selves, calling either for self-fulfilment in experience or for liberation from the claims of life. Considering the most popular manifestations of the genre such as Goethe's *Faust*, Oscar Wilde's *The Picture of Dorian Gray* and James Joyce's *Portrait of an Artist as a Young Man*, nearly all *Kunstlerromans* dwell upon the archetypal portrayal of the artist with his divided self which consequently initiates 'the creative process' (Beebe, 1964: 6-9).

As for the second archetype, the convention of the 'Sacred Fount' is the motif that underlines the "the re-creation of experience" through art, and thus supposes the equitation of art with experience as "the true artist is one who lives not less, but more fully and intensely than others" (Beebe, 1964: 13). In other words, the artist protagonist's view of himself as a unique person stems from his ability to sense life more profoundly, live more intensely and be much more aware of the ways of the world. Since his talent is "the power to live", he lives more fully and cherishes experience as the source of his art (1964: 16). However, converting life into art equates the elimination of one of them which may lead to the destruction of art for the sake of experience. Thus, art dependent upon experience and the possibilities of life leads inevitably to misery and suffering of the artist. Interestingly, the theme is mostly presented through hero's relation to women in which his submission to love results in the destruction of his artistic self. In that respect, early 20th century is marked with the publication of many *Kunstlerromans* in which the artistic fulfilment is presented in contradiction with sexual love that results in the artist's dilemma between his commitment to art and his love; and his eventual failure to attain self-fulfilment both as an artist and a lover. The 'Ivory Tower' tradition, on the other hand, cherishes art over experience as the artist is able to draw on life only if he "stands aloof" (Beebe, 1964: 13). Focusing on the mysterious and unknown, the narratives involving the Ivory Tower tradition stress the consciousness of the artist while offering art as a sacred act replacing experience. Equating art with religion rather than life, the literary convention offers a sanctuary to the artist associated with a god-like and divine nature. In other words, the artist self embodies a "detached" and "creative spirit", the sole goal of which is to transgress life via "creative effort" (1964: 6). Furthermore, for the authors tracing the Ivory Tower tradition, the artist can nourish his artistic potential through "observation and introspection" (1964: 18). Thereby, attaching little importance to humanity but himself and the divine nature of his artistic powers, the artist rejects his worldly desires hoping to emancipate from the bonds of his existence as a human and recreates himself.

Regarding the two choices that the artist has to make, he rarely achieves harmony with his selves as an artist and a man; either becomes too immersed in life or fails to accept it. In that respect, the narrative success of the genre is based on the portrayal of the artist who stands in-between two traditions without involving one of them more. Therefore, many *Kunstlerromans* have also attempted to reconcile the artistic self with society, art and life and establish a harmony between the individual and society through suggesting art “as a form of social duty” as well as “the noblest mission of man of genius” (Beebe, 1964, 80). For instance, *Wilhelm Meister’s Apprenticeship* foregrounds the protagonist who does not become an artist but “a dilettante and an amateur” who seeks his self-fulfilment and cultivation of his own personality to get ready for the cultivation of society (1964: 33). In that sense, Goethe’s protagonist “achieves a balance between himself and the world” and makes use of his sensitivity and potential for “beauty and goodness” for the favour of society (1964: 36). In other words, Wilhelm resides in between the Sacred Fount and the Ivory Tower, and his apprenticeship is not only for art but also for life, since self-cultivation is suggested as a means for the development and improvement of society. On the other hand, highlighting that many narratives of portrait-of-the-artist exalt one of the themes above the other, Beebe argues that through representing the Sacred Fount and The Ivory Tower equally, the *Kunstlerroman* reaches its artistic success exemplified with *The Portrait of an Artist as a Young Man*, as according to Beebe, Joyce’s work embraces “the godlike artist and a participating human being”, so the Ivory Tower and the Sacred Fount (1964: 260). However, while Joyce underlines the necessity of “the alienation of the artist from God, home and country”, he does not call for a refutation of life, but a necessary withdrawal from the commitments of life such as country, religion and friendship since “the artist dies to a certain kind of life that he may be reborn into another” (1964: 261). Thereby, an inspiring figure in fiction for many authors, Stephen Dedalus isolates himself and retreats from life while at the same time making use of life for his art both as a mortal man and a divine creator whose work transcends the limits of time and space. In that sense, the artist can only attain artistic self-fulfilment if he sets a balance between art and life represented in his divided self. The two themes are also

interchangeable as “the Sacred Fount tradition could hardly deny that the artist must isolate himself from life at least long enough to record what has already happened to him”, while “Ivory Tower artists could scarcely deny that he must use life as the raw material of his art” (1964: 312). However, viewing the protagonist’s artistic growth as a tension between the two archetypes, Beebe concludes that the individual’s experience of everyday life can initiate artistic creativity but a more aloof and pure form of art is possible through the Ivory Tower. Although his creativity is caught in between a retreat into inner life or surrendering to the life intensely, the artist protagonist ultimately affirms his artistic consciousness and emerges as an artist as art is his primary desire even if he occasionally attempts to ignore his inner nature due to the dilemma between the 'ivory tower' and the 'sacred fount.

Not only as a genre focusing on artist but also on art with its all dimensions, the *Kunstlerroman* also grounds on the analysis of the various aspects of creativity and interrogates the artistic powers that make unique artistic expression possible. Through the exaltation of imaginative forces of artistic genius against reason and logic, the genre depicts an artist hero who separates himself from society as the representative of reason and turns to the mystery of creativity and unconsciousness, therefore, assumes the role of a creator voyaging into the unknown real of psyche. His innate powers stand for his individuality or his undermined ‘abnormal’ self which is intentionally idealized against the dictated normality of society and its frustrating order (Seret, 1992: 46). Thus, the genre has an introspective characteristic interrogating the artist’s consciousness and the process of artistic creation while simultaneously presenting the “preservation of the ego and the expression of one’s emotions” against the impositions of the dominant discourses (1992: 20). In addition to the representations of the artist and art, the genre does not ignore life and experience which are delineated as the sources of education leading the hero to moral and cultural formations. His introspective and sensitive nature shapes his understanding of life while its lessons lead him to test his ideals and carve his own path without sacrificing his individuality.

Lastly, with respect to the closure of the narratives of the artist-to-be, *Kunstlerroman* is marked by variable endings unlike the *Bildungsroman* tradition which ends with the hero's achieved harmony with his social environment. While the earlier examples of the genre suggest the isolated artist that makes use of life for his art, the modernist versions attempt to underline an achieved harmony between society and the individual artist by putting an end to the tension between the social contexts that are hostile to the artist's need for authenticity and his ambition to express his soul.

To sum up, the artist protagonist attains his artistic fulfilment only after his voyage through many phases of life. Through his psychological, social and artistic voyages, he realizes the impositions of his past, his family, country and religion, opposes to established ideals and the contradictions that initiate his artistic urge to express his subjectivity, and eventually defines his self with his own terms, attains his individuality and reaches his spiritual homeland. His relation to society is mostly problematic as the attitude of society towards art determines his approach towards humanity. Caught up between art and life and his conflicting nature divided between his carnal desires and divine aspirations, he finds no way out rather than retreating to his inner world against the insensitivity of his society, and aims at a harmony between world and art via transgressing the life through his artistic creativity. On the other hand, the female artist strives for recognition and articulation in society and the world of art rather than suffering of her divided self and making a choice between her art and life. She has much more obstacles to overcome, a much longer way to go.

2.2 Female Künstlerroman: Art for Her Sake

The formation of the female artist has been undermined for centuries due to the patriarchal constraints on women not only in public life but also in literature and art. Regarding the Künstlerroman tradition, the critical studies so far have turned their attention to male authors and their heroes. Many critics suggest Joyce's *The Portrait of an Artist as a Young Man* as the authoritative text of the Künstlerroman and analyze the male centred narratives and their influences in order to discuss the genre. Beebe's failure to recognize female presence in the genre with the same artistic consciousness of Joyce's protagonist indeed proves the ideologically imposed discourses associating creativity to masculinity. Similarly, Seret attempts to define the modern version of the genre through analyzing particularly the male Künstlerromans. Moreover, many works that are to be studied as female Künstlerromans have been categorized and defined as female Bildungsromans by critics such as Buckley, Esty and Labovitz, which points out that female artist and her artistic capability are neglected even in literary critical studies. To illustrate, Beebe disregards the explorations of gender in his discussion of the Künstlerroman despite his analysis of a few novels written by female authors. His only approach to a female narrative, which ends up with defining it as a female Bildungsroman, shows the tendency to propose the narratives of the artist-to-be as a masculine genre. Furthermore, he claims that the tradition of the Sacred Fount is mostly presented "in terms of the artist's relationship to women", mainly of sexual attachment that can lead to his destruction (Beebe, 1964: 18). Unlike the hero of the Ivory Tower, the artist protagonist of the Sacred Fount "must have romantic fulfilment" for artistic productivity whether his romantic experiences trigger his downfall or not (Beebe, 1964: 18). With respect to his relation to women, the artist hero is mostly urged "to choose between women and vocation, and only rarely does he achieve fulfilment as both artist and lover" (Beebe, 1964: 97). Thus, women are portrayed as the opponent of the male artist diverting his attention from realizing himself as an artist and also as an inferior figure due to her alleged deficiency in art as a woman. Thus, the stereotyping of female

creativity and discrimination towards female art even among the literary critics and art world have prevented their recognition as artists (Chadwick, 2002: 38). The female artist has been turned deaf ear; as a result she is made to “remain even at this moment almost unclassified” in the world of art (Woolf, 1929: 77).

However, thanks to the advent of the second-wave feminism, new studies on the narratives of the female artist have come to the fore. Among those, Rachel DuPlessis’ ‘To “bear my mother’s name” Kunstlerromane by Women Writers’ in the book *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers* (1985) is significant as it calls attention to the conflict that the female artist experiences between her gender role and her artistic aspiration. Moreover, after the publication of Grace Stewart’s *A New Mythos: The Novel of Artist as Heroine* in 1979 and then Linda Huf’s *A Portrait of the Artist as a Young Woman: The Writer As Heroine in the American Literature*, the considerations of gender in the Kunstlerromans have come into prominence. Both Stewart and Huf attempt to offer a perspective concerning the narratives of the artist-to-be written by female authors and point out the main tenets of the Female Kunstlerroman different from its male version. On the other hand, Susan Gubar with her ‘The Birth of the Artist as Heroine: (Re)production, The Kunstlerroman Tradition and The Fiction of Katherine Mansfield’ in the *Representation Of Women in Fiction* proposes a historical view to the contradiction between the role of the womanhood and art in the narratives of the Kunstlerroman written by women. Therefore, the manifestations of the Female and the Feminist Kunstlerroman have been recognized and popularized thanks to a number of feminist critics and authors; and consequently emerged as distinctive and unique genres rather than being mere versions of a male centred form of narrative. In other words, the novels on the artist heroine no longer serve as the unprivileged components of binary opposition and as a supplementary force of male dominance in literature, but as narratives with distinctive tenets.

Concerning the evolvement of female narratives in literature in general, Elaine Showalter notes three stages in the growth of women's writing:

First, there is a prolonged phase of imitation of the prevailing modes of the dominant tradition, and internalization of its standards of art and its views on social roles. Second, there is a phase of protest against these standards and values, and advocacy of minority rights and values, including a demand for autonomy. Finally, there is a phase of self-discovery, a turning inward freed from some of the dependency of opposition, a search for identity (Showalter, 1977: 13).

In her terms, the first half of the nineteenth century witnesses the emergence of the female *Kunstlerroman* in the Victorian fiction as the era of imitation of male centred *Kunstlerroman*. Then, the manifestations of the *Kunstlerroman* during the late nineteenth and early twentieth centuries involve protests against the patriarchal values and social expectations dictated on women through the modernist literary tradition; for that reason, in this period, the genre is called the Modernist Female *Bildungsroman*. Lastly, the feminist narratives on the formation of the female artist portraying her self-discovery, emancipation from imposed identities, nonconformity to existing social order and her attained individuality in the period between 1920s up to present will be identified as the Feminist *Kunstlerroman*. However, it is significant to note that the evolvement of female narratives makes it difficult to clearly define the literary movements in relation to the historical periods as there have always been authors who refute to follow the literary conventions of their era structurally and thematically. Even so, defining the phases of female works will offer a contribution to the study and recognition of the woman literature that has long been ignored.

With respect to that long-seated exclusion of female genius, it is for sure that the marginalization of the female artist in the literary history and criticism is the outcome of the masculinisation of art and the patriarchal views that have ignored the female artist and creativity through excluding her from the canon reinforced by the identification of the woman's affiliation to art as a hobby or leisure. To illustrate, John Stuart Mill alleges that all women artists are "amateurs" as they have been taught not to gain their living and

become professionals in art but just trained “more or less of some branch or other of the fine arts” (Mill, 1869: 212). Besides, the male artist’s endeavours for artistic expression are exalted throughout the literary history while the female is objectified as a mere source of inspiration. Her reduced role as a muse or an amateur is rooted in the Victorian social context. The Victorian social order clearly differentiates public sphere from the private space within which woman is able to deal with art as long as her recreational activity does not hinder her domestic responsibilities or divert her from her gender identity. Since the production of any art object with an artistic value equates her recognition as a ‘man’, not as a ‘genius’ (Chadwick, 2002: 31). That is, masculinity determines the artistic value that the female cannot attain without losing her femininity. She is to pursue the fulfilment in her domestic abilities rather than seeking aesthetic goals.

Thus, concerning the female artist in the Victorian social context in which the artist and the artistic creativity have been defined with male-centred notions, the woman with artistic potential has to resist against the social expectations and the oppressive patriarchal connotations of female creativity. In that sense, the female authors of the century through their artist heroines express female condition and problematize the artistic creativity in relation to gender. Those authors’ double unprivileged status as artists and women is reflected in their works, which consequently embody striking dissimilarities when compared to the typical *Kunstlerroman*. To exemplify, the artist protagonist’s typical conflict with society in the *Kunstlerroman* tradition turns out to be frustrating twice for the woman with artistic genius as her main concern is not to overcome social impositions upon her authenticity but to express herself as an artist. Moreover, the Victorian Female Bildungsroman is founded upon “the pattern of the *Kunstlerroman* of the young artist’s withdrawal into the inner life” but her intentional secession from the outer reality does not result in “an organized creativity” for the female artist unfortunately as it does for her male counterpart (Hirsch, 1983, 46). The female artist protagonist eventually has to dispense from art for the sake of her domestic responsibilities.

In that respect, as the leading causes of the ignorance and the frustration of the female with artistic capability in each phases of her life, society and its imposed life style on women result in striking differences between the male and the female manifestations of the genre in that period. In the classic *Kunstlerroman*, the artist protagonist's formation beginning with his challenge against society ends either with reconciliation or his long-lasting opposition to the prevailing institutions and discourses. In that respect, most of the male *Kunstlerroman* share an implied idea of adoption and promotion of the male centred ideologies. The protagonist artist never takes a clear stance against the dominant patriarchal ideology even in his decision between manifesting his artistic productivity through a "journey within", or "as the product of consumed and consuming passions" that leads his exclusion from society (Heilmann, 2000: 160). On the other hand, the female artist has to lead her life within the male-centred culture while at the same time struggling to destroy it. Both roles of "inspiring muse" and "active creator" are to be adopted by the female artist (ibid). Therefore, according to Heilmann; as the attempts of the female artist for autonomy are viewed as abnormal and unnatural, "the *Kunstlerroman* traditional point of departure – the protagonist's clash with and rejection of social norms– provokes a stronger reaction when this protagonist is a woman" (2000: 161). In other words, the classic theme of conflict between the artist and society is transformed into the consciousness of the female protagonist who suffers due to the contradictory urges of her artistic self and the social expectations. She realizes that her choices between her self as an artist and her identity as a woman will not lead her to self fulfilment as she will sacrifice either her womanhood or her artistic genius. Grace Stewart states the dilemma of the female artist who is torn between

the penalties of expressing sexuality and suppressing it, between the costs of inner concentration and of direct confrontation with society, between the price of succumbing to madness and of grasping a repressive 'normality' ... Marriage and community mean sacrificing integrity and work; sexuality focuses the frightening relations between men and women and spells the loss of a nurturing female bond. Yet withdrawal to the inner life leads to fever, hallucination, and death (Stewart, 1979, 50).

Thus, suffering from the contradiction between her inner creativity and outer expectations, the woman with artistic potential has to overcome greater obstacles than the male artist so as to fulfil herself artistically. According to Stewart, the choices of a life alienated from the world; or a life of egoist intense experience proposed by the male *Kunstlerroman* do not suit the role assigned to women which requires a complete devotion to the interests of the patriarchy (1979: 175). In other words, while the male artist suffers from being caught in between “social and personal being”, the heroine of the Female *Kunstlerroman* has to endure “the split and the separation of sexual and the personal identity” (ibid). Similarly, Linda Huf also suggest that the female artist experiences much more endeavour and conflicts than the male artist whose divided self is his most essential trouble and whose sole obligation is toward his art; since: “she is torn not only between life and art but, more specifically, between her role as a woman demanding selfless devotion to others, and her aspirations as an artist, requiring exclusive commitment to work" (1983: 5). Hence, under the constraints of her gender roles as well as her desires, the female protagonist who aims at artistic fulfilment has to assert herself both as a woman and as an artist before being torn between the ivory tower and the sacred fount. In a way, she also suffers from her unique ‘Divided Self’, divided between the obligations of domesticity and of marriage, and the call of her artistic aspirations. DuPlessis also puts forward the conflict that the female artist experiences between her “designated role” in the domestic sphere as wife and mother, and her wish for a ‘meaningful vocation’ outside as an artist by asserting that thematic features of the classic *Kunstlerroman* do not include female individual and her free artistic production since she “encodes the conflict between any empowered woman and the barriers to her achievement” (1985: 84).

Concerning the traditional social roles dictated on woman, art as an occupation is not a part of her domestic responsibilities and eventually her artistic talent is discouraged and obliged to remain hidden in the Victorian society. Thereby, the Female *Kunstlerroman* is a conscious attempt of its female author to assert the woman’s artistic endeavours against the dominant

ideologies of her time. According to DuPlessis, the emergence of female artist as the protagonist:

dramatizes and heightens the already-present contradiction in bourgeois ideology between the ideals of striving, improvement, and visible public works, and the feminine version of that formula: passivity, —accomplishments, and invisible private acts (1985: 84).

Thus, the appearance of artist heroine is a challenge to the traditional discourses of womanhood and the male centred view of artistic genius, since the potential of the female protagonist form a rebellion to the very structures of the patriarchy and social institutions. On the other hand, writing as a self-centred act of woman against the ideal of self-sacrifice is an act of revolt and a way of transgressing the social expectations. However, many female authors in that century attempt to justify female artistic expression and portray the female artist protagonist that is eventually punished to death or marriage due to their aspirations of personal and artistic autonomy too. In that sense, their attempts to dismiss the negative representations of female creativity are recognized as a failure and “as further evidence of women's subordinate and supplementary otherness” (Hite, 1989: 4).

The assigned gender roles on women in the Victorian society are mirrored in the Female *Kunstlerroman*. Those women confirming their gender roles are represented as the embodiment of goodness while those rebelling against the male dominated social order are associated with insanity and abnormality. The view that correlates woman with a conformist and angelic figure submitting to her gender role and feeling content with her domestic life represents the patriarchally constructed image of womanhood that all women are to assume. With respect to this, the appearance of the “madwoman” or the “female monsters” in the female narratives of the nineteenth century displays “the authors’ frustration with the restricting and contradictory roles available to women” (Heilmann, 2000: 175). In other words, the characters’ expression of their temper through overtly rebelling against the social norms shows their authors’ externalized aggressive responds that are safely inscribed into their works. In a way, the female authors of the century attempt to find a way out of the patriarchal norms

while being seemingly in harmony with them. In that sense, Virginia Woolf guides the female artist through her 'Professions for Women' in which she argues that "killing the Angel in the House was part of the occupation of the woman writer" (1929: 481). Moreover, she suggests moving beyond society's restrictive ideal via destroying "the angel's necessary opposite and double, the 'monster' in the house, whose Medusa-face also kills female creativity" (qtd in Gilbert et al, 1984: 17). However, it should be underlined that those authors attribute resistance and challenge to mad women figures against the male-dominant norms rather than inscribing the act of rebellion to their female characters. The monstrous abnormal women in their works are eventually punished which stands for female conformism to the social order; "instead the roles of monster and heroine, madwoman and victim become interchangeable" (Heilmann, 2000: 175). Thus, the female artist protagonist in that era must not only destroy 'the angel' but also "transform the self-defeating monster into a constructive agent of her destiny" (2000: 177).

In addition to the stereotyping of the women with artistic potential in culture and literature; the author of the *Female Künstlerroman* foregrounds many other "obstacles that prevent her [heroine] from becoming- or remaining" an artist rather than the stages that leads her emergence of an artist (2000: 162). In other words, rather than offering a portrayal of the journey of the female protagonist into artistic fulfilment, the female author puts forward the hindrances her protagonist as a creative woman has to overcome to demand recognition as an artist. As the outcome of her difficult path, the female protagonist has to endure the social oppression more profoundly and at an earlier age than her male counterpart which consequently results in the suspension of her artistic productivity if it occurs at all. She begins to express herself artistically only after she goes through her gender roles, and consequently realizes the futility of her self-sacrifice and domestic routine. Inasmuch as society does not give her the freedom to realize her potential at her youth, she must first walk in the shoes of her mother and the other stereotypical female figures in her family before she finds a 'room of her own' to create.

Besides the self-realization of the female protagonist about the insufficiency of her gender role and the significance of her artistic aspirations at a later stage of her life, the Victorian Female *Kunstlerroman* also differentiates itself from its male version structurally through its non-linear plot structure unlike the *Kunstlerroman* tradition involving a linear course of events. In that sense, the Victorian female narratives delineating the formation of the female artist deny “a gradually progressing ‘apprenticeship’” and put forth often “a discontinuous and fragmented course” with ambiguous closures (Heilmann, 2000: 163). Concerning those indefinite endings, the female artist’s sacrifice of her artistic creativity is manifested through three thematic patterns that constitute mostly the circular course of the narrative. Firstly, the female protagonist strives for liberating herself from the restrictions of her oppressive structures but ends up with being confined to patriarchal system more strictly. Secondly, her search of an authentic identity results in a state of despair and depression that may lead “the loss of self, culminating in madness or death” (Heilmann, 2000: 163). And lastly, the heroine’s strives prove to be in vain that is manifested in other women’s fates such as mothers, sisters and friends. Therefore, art is not proposed as a sanctuary to the female protagonist of the *Kunstlerroman* as she realizes that her potential and creativity do not offer a solution to move away from her inner life in which she turns out to be isolated and confined. Her subjectivity, spirituality and imagination do not ensure her female self and unique identity but destruction (Hirsch, 1983: 47).

Thereby, the Female *Kunstlerroman* does not have happy endings very much like the Female *Bildungsroman* in the same century. The central tension between the heroine’s duties in the domestic sphere and her desire for artistic accomplishment mostly results in her renouncement of her artistic aspirations for her roles as a wife and mother. Unable to find a favourable way out, the female artist inevitably “remain disintegrated, estranged, or unsuccessful-a failure as a woman or as an artist” (Stewart, 1979: 15). With respect to that, Susan Gubar questions the tendency of the female authors in the nineteenth century to “exploit the artist-character” so as to make sense “why women cannot sculpt or paint or write” but take the role of motherhood

instead (1983: 26). Therefore, despite the female artist's attempt to reinvent herself as an artist and recreate "the myth of the artist as heroine" through her inward journey, she eventually "miscarries, aborts, or gives birth to a monster" (Stewart, 1979: 177). In other words, the Female *Kunstlerroman* of the century generally begins very much like the narratives of formation and traces the personal development of the female artist but generally ends as "the novel of a frustrated artist" whose search for artistic accomplishment is hindered by the cultural hegemony of the patriarchy itself (Heilmann, 2000: 161). In short "the story of female spiritual *Bildung* is the story of the potential artist who fails to make it" (Hirsch, 1983: 28).

However, 1880s, as the beginning of the feminist stage in Showalter's terms, witness a number of works underlining the urge to confront with the patriarchal culture and calling for change about the restrictions upon women. Through their emphasis on the emancipation of women from all forms of oppression and their challenge against the patriarchal tradition in literature, the female authors at the turn of the twentieth century set out to create a unique woman literature underlining the private space and the room as an image of female expression and existence uninterrupted by men. As a result, the modernist female authors come up with distinctive examples of the Female *Kunstlerroman* that have long been ignored in the generic studies. Many of those authors specifically experiment on the *Kunstlerroman* tradition and emphasize the development of female artist in mutual relation to the social impositions, the long-seated male-centred ideologies and views of artistic creativity. Since as Felski remarks:

Ideologies are concretized in relation to life experience, the emergence of new plots for women which emphasize autonomy rather than dependence is to be welcomed as an indication of the influence of feminism upon the cultural and ideological domain (1989:152).

Therefore, unsettling the authority of the male artist having dominated the fiction, those women rebuild a reputation for their female protagonist who has previously been undermined as an artist with less artistic genius than her male counterpart. They bring a critical understanding to the issues of the contradictory desires of the female artist and the social oppression upon her

which the writers of the Female Künstlerroman in the previous century inscribed to justify the young woman's repudiation of her artistic aspirations.

Furthermore, the twentieth century has brought many changes to the status of women who have been confined at home and urged to internalize their angelic role in the private domain. While many convictions about social norms, morality and religion have been questioned, many women have started to participate in the public sphere which has had a considerable impact on the representation of the female artist in the Künstlerroman too. The feminist texts of the century, in which the heroine seeks educational and professional goals to be an artist, work on the experiences of the middle class woman who has not been left alone and worked outside before. The long-seated otherization of the female artist at the turn of the century results in the articulation of the unique "creative powers" of women and their demand to be assessed differently as the female artistic creativity cannot be evaluated with male centred definitions based on the genius and capacity of the male artist (Woolf, 1929: 79). Thus, to assert herself as an artist within society and the world of art, the female artist has begun to move beyond her objectified position and embrace her artistic capability, independence and power as the creator rather than being the subject of creation. In this respect, Woolf in her essay 'A Room of One's Own' inspires women for artistic creation and argues that a woman needs two vital things to be a successful author; "money and a room of her own" (1929: 1). Besides, Stewart disagrees with Beebe's definition of the artist who either searches for self-fulfilment through life experience or sensing the transcendence through standing aloof from society and concentrating on his artistic productivity; since all these definitions of the artist by no means suit to the stereotyping of woman as a devoted nurturer living for others. Therefore, in order to remain as a woman and artist, the female artist is "to defy the cultural definitions of the artist or of woman" (Stewart, 1979: 14). Additionally, concerning the female creativity, Linda Nochlin in her essay, 'Why Have There Been No Great Women Artists' claims that for the female artist to assert herself, she is to manifest a nonconformist, unconventional attitude towards the "socially approved role of wife and mother" (1971: 169-70). Therefore, a new female artist figure

characterized by intellect, a profound apprehension of life and sensitivity is introduced to literature in the modernist fiction. The stereotypical representations of women, the patriarchal discourses labelling female artistic endeavours as unworthy and those views that undermine the female artistic production as a recreational activity are all repudiated to re-establish the women artist in literary and social spheres.

As a result, the female protagonist of the Female *Kunstlerroman* emerges a symbol of challenge signifying female invasion of the male-dominated spaces as well as the feminist rebellion to the masculine discourses. Furthermore, since the typical *Kunstlerroman* is not viable for the female artist due to her dissimilar course of development in a male dominated world, she begins to make roads to the masculine genre seeking an unorthodox development which is not hindered by the patriarchy and confronts the notion of gender as an issue shaping her identity and her artistic growth. With respect to that, rather than attributing emotional fragility and lack of self-confidence to the female, many women writers began to portray strong artist heroines who refute to be manipulated or victimized. Huf also points out that intentionally blurred gender representations is inscribed to attribute the traditional masculine traits like courage, vitality and strength to the female (1983: 1-14). On the other hand, while those authors present their unorthodox heroines, they abstain from suggesting men as the source of inspiration for the female artist and consequently reject to idealize men as the male authors have done through depicting women as the hero's muse (Ibid).

Clearly, the Female *Kunstlerroman* in the early twentieth century sheds light onto the marginalization of the female artist who has been marginalized and silenced by the patriarchal institutions of society. However, the manifestations of the genre in that period move beyond the critique of social constraints on the artist's creativity and "the specificity of the social alienation of female genius", as many female novelists also attempt to arouse a spirit of challenge against the restricting impacts of domesticity on the female artistic self (Martin, 2002: 62). The conventional portrayals of the female artist give way to a new female artist protagonist whose rebellious

attitude and artistic endeavours enforce the critique of patriarchal discourse on art, gender and female identity. Regarding the change in the representation of female artist in the modernist versions, Heilmann remarks that the female *Kunstlerroman* of the twentieth century involves a

transition between, on the one hand, the Victorian artist-heroine's failure to overcome the binary limitations imposed by mother, lover, and male artist figures, and, on the other, the modern(ist) woman artist's coming-into-her-own, not least because of her ability to reconceptualise art as artisanship, and, even more importantly, to revalidate the mother as a source of inspiration (2000: 156).

Hence, motherhood comes to fore as one of the distinctive thematic features as the embodiment of female creativity in the Modernist Female *Kunstlerroman*. In addition to the metaphor of maternity, the modernist narratives of the female artist involve a number of metaphors that exalt the creative powers of woman such as 'childbirth' standing for female expression and creativity, 'the room metaphor' as the representative of woman's emotional independence and privacy initiating her artistic production, and lastly 'the mirror image' that portrays her divided identity as a woman and an artist. Concerning the metaphor of motherhood as the leading symbol of female creativity, maternity turns out to be a symbol that the authors of the Female *Kunstlerroman* use to reconcile the long lasting dilemma of the female artist. The ongoing tension in the psyche of the female artist between two issues about her identity; the social roles she has inherited from her mother and her artistic expression and desires is harmonized through the motherhood metaphor highlighting both the artistic genius and the gender of the heroine in the Modernist Female *Kunstlerroman*. Rachel Blau DuPlessis in her *Writing Beyond the Ending: Narrative Strategies of Twentieth Century Women* asserts that while the conventional roles attributed to women are viewed as obstacles for the female artist in the early nineteenth century *Kunstlerroman*, the modernist female authors resolve the conflict between the traditional roles of woman and her artistic aspirations by "having the fictional work function as a labour of love, a continuation of the artistic impulse of a thwarted parent, an emotional gift for family, child, self or others" (1985: 104). In that respect, they inscribe the "subversive elements into contemporary discourse on women and art" and as a result represent "an

alternative vision of women's creative potential" (Martin, 2002: 71). Thus, as Heilmann also states, the female protagonist with artistic genius who has been discouraged mainly by the pressures of motherhood foregrounds maternity as an implication of female creativity (2000: 155). With regard to equation of motherhood with female creativity, 'birth' and 'death' as the two leading metaphors become distinctive in the Female Künstlerroman of the era (ibid). The birth metaphor stands for female protagonist's ambition to write and reveal her artistic insights rooted in the symbol of room that corresponds to "maternal body" as a "metaphorical womb into which the protagonist withdraw to emerge as a new-born artist" (Ibid). On the other hand, the female authors of this period also question the failure of woman's transformation into an artist. Regarding the oppression and ignorance of female creativity, the second motif comes into the forefront; death; "the metaphorical miscarriage or abortion of the artist's projects and ambitions" (156). Illustrated through that image, the heroine's quest of identity as an artist ends up with her failure to achieve artistic fulfilment. Moreover, besides the heroine's vain strives to emerge as an artist, "the literal or metaphorical death of the author" is foregrounded in the "narratives of failure" (ibid). Thereby, despite the female authors' successfully created "artistic space for themselves", they recognize "the essence of the woman artist's position in the world as residing in her very absence from it" (157).

On the other hand, the childbirth metaphor is marked with its gender based connotations such as "the patriarchal division of mind (masculinity) and body (femininity), art (man) and essence (woman)" triggered by many male authors in literary history (Heilmann, 2000: 158). However, those binary oppositions that undermine female creativity are subverted by the modernist female authors who inscribe the patriarchally designed childbirth metaphor into their works and put forward a female artist who can create literally and artistically. With respect to that, Susan Gubar underlines the essentiality of reproductive metaphor in a number of modernist female narratives which attack the ideological impositions of "our culture that either appropriates the birth metaphor to legitimize the 'brain children' of men or, even more destructively [...] inscribe female creativity in the womb" (1983:

16). Hence, the female authors alter the *Kunstlerroman* genre through using the childbirth metaphor and relating motherhood with female artistic creativity to challenge the established patriarchal discourses on art and the female artist.

In her attempts to establish her position as an artist, the woman is in need of privacy uninterrupted by the male-centred discourses and the social expectations. In that respect, the room metaphor is often inscribed to the works of the modernist female authors not only as a symbolic sanctuary but also a place of rebirth. The demand for a private space is foregrounded as a must for the female artist's self-realization and participation in the public sphere since the "emotional independence" triggers and preserves her concentration for artistic creativity (Heilmann, 2000: 179). Moreover, beside being the synonym of "a metaphorical womb", "a secret place, unknown or inaccessible to the heroine's husband or other patriarchal figures" in which "she develops into an artist by giving birth to her creative vision"; the room image may be a symbol of prison into which the heroine is locked and "kept against her will" that the heroine may get used to and thus that will transform into "a tomb: a burial ground for failed aspirations" (2000: 182). In other words, those rooms owned by or under the control of men do not bestow female autonomy or artistic productivity like the ones independent of patriarchy and its ideological impositions. In that sense, while the female authors of the Victorian era use that metaphor as the symbol of female estrangement by the patriarchal culture and discourses, the modernist female authors portray the room of the young woman with artistic talent as a sanctuary and a place of rebirth. However, her attempts to possess a 'room of her own' that stands for "intellectual freedom" and a means of "self-expression, a catalyst of experience, a precondition of emancipation" are often frustrated. In need of emotional and intellectual freedom, the woman with artistic genius often has to give up her aspirations and "exchange their rooms (signifying independence) for domesticity and marriage" (2000: 179).

Hence, the room as the symbol of sanctuary and independence mirrors the autobiographical nature of the Female *Kunstlerroman*. The female

protagonist's recognition of her actual self displays her author's recreation of her personal journey for artistic self. As Gilbert and Gubar stresses:

The one plot that seems to be concealed in most of the nineteenth-century literature by women is the 'story of the woman writer's quest for her own story [...] of the woman's quest for self-definition [...] the story of her attempt to make herself whole by healing her own infections and diseases (1979: 76).

Furthermore, while the heroine undergoes a quest of self-interrogation toward artistic productivity in her 'room', her author reveals and seeks a "female tradition hidden behind male-dominated discourses of art" (Heilmann, 2000: 193). In that respect, "the room which the artist-heroine appropriated in her husband's house [...] represented the growing space the New Woman writer claimed for herself in the house of literature" (2000: 192).

Over and above being a symbolic shelter and a space of regeneration, the room metaphor also represents a sphere for resistance and means of reform in the public domain. According to Heilmann, against the male centred view of "the innate genius of the 'true' artist (who realized 'his' potential against all odds and did not have to work at it)", the female protagonist strives for achievement in a patriarchal context; "between art as self-expression and art as an impulse for political reform" (2000: 188-9). Thanks to 'a room of her own', the female artist protagonist becomes free of the male intervention while cherishing a space of tranquillity in which she realizes her individuality and self-worth as a woman becoming an artist, rather than a wife as the complementary figure of her husband. In that respect, the reclaim of the private space is to be followed by an autonomous existence in the outside as the heroine's withdrawal to her private space and failure to move toward development turns her room into a place like a cell with a view rather than a place of rebirth of her authentic self. Therefore, the room metaphor calling for social change foregrounds the idea that women are to realize the internalized male-centred norms and direct their frustration outside through constructive acts. That is why the narratives on the success of female creativity put forward the women artists refusal to "regard their need

for autonomy as ‘selfishness’” and their assertiveness to be “resilient enough to withstand sustained opposition” (Heilmann, 2000: 159). Thus, the Modernist Female *Kunstlerroman* emphasizes the possibility of change if only women “learnt to resist their conditioning into self-sacrifice, and if society [... is] made to accommodate their spatial and temporal needs” (2000: 192).

As the last recurring metaphor, the mirror image comes into the prominence as the symbol of the female artist protagonist’s divided self. Regarding the metaphor, her inner development follows a particular course: firstly, she undergoes a tension “between external expectations and internal desires, or between conflicting impulses within her psyche, precipitates an inner crisis which culminates in temporary paralysis” (Heilmann, 2000: 174). Secondly, she realizes her self-fragmentation between her two contradictory selves. And lastly, she makes a choice between those two selves, embraces the new self as her only self and achieves a balance in her consciousness that relieves her. That is, the contradiction of the two images the female artist protagonist confronts in the mirror ends when she refuses one of her two selves. The embraced self then becomes her only self with a whole, unified status. Thereby, her success to realize her self is based on her choice manifested through her image on the mirror reflecting not an illusion, but her reality. If she chooses to assume her mirror image as a domesticated woman, she sacrifices her authenticity and artistic aspirations for conforming to social expectations. However, facing the image of herself in the mirror, the artist-protagonist may defy her gender roles and embrace her ignored artistic desires. In that respect, the resolution of the female artist to embrace her artistic self through affirming her artist image in the mirror without self doubt marks the success of the narration. To sum, at the turn of the twentieth century the metaphors and the childbirth substitute the ‘mad woman’ and the mirror metaphors in the female *Kunstlerroman* that ends with artistic success if the heroine can resolve her identity crisis and dwell upon her anger and frustration constructively; or failure of the protagonist if she cannot overcome her identity crisis and direct her anger to her inner world.

On the other hand, the attempts of the modernist female authors to exalt the female creativity include but not limited to the use of maternity and childbirth metaphors. Many female *Kunstlerromans* in the first half of the twentieth century like *To the Lighthouse* by Virginia Woolf or *Bell Jar* by Sylvia Plath resolve the artist's dilemma by highlighting the genius of the female artist while ignoring her gender identity. According to DuPlessis, many authors of the century interrogate the female artistic fulfilment without submitting the roles imposed by the mothers and female role models, which is typical in the earlier manifestations of the genre (1985: 103-4). In that sense, those modernist narratives on the female artist-to-be figure out the tension between artistic autonomy and social expectations through presenting artistic production which embodies a "domestic value- nurturance, community building, inclusiveness, empathetic care [and] an emotional gift" for society (Ibid). Thereby, female creativity and art are promoted against the male centred ideology of artistic fulfilment and the long-seated views on artistry. In her attempts to assert her identity as an artist, the female artist-protagonist foregrounds her artistic creativity, sensitivity and self-consciousness interrogating the social order and its impositions on her cultural, spiritual and aesthetic understandings:

The self-conscious outsider [...] runs the risk of non-being, non-identity and the 20th century *Kunstlerroman* necessarily interrogates the problems of identity not resting with the somewhat facile answer "I am an artist", but submitting that statement to a vertiginous examination (Malmgren, 1987: 9).

In the search of an authentic identity as an individual and an artist, she rejects romantic relationships as a means of self-discovery as her commitment to the male often means her submission and confinement. In other words, as DuPlessis also notes, the theme of romance silences the heroine, "represses quest, valorises heterosexual as opposed to homosexual ties, [...] separates love and quest, values sexual asymmetry, including the division of labour by gender" (1985: 5). That is why, the use of romantic plot pattern in the Modernist Female *Kunstlerroman* stands for "intrepid scrutiny, critique, and transformation of narrative" (1985: 4). With respect to that transformation, Huf remarks that the theme of romance and the courtship plot

are deliberately abandoned to portray the female artist who is “no longer seduced and betrayed by illicit love” (1983, 158). Her attempts for artistic self-fulfilment can no longer be denied by a disharmony “between art and love, purpose and self-sacrifice, public and private life” (Heilmann, 2000: 189). On the other hand, the heroine is not left alone in her challenge towards the dominant patriarchal cultural and ideological constructions. Through her struggle to find her artistic voice and assume her artistic identity, the female artist is accompanied and supported by other females emotionally.

Lastly, the voyage of the female protagonist to realize herself as an artist mostly ends with her decision either to reject “herself as a woman” or accept “herself as a monster” standing for a “death-in-life as preferable to the struggle” after her recognition of the impossibility of her aspirations due to the pressures of social expectations (Stewart, 1979: 180). Due to the lack of solution “to the conflict between public and private fulfilment”, the female artist often “turns her anger at her frustrated hopes inwards, venting it on herself and her body, and punishing herself either by withdrawing into fatalistic resignation or by plunging into reckless action” (Heilmann, 2000: 167). That is, her resistance against the patriarchal structures either leads her to a psychological crisis and a mental breakdown or to death since all her struggles to free herself prove to be in vain.

To sum, nineteenth century Female *Kunstlerroman* is definitely characterized by the impossibility of the realization of female artistic self if the typical *Kunstlerroman* in the same century in which the male protagonist has the freedom to withdraw into the comforting realm of art against the hostility of his social environment is taken for granted. Dissatisfied with the confining bonds of his culture and society, the male artist takes shelter in the realm of art which is virtually unavailable to the young female artist woman who fails to assert herself both as a woman and an artist. Since, in the narratives of the female artist in the century, the conflict between being an artist and a woman is put an end through stressing the womanhood of the heroine rather than her artistic capabilities (DuPlessis, 1985: 87). However with the twentieth century, the Female *Kunstlerroman* also undergoes major

changes to re-establish the position of the female artist in culture, literature and society. Her artistic genius and creativity is exalted through the metaphors of motherhood and childbirth while the romance plot is denied as her submission to the gender role in marriage means her repudiation of artistic aspirations. Moreover, her demand for a private sphere is manifested through the room image which turns out to be not only a sanctuary, but also a place of rebirth and resistance. Inasmuch as, if the artist protagonist recognizes the internalized social impositions in her psyche, she is more likely to resist against the patriarchy and realize herself as an artist. On the other hand, it is in that century that the confinement of the female artist to the private sphere is strongly defied, since via her artistic and intellectual productivity, she merges her female self with the world, directs her frustrations to the outside world constructively and takes part in the public sphere actively. In that sense, the Modernist Female *Kunstlerroman* attempts to re-represent the masculine creativity as feminine and move it to the public sphere as a reaction to attributing artistic creativity and the public domain to the male. With respect to the redefinition of female artistic creativity that has been regarded as a recreational activity for the husband, the genre not only handles the personal growth of the heroine as artist but also the oppressive gender-based expectations and impositions of society. Thus, female authors of the Female *Kunstlerroman* in the early twentieth century attempt to convey the idea that the creative woman is to rebel against the social norms through recognising her split self and externalizing the dilemma between her ambitions and the social expectations.

Regarding the evolvement of the Female *Kunstlerroman* from the late eighteenth century onwards, the genre almost always problematizes the conflict between the social expectations and the personal desires of the female artist and concentrates not only on the quest of the heroine for an authentic identity but also on her artistic creation and expression. In other words, the genre differs itself from the male dominated *Kunstlerroman* in its insistence on the issue of gender that leads the restriction and the alienation of the female artist. In that sense, unlike the male version, the narratives on the formation of the female artist-to-be overtly emphasize the “conflict

between personal and professional, private and public roles” of women (Heilmann, 2000: 163). Therefore, while underlining woman’s creative urges from a female point of view, the female *Kunstlerroman* attempts to voice the patriarchal and cultural oppression that shape the female artist’s self and her art, and as a result deliberately erases the boundaries between the artist, *Kunstlerroman* and the creative woman so as to refute the clear-cut definitions of female artistic self.

CHAPTER THREE

FEMINIST KUNSTLERROMAN, ART AND LIES AND PAULA AS THE MANIFESTATIONS OF THE GENRE

3.1. Feminist Kunstlerroman: Art for Female Articulation

Salvation, if it comes at all, will be conscious. Ignorance is not the road to wisdom. Sincerity of emotion will not be enough. The word will find me out; I speak therefore I am. To match the silent eloquence of the created world I have had to learn to speak. Language, that describes it, becomes me. Careful then, what I become, by my words you will know me (Winterson 138).

The female condition is a disgrace, Isabel, it's like having rocks tied to your ankles so you can't fly (Allende 72).

One of the means of resistance against the patriarchal discourses in art and culture is the recognition of the female artist as the protagonist in literature. Nevertheless, in the previous century the heroine of the female Kunstlerroman is unable to emerge as a woman with a self-realized identity but ends up with the endless disputes over her fitness to the role of maternity or wifehood as a professional artist. Until the emergence of the new artist heroine, the female protagonist with artistic potential has been left no choice but to renounce her femininity for the sake of her artistic endeavours if she is to realize her aspirations. Although after the Second World War, “a feminine mystique was replacing female self-definition” and the works based on the formation of female artist “suffered a critical disillusionment”; with the advent of the feminist movements in the late twentieth century, the conflict

between the woman's role and art has begun to be resolved into an encouraging conclusion thanks to the representation of an authentic female expression and experience while calling into question of the oppressive ideologies and their impositions restricting women to rigid categorizations or the domestic sphere (Gubar, 1983: 50). Thus, despite her long-seated otherization, a new autonomous female artist has distinguished herself in the contemporary fiction and subverted the typical *Kunstlerroman* tradition favouring woman only as a source of inspiration or limiting her to her socially constructed roles as wives and mothers (Stewart, 1981: 107). In other words, thanks to decentralization of the hegemony of the patriarchally designed meta-narratives in literature and culture, the feminist form of narrative subverts the stereotypical portrayal of women undermining female artistic creativity as hysteric, depressive or embodying less universality and artistic value and, challenges the long-seated ideologies that define art as a male profession. Moreover, the genre underlines the fundamental conditions to attain artistic fulfilment, authenticity and a unique expression for the female artist while tracing her quest for professionalization and her public role as a nonconformist woman. For these very reasons, the female/feminist authors of the *Feminist Kunstlerroman* have emancipated the female artist from choosing between motherhood and artistic fulfilment through inscribing domestic symbols of creativity, and represented a self-assertive female artist moving from her former restricted domestic space to the public sphere. The new insistence on the juxtaposition of femininity and artistic genius in female artistic self has also resulted in embracing the legacy of modernist female authors of the previous century that has had a great impact on the ongoing female struggle against the patriarchal oppression in the social, cultural and the political spheres, and carves a new path for the female artist to display a much more direct response to otherization of female art and marginalized female groups such as working-class women, the women from non-European origin and with non-heterosexual identity. Hence, through the emphasis on the exclusion of female self and her artistic production from the male dominated culture, literature and society, the *Feminist Kunstlerroman* has introduced the female artist protagonist "as a positive and active figure" and

depicted her as a withstanding woman as well as an artist (Stewart,1981: 108).

Accordingly, the two distinguished works; Jeanette Winterson's *Art and Lies: A Piece for Three Voices and a Bawd* (1994) (abbreviated as A&L in the following quotations) and Isabel Allende's *Paula* (1994) are worthy of notice due to their controversial themes and issues closely associated with the Feminist Kunstlerroman. Not only Winterson who is known as one of the most talented writers in the contemporary English Fiction but also Allende as the prominent Chilean American author with worldwide reputation treat such issues as gender, femininity, the sexual identity and the feeling of otherness with unique perspectives in most of their works. Shedding a critical light onto the female condition in the contemporary world, both authors mix their ingenious talent of storytelling with their nonconformist stance against the systems and ideologies that oppress not only women in general but also the marginalized groups among women that are doubly marginalized. In their attempt to articulate the voice of the women from different ethnic, social, cultural and economic backgrounds as well as those with non-heterosexual identities, Winterson and Allende also challenge the pressure upon the female artist and the ignorance of female art in culture.

As a prolific and nonconformist British author, Jeanette Winterson is well-received as one of the most original voices in postmodern movement and also subject of debate for her unconventional and sarcastic novels. She is the author of outstanding twenty-six novels such as *Oranges Are Not the Only Fruit* (1985), *The Passion* (1987), *Sexing the Cherry* (1989), *Written On the Body* (1992), *Art and Lies* (1994) and *Guy Symmetries* (1997) in which she discusses gender issue with a feminist outlook and highlights the marginalizing effect of majority on silenced groups such as lesbians, homosexuals or women who do not conform to the imposed social roles. Through going beyond the limits of the dictated normality and exploring the issues of sexual identity and the female self as a multifaceted, incoherent and the constantly changing core, the author decentres the leading binary oppositions in favour of 'the other'. While converting different genres such

as fairy tale, romance, Bildungsroman and poetry into hybrid and unique forms of narratives, Winterson erases the boundaries between fact and fiction and applies postmodern techniques into her works skilfully. As a postmodern novel that embodies the main features of the new feminist genre, her eighth novel; *Art and Lies*, is based on three protagonists; Handel, Picasso and Sappho. Those three voices compose the novel with their monologues mingled with an authorial voice and articulate their own personal stories in ambiguous but near future in London. Although they all get on a train to leave both the city and their past behind, they are all caught up with their memories and eventually drawn to one another thanks to a book that Handel carries with him. Through that book that involves the humorous story of a bawd in the 18th century; *Doll Snorpiece*, the reader comes across a highly “thickly layered” and “concentrated” novel involving stories within the main story (Winterson, 1995). *Art & Lies* not only metamorphoses different branches of art into literature; for instance, poetry through its language, painting through Picasso’s views of art and music inscribed to the end of the novel; a section from Strauss’s opera *Der Rosenkavalier*, but also mediates on art, sexuality, love, sexual abuse, social institutions like family, religion as well as the mass-media culture and the consumer society in relation to female condition. The idea of being a woman in Winterson’s term in that novel specifically stands for the idea that woman who has an artistic talent and an otherized sexual identity like Picasso or Sappho is three times oppressed silenced and excluded socially firstly due to her gender, secondly her artistic potential and lastly her sexual identity.

On the other hand, “the world’s most widely read Spanish language author”, Isabel Allende is a Chilean-American writer who has gained considerable popularity with her novels such as *The House of the Spirits* (1982), *Eva Luna* (1987) and *City of the Beasts* (2002). She has written twenty two books in which she intermingles historical events with her personal experience with an overt emphasis on the issues of femininity and gender in the context of spirituality, magic realism and myths. Her eighth book, *Paula* (1994) is a moving memoir based on the record of her own life written during the months that her daughter Paula fell into coma due to a rare

metabolic disorder that unfortunately results in her death. In her work, Allende not only pays tribute to her daughter who is in a vegetative state by giving her a past to cling on, but also shares her ideas on life, death, love, marriage, motherhood, spirituality, infidelity, exile and in sum, all of her life experiences that have urged her to write and become an author. As an inspiring journey to Allende's inner world through which she recreates herself through contemplating on her past and her unconscious attempt to find a reason to continue who is about to lose her comatose daughter, *Paula* is both an autobiographical account of the author's life as well as "a real-time account of Paula's illness -- the coma lasted a year -- and her family's anguish intervenes with increasing insistency, until the two narrative threads dwindle to one" (Ruta, 1995). In her work, while Allende presents her personal record and that of Chile encompassing years that encompass the period of Salvador Allende, political turmoil, military coup and her subsequent exile years in Venezuela, Isabel Allende not only traces the oppression of women in her country and culture, but also stresses the female subordination as a universal issue and underlines the condition of those women who are much more marginalized than a white middle or upper class European woman. In that sense, she particularly represents women from marginalized ethnic backgrounds and puts forth how women suffer most due to political instabilities, conflicts, wars and poverty in many parts of the world.

Therefore, in the light of their stance against the oppression of women of the two authors, both works come to the fore as attempts to articulate the muted voice of women from the marginalized communities as well as the female artist who asserts herself as an artist and a woman without submitting her gender roles or giving up her artistic aspirations. Hence, *Art and Lies* and *Paula* illuminate female oppression in a sophisticated way so as to challenge the oversimplification of feminist disputes on the realm of culture and literature.

3.2. The Female Oppression in the Feminist Kunstlerroman

As a form of narrative based primarily on the emergence of female protagonist as an artist, the Feminist Kunstlerroman is distinctive due to its challenging perspective absent in previous female narratives of the artist, since the newly emerging genre does not merely attack the oppression of women or the female artistic genius by the patriarchal discourses but underlines “the other” among women; those with unprivileged racial, economic backgrounds or sexual identities. The authors of the Feminist Kunstlerroman through their rebellious heroines attempt to voice the previously ignored communities such as lesbians, homosexuals, ethnic minorities, working class women and refugees with a female point of view and foreground their articulation as the foremost priority of their works both to ensure their recognition more assertively in the mainstream culture, literature and canon; and to call for social change. Considering the tendency to represent female oppression in many respects instead of creating a new meta-narrative about the female condition, the genre approaches to the oppression of women from three main standpoints. Firstly the oppression of women is highlighted regardless of their vocational, ethnic, economic backgrounds or sexual identities so as to emphasize the idea that all women have had to face with oppression more or less. Besides, while the narratives of the Feminist Kunstlerroman put emphasis on female subordination in general, they often present the room image to symbolize female imprisonment. Secondly, the genre deals with the marginalization of the female artist in literary history, canon and the art world. The idea that associates female artistic endeavours with domestic leisure to amuse herself and her husband is strongly challenged in those works. And lastly, the feminist narratives of the female artist-to-be elaborate the otherized women who are more unprivileged as a woman, a female artist and a female artist with a socially disfavoured sexual identity or ethnic background. In that sense, in *Art and Lies: A Piece for Three Voices and a Bawd* and *Paula*, Winterson and Allende meet on a common ground in illustrating those issues and inscribing thematic features associated with the Feminist Kunstlerroman.

3.2.1. The Otherized Woman:

a. Family:

With respect to the legacy of the Female Bildungsroman and the Female Künstlerroman in the earlier centuries, the Feminist Künstlerroman first and the foremost sheds light on the female subordination in the contemporary world. Social institutions like marriage, family and religion are handled critically as the forerunning means of society to oppress women and transform them into submissive figures. Regarding the dictated gender roles, women are taught and forced to act in accordance with their gender roles as daughters and wives in their parental or marital home. In that sense, women encounter the disadvantage of their sex even at a very early age. To illustrate, in *Art and Lies*, Winterson delineates how family shapes the identities of women by birth. Born in a family dominated by an oppressive father, Picasso has to face what means to be woman in a male dominant society when she is very little:

The next child, a girl, was not stillborn out of the still bed. The baby screamed. Father had the doctors in but the baby screamed. The baby made all the noise allowed. No-one else dared speak when father was at home. 'Speak when you're spoken to,' was the rule, but wife and son never were spoken to and could only whisper now and then, when his back was turned. The baby ignored father's rule and screamed. Mother and son admired the baby and hated her too (A&L, 1994: 159).

Facing with much more intolerance and objections as a girl than her brother, Picasso is constantly criticized and urged to behave in a particular way while her brother cherishes freedom and affirmation. Similarly, Handel as a doctor also gives voice to the suffering of other women who have lost their desires, aspirations and life joy to conform to the angelic role ascribed to them: "Saddest of all are the women who were brought up to believe that self sacrifice is the highest female virtue. They made the sacrifice, often willingly, and they are still waiting for the blessing. While they wait their cancer does not" (A&L, 1994: 23). Likewise, the ways women are urged to obey to the patriarchal social norms in their parental homes and descend into

a mood of pessimism are vividly portrayed through the remarks of Sappho who comments on a woman who has had a heart attack due to the years of oppression:

Heart attack. Had her heart attacked her? Her heart, trained at obedience classes from an early age? Her heart, well muzzled in public, taught to trot in line. Her heart, that knew the Ten Commandments, and obeyed a hundred more. Her disciplined dogged heart that would come when it was called and that never strained its leash. Her heart, that secretly gnawed away its body's bones. Her heart, that too long kept famished now consumed her. Her heart turned (A&L, 1994: 134)

On the other hand, in *Paula*, Isabel recollects the freedom bestowed to her brother while her identity is under constant pressure of the social expectations:

I was only five when I had my first hint of the disadvantages of my gender. My mother and I were sitting on the gallery of my grandfather's house; she was teaching me to knit, while my brothers were playing in the popular tree in the garden. My clumsy fingers fought to loop the wool between the needles, but I dropped stitches and tangled the yarn; I was sweating with concentration when my mother said to me, "Sit up straight, now, keep your knees together like a lady." I threw the knitting as far as I could and at that instant decided I was going to be a man. I held firmly to that proposition until I was eleven, when my body inexorably to change and I was betrayed by my hormones at the sight of my first love's monumental ears. Forty years had to go by before I accepted my condition and realized that, with the twice the effort and half the recognition, I had achieved what some men sometimes achieve. Today, I wouldn't change places with anyone, but when I was young, daily injustices soured my life (*Paula*, 1994: 142).

She remembers her recognition of how being a girl is equal to dependency when she senses her grandfather's regret due to her gender: "I think Tata was always sorry I wasn't a boy; had I been, he could have taught me to play jai alai, and use his tools, and hunt. I would have been his companion on the trips (*Paula*, 1994: 37). In addition, when she moves to Lebanon with her mother and stepfather, she observes the imprisonment of women to domestic space and the hypocrisy of patriarchal cultures that favour men with independence while urging women to submit their roles and feel content of their confinement. To illustrate, her mother "had the sensation she was a prisoner in her own skin" in that country where "women were not supposed to go out alone because in close quarters a disrespectful hand might dart out and offend them, and if they tried to defend themselves they were met with a chorus of hostile jeers" (85). Furthermore, when they go to

seaside, they are not free to swim and act as women are open to sexual abuse and harassment:

We had to go as a family always in a tightly knit group to protect ourselves against other swimmers' busy hands; it was impossible to lie on the sand, that was an open invitation to trouble, and as soon as our heads broke the surface of water we ran to the refuge of a cabana rented for the purpose (*Paula*, 1994: 85).

Thus, women beginning with their childhood are dictated to deny their true instincts and internalize the stereotypical portrayal of women as passive, fragile and weak figures needed to be protected by their fathers, brothers and later by their husbands. While growing up, "the Amazon-like energy [the women] are born with fades and [they] turn into double-filled creatures with clipped wings" and it is underlined that "the female condition is a disgrace", "it's like having rocks tied to [a woman's] ankles so [she] can't fly" (*Paula*, 1994: 72). That is to say; regardless of the cultural background, self-confidence or the personal traits of women, they are under a constant and normalized patriarchal pressure. As for Isabel Allende who has been a middle class respectable family in her country, she is aware of her loneliness in society ruled through the dictated passivity; submissiveness and dependent role on women despite her strife to stand against the cultural and social oppression on women. For example, after her marriage, Isabel, as an inspiring woman, refuses to be a submissive wife but attempts to make a difference for the people who suffer from hunger during the military coup in Chile. She senses her marginalized position in society when she tries to go beyond the limits drawn by the majority. During their meeting in a rich restaurant, Isabel asks Michael's associates from a big construction company to donate the cost of the lunch to children who are suffering from poverty, but she realises that her gender moves beyond her deeds no matter how good those actions are: "I expect they were wondering what kind of man this was who was unable to control his insolent wife" (219).

On the other hand, as highlighted in both Winterson's novel and Allende's memoir, the otherization of women not only in their private sphere but also in their work lives is foregrounded by the Feminist Kunstlerroman. Apart from the difficulties of following a career as mothers, the genre

particularly sheds light onto the inequality that women have had to undergo in their works both economically and socially. To illustrate, through representing the oppression of women at work, *Art and Lies* attacks the idea regarding women as less proficient in their occupations and stereotyping of women through associating certain occupations with the male. For instance, as for the nurses and the increasing number of female doctors, Handel points out that those women cannot build their career and, on top of it, they have to cope with marginalization due to the male co-workers at hospital viewing women nothing more but the figures that serve the interests of men:

My colleagues don't like their wives. They do desire their mistresses. Other women do not come within the scope of their consideration. There are nurses, mobile bedpans, we call them, and there are an increasing number of doctors who are women. Fortunately most of those remain in the lower ranks, either out of vocation or family ties, I say fortunately and I mean fortunately for them. Consultants are not well mannered except to paying clients (A&L, 1994: 97).

Besides, Handel also remarks how the women have to give up their femininity, act like men to become equal to them and cope with the discrimination in their work life. He puts forward the idea that nothing will truly bestow them self-fulfilment if women loose who they really are:

It's our fault, men like me I mean, we've spent so long trumpeting the importance of all that we do that women believe in it and want to do it themselves. Look at me, I am a very wealthy man, at the top of my profession, and I'm running away like a schoolboy because I can't sit at my desk even for another day. I know that everything I am and everything I stand for is worthless. How to tell her that? (A&L, 1994: 101)

However, the story of the girl in Rome in *Paula* is by far one of the most noteworthy examples of female otherization regardless of the country or culture. Isabel meets her in the hospital where she is waiting by Paula's recovery. After having been raped by a group of men, the girl suffers from severe trauma and depression while the police officers that have come to inspect the case show an accusatory and humiliating attitude toward her:

(...) the way they treat her you would think she was the perpetrator, not the victim, of the crime. "What were you doing alone in that neighbourhood at ten o'clock at night? Why didn't you scream? Were you on drugs? That is what happens when you go out looking for trouble, Missy, I don't know what you're complaining about" (*Paula*, 1994: 160).

Despite being a victim, the patriarchy makes itself visible through the institutions such as security forces dominated. One of the female patients also exclaims: “It’s always us women who get the short end of the stick” (*Paula*, 1994: 160). In addition, religious institutions also put women in an unprivileged position in their system of thought. To illustrate, Celia, Isabel’s daughter-in-law, illustrates how femininity is associated with temptation and tendency to sin by religious institutions that impose biased moral norms in favour of the male. Before Nicholas, Celia:

belonged to a Catholic organization of the reactionary right; she was not permitted to smoke or wear trousers, what she read and what she saw at the movies was censored, contact with the opposite sex was reduced to a minimum, and every instant of her existence was regulated. In that sect, men must sleep on a board once a week to forest carnal temptation, but women have their board every night, supposedly because of their more licentious nature (*Paula*, 1994: 188).

As far as *Paula* is considered, stereotyping the female as an evil figure tempting man to commit sin is also immersed in the novel particularly in the story of Doll Snorpiece. As a character denying the moral and social norms of society, Doll exemplifies the otherization of women who have been regarded as wicked figures that discourage male spiritual development and his devotion to his faith through awakening his carnal desires. After her attempts to be with Ruggiero; the young scholar spurns Doll as he believes that:

‘Women are venom and rot. Women are the sweet painted screen around the night-soil trough. (...) There is no sin that a woman does not know, no goodness that she knows of her own accord. She tempts me as a feed bucket tempts a hungry horse. She plagues me out of Egypt with locusts and honey. Her mouth is a wound. Her body is a sore.’ (A&L, 1994: 61)

b. Marriage

Causing both the female and the male members of society to internalize the patriarchal norms, marriage is definitely the leading social institution that forces women to the role of ‘angel’ in private domain and encourages them for self-sacrifice imposed as the leading female virtue. Portrayed as a traditional and hypocritical institution in the Feminist

Kunstlerroman, marriage is presented as a construct of the male-centred culture that urges women to assume their submissive role and normalizes the idea that women are to take up all the domestic responsibilities alone. In a patriarchally designed marriage as commonly portrayed in the genre, the female are to suppress their individuality to fit in their gender roles whereas the male are offered freedom and infinite possibilities in the public sphere. To illustrate, in *Art and Lies*, Picasso questions her parents, particularly her mother who has been cheated on and silenced, and senses how lost she is:

Had her mother ever desired her father? Was her father, fat, greedy, cruel, desirable? He had had nine mistresses and was active with his tenth. Did she put out her hand, glad only of his skin? Did she loathe his text-book six inches wedged in his spreading mottle? (...) What was it St Paul had not said? 'Better to burn than to marry.' (A&L, 1994: 82)

Picasso's mother is delineated as a character without name symbolizing her long lost identity, soul or any humanly emotion while her father's name right along with his title and surname is inscribed more than once; Sir Jack Hamilton. Portrayed as a shadow rather than an individual, her mother is portrayed as a woman whose soul has died, which also makes her body die slowly too. Handel as his obstetrician states in his monologue that she has been treated "for headaches, depression, all the usual sorts of female complaints" for years till she "developed cancer of the throat" which does not surprise him at all (A&L, 1994: 173). Inasmuch as, she has been silenced since the first day of her marriage by Sir Jack whose "conceit that he was a self-made man was not strictly accurate, unless one counted his wife as his rib, which he did" (ibid). Turned into her husband's slave who has taken up the inheritance of her father's and shaped her identity for his own interests, Picasso's mother has no voice and true identity but only a wife and a mother:

Jack Hamilton had made sure that his wife was dead before he married her. He had bartered for what spirit had survived her own father's industrial complex, and laboured to make a machine out of what gaiety was left. She would not delight in life. She would not find beauty in valueless things. She smiled too easily and too much. Let her smile be only for him. Since he had no life, no pleasure and no beauty, he had learned to deny that there were such things. He took his satisfaction from his own man-made world. (A&L, 1994: 158)

Moreover, in her monologue, Picasso sets forth the illusion prompted via marriage which has been a reason for frustration and the loss of sincerity. Marriage turns out to be a way people are to embrace for the sake of being normal and eventually give up their authenticity. In other words, for Winterson; majority of people chooses marriage due to the idea that the title of one of her novels indicates; “Why be happy when could be normal?”

No sooner had one pair hastily slashed the knot than both parties were rushing to retie it with a new bit of string. Down the aisle they went, for better for worse, for richer for poorer, in sickness and in health, ‘till Death us do part’. Death did part them; dead to feeling, dead to beauty, dead to all but the most obvious pleasures, they were soon dead to one another and each blamed the other for the boredom that was theirs. (A&L, 1994: 83)

Therefore, with respect to the portrayal of the marriage in *Art and Lies*, the Feminist Kunstlerroman puts forth the idea that marriage is a means of acculturation for any social order and a social construct to keep the members of any society in line. As Sappho questions:

“Why marriage? (...) Is there nothing else? Nothing more? (...) What marries me to you? Is it a piece of paper? Then I am not married to you. Is it Church approval? Then I am not married to you. Is it the fact of a roof, the fact of a bed, the fact of two keys in one lock? Then I am not married to you. Is it the Eye of the Law? Then I am not married to you. (...) if it is the love of you that is consent, if it is consent to be of the same mind, then let me not to the marriage of true minds admit impediments. ... Don’t trust Rome. It was Savonarola (...) standing in the courtyard of the Medici who denounced me as a corruptor and a devil and had my work burned. (A&L, 1994: 58)

Moreover, those who repudiate to give up their individuality for the sake of conforming to the gender roles turn out to be outcasts eventually. Facing with exclusion and disrespect in contrast to the married members of society, those who choose to remain single, particularly women are treated as divergent. In that sense, through marriage, Winterson attacks on the social norms that marginalize the people rejecting to be like others:

The serially monogamous, as the magazines called the marriage junkies, were a step up in virtue from any couple who either would not or could not marry. The unmarried, however faithful, were at least two steps down from the man who kept his wife but enjoyed his mistress(es). He in his turn believed himself superior to the divorce statistics. (A&L, 1994: 83)

On the other hand, Allende's work also illustrates how women are imprisoned within their gender roles as wives through her own life experiences as well as those of many other women such as her mother, her mother in law and her friends. Through those memories, *Paula* puts forward the idea that regardless of their age, race or social economic condition, it is always woman that resides in the unprivileged side of the marriage. When Isabel conveys the story of her mother's first marriage, she attempts to highlight her mother's vulnerable position as a young women married to a relentless man in a foreign land, without any relatives, any friends or economic freedom: "While he climbed the ladder of his career, his wife felt as if she was his prisoner with no hope for escape, joined at twenty to an evasive man on whom she was totally dependent" (1994: 13). Likewise, one of Isabel's classmates in an English School for girls in Beirut, Shirley with her story also illustrates the female subordination through marriage which also turns out to be a medium for the exploitation of girls:

One day, soon after her fifteenth birthday, Shirley was removed from the school and taken back to her country to be wed to fifty-year-old merchant her parents had chosen for her, a man she had never seen but knew only from a hand-tinted studio portrait (*Paula*, 1994: 65).

Furthermore, as another example of the female subordination via marriage, Isabel's mother-in-law is also portrayed as a self-sacrificing woman stuck to her gender role as a wife and mother. Despite her angelic personality, she pays for her attempts to make others happy with despair, depression and alcohol addiction: "Her life was lived between kitchen and garden; she smelled of fresh baked bread, butter, and plum preserves. Years later, when she had given up her dreams, she smelled of alcohol" (*Paula*, 1994: 91). Furthermore, Isabel in her early adulthood also submits herself to the traditional roles ascribed to women. In her childhood, she "intended to be married soon and have children" after finishing high school, "because that was what girls did in those days" (97). Before the wedding, her grandfather attempts to discourage her from getting married like he has done to Isabel's mother, since "he thought marriage was a miserable bargain for women; on the other hand, he recommended it without reservation to all his male descendants" (114). Concerning their marriage, Isabel becomes the one who

takes care of everything, having taken up all the responsibilities by herself despite her feminist views outside as she “wanted to be a model wife and mother, even if [she] didn’t know exactly how” (118). Without self-interrogation, she acts in accordance with the roles that she has internalized:

He was a permissive, rather uninvolved father; at any rate, punishment and rewards were left to me, after all, children were supposed to be raised by their mothers. My feminism did not include sharing household duties, in fact, the idea never entered my mind; I thought liberation had to do with going out in the world and assuming male duties, not with delegating part of my load. The result was a terrible fatigue, as witnessed today by the millions of women of my generation who question feminist movements (*Paula*, 1994: 146)

However, Isabel neither lives as a conventional wife and mother, who takes up domestic obligations and raises her children at home; nor leads a life as a man whose sole obligation is to work and who cherishes his freedom from any domestic or parental responsibilities. She indeed tries to fulfil the gender roles of both a wife/mother and a husband/father that therefore her attempts put her into a more vulnerable position. In other words, despite her independent personality resisting against patriarchal impositions in her youth and early adulthood, Isabel submits to her gender role as a devoted wife dedicating herself to the domestic responsibilities, taking care of her husband and working rigorously outside, all of which make Michael more liberated but her exhausted and run of fumes. Although having an insurgent attitude, Isabel shoulders the whole responsibilities of the marriage and sacrifices herself for Michael’s content at home:

Every morning I served my husband his breakfast in bed, every evening I was waiting in full battle dress with his martini olive between my teeth, and every night I laid out the suit and shirt he would be wearing the new day; I shined his shoes, cut his hair and fingernails, and bought his clothes to save him from the bother of trying them on, just as I did with my children. That was not only stupidity on my part, it was misdirected energy and excessive love (*Paula*, 1994: 145).

Thus, Isabel “cultivated the external aspects of the hippies” however her actions do not reflect her views as she “lived like a worker ant, labouring twelve hours a day to pay the bills” (*Paula*, 1994: 145). In spite of her feminist ideas, she struggles hard to overcome the household chores, looking after children and Michael in her private life while trying to assert herself in

the work life. She plays the role of superhuman lack of economical independence without considering her true aspirations, desires and feelings:

We were brought up by a tradition that the husband provides for the family and the wife takes charge of home and children, but in our case it was not entirely that way. I began working before he did, and carried a large part of our expenses: his salary was earmarked for paying the mortgage on the house and making investments, and mine evaporated in day-to-day expenditures (*Paula*, 1994: 149).

Despite the growing uneasiness and discontent in her heart, Michael ignores her problems and turns a deaf ear to her suffering since the “blindness in the face of reality was the strongest facet of his character” (*Paula*, 1994:250). In those years when their marriage is full of misery, she cannot help but accuse herself due to her supposedly insufficient devotion to her husband while she has “never asked [her]self whether he deserved more dedication” (250). His indifference and ignorance leads Isabel on the edge of severe depression and even self-destruction:

I would lock myself in the bathroom and cry my heart out, while in the bedroom Michael pretended to read the newspaper so he wouldn't have to ask the reason of my tears. I had another car accident, but this time, a fraction of a second before the impact, I was aware that it was the accelerator I had jammed to the floorboard, not the brake (*Paula*, 1994: 250).

Moreover, the issue of female oppression in marriage is not only the outcome of traditional patterns of behaviour but also a subject of debate in relation to the attitude of the male. As underlined by the Feminist *Kunstlerroman*, political views or nationalities of most men do not make any difference when the equal rights that their wives are born with are taken into consideration. Even the most reformist men turn out to be conservative when it comes to their marriage. Having listened to the ideas of a “well-known socialist politician who had made career for fighting for justice and equality for people” in a dinner gathering, Isabel realizes that “in his eyes, “the people” were composed solely of men; it had never occurred to him that women might be included” although “his wife held an executive position in a large corporation, and often appeared in the press as one of the few examples of the emancipated woman” (*Paula*, 1994: 143). On the other hand, Isabel herself is criticized due to the prevailing social discourses dictating female

subordination as normal in society. Her feminist articles annoy the her grandfather who “reminded [her] that [she] ought to be very grateful to have such a tolerant husband” and “forgave [her] extravagances because in real life [she] carried out [her] role as mother, wife, and housekeeper” (145). Hence, in order to escape from the social pressure upon herself longing for autonomy and articulation, she dedicates herself to her work since working in the periphery of writing turns out to be the only way out of the demanding gender roles:

My job on the magazine, and later in television, was an escape valve from the madness I inherited from my ancestors; without my work, the accumulated pressure would have landed to me in a psychiatric ward. The prudish and moralistic atmosphere, the small town mentality, and the rigidity of Chilean social norms at that time were overpowering (*Paula*, 1994: 145)

With respect to female attempt for liberation from the bonds of patriarchally designed social institutions, the Feminist *Kunstlerroman* makes use of the issue of broken marriage to challenge the social order which becomes evident with the exclusion of the divorced women from the community. As pointed out in the narratives of the genre, when women no longer accept to be a complementary force in their husbands' lives and attempt to get a divorce, they are marginalized and become a subject of humiliation, disdainfulness, rumour and even sexual harassment. In that respect, if they should ever attempt to break the cycle of patriarchal design of society, they mostly end up with social exclusion. In *Paula*, Isabel's mother illustrates how women have to overcome much more obstacles than men after a divorce. Having been forsaken by her husband with her three small children with a huge amount of debts, Isabel's mother returns to her father's house in Santiago where she suffers from severe headaches due to the burden of her job at a bank. In addition to her low salary and long working hours, she has to endure the abuses of her boss and the attitudes of her former friends who turn their backs to her since “at that time, a failed marriage was considered the worst fate that could befall a woman” (*Paula*, 1994: 24). Contemplating on her mother's state in her parental home with her three children, Isabel emphasizes the powerless position of woman in society in contrast to men: “I am forty-nine years old. I place one hand and say in a little girl's voice: I do

not want to be like my mother” (37). Thus, she feels determined to not to “allow anyone to order [her] about, and [she] will not be beholden to anyone. [She] want[s] to be like [her] grandfather and protect [her] mother” (37) when she is very little. Excluded from the public, Isabel’s mother senses alienation deeply: “Those were very difficult years for my mother; she had to contend with poverty, gossip, and the snubs of people who had been her friends” (32). She cannot shape the course of her life despite all her efforts, since the male-centred society does not give single mothers equal opportunities for an autonomous way of living when compared to the male:

My mother was truly overwhelmed by her responsibilities; she suffered unendurable headaches that kept her in bed for two or three days at a time, leaving her completely sapped. She worked hard and long but had little control over her life or those of her children (*Paula*, 1994: 32-33).

c. Room Image:

The room image is also commonly immersed in the Feminist *Kunstlerroman* as the symbol of a refuge from patriarchal oppression and a place of rebirth that has also been popularly inscribed in the Modernist Female *Kunstlerroman*. In *Art and Lies*, the room image appears as a place of shelter and protection from the savages of Picasso’s parental home. However, Picasso is not allowed to have a room on her own till her adolescence that results in the ongoing sexual abuses of her brother. Her right to have a space is much more critical in her case as it is not merely a need for self-interrogation to build her identity, but a case of mental and psychological survival. In that respect, the absence of “a room of her own” makes Picasso vulnerable, lost and a target of sexual abuse. In other words, the room is the first step of her independence, autonomy and emancipation and that is why it is denied by her family. On the other hand, the room shared with her brother stands for the death of her childhood, innocence and hope. As she cannot have a space to take shelter but bombarded by hatred, sexual assault, oppression and the fake identities that her family attempt to inflict upon her:

(...) I had begged her for my own bedroom. ‘When you get older,’ she had said (...). Until I was fifteen, my brother used me, night after night, as a cesspit for his bloated adolescence. That place is sealed now. My own narrow stair stops outside the door and begins in a new direction. My mother’s staircase sweeps past the door without stopping. There is no door there, she says, no room beyond. (A&L, 1994: 42)

As another representative of women subjected to the oppression of the patriarchal order, Picasso’s mother also puts forth the image of a room designed by patriarchy to imprison woman into her gender roles. Since, the rooms of her house stand for the marriage that leaves her no identity apart from being Sir Jack’s wife and the mother of his children. After Jack has married to her, he

took her back to the sealed rooms where she would find the compass of her life. Nothing for her beyond those rooms. She was his wife and the rooms of his house were her granted kingdom. At the centre was the marriage bed. She got in it and lay still (A&L, 1994: 158).

As for *Paula*, Isabel creates herself her spiritual room before her adulthood. She mostly prefers to be on her own, sometimes in the attic and locked parts of her parents’ house in Chile during her childhood, and sometimes in solitariness and deserted places in a foreign country in her adolescence. For instance in La Paz, she achieves to be alone and dedicates herself to reading and writing: “After school, I sought solitude and silence in the paths of that large garden; I found hiding places for the notebook with the record of my life and secret places to read, far away from the noise” (*Paula*, 1994: 59). Thus, the room image in Allende’s memoir stand for the female autonomy and independence against the dictations of patriarchy as well as the solitariness that the female artist needs for her creative endeavours and her emergence as a female artist.

3.2.2. Marginalized Female Artist:

The Feminist Kunstlerroman also focuses on the oppression of the female artist, particularly delineating her arousing sense of being an outsider as a woman with artistic sensitivity in the patriarchal society. With respect to her sense of difference, the quests of the female protagonists in both works

begin with a loss of self, fear of chaos in their familial home or private space in loneliness as they are caught up between their artistic aspirations and the social expectations upon them. For that very reason, *Art and Lies* and *Paula* present overt portrayals of patriarchal social order resulting in female subordination and an undisguised critique of which is almost always at odds with the heroines with artistic potential since their childhood. In *Art and Lies*, Picasso is represented as an atypical, unpredictable, uncontrollable girl who is able to see what others turn a blind eye. Her parents obstinately try to turn her into a voiceless and submissive daughter, somebody more acceptable and controllable. However, “It was not possible for the dead family to kill her quite” despite all their efforts to make her suitable for the family: “At night, when they crept by her room in their black clothes, they peeped through the keyhole to check that she was dead. She was not dead and they feared her” (ibid). Her artistic grasp of life fears them most, inasmuch as her unique way of seeing the world and her potential for art challenges their mechanical view of the reality: “Colours became her talismans. At the end of each black and white day she dreamed in colour. At night, she soaked her body in magenta dyes, scrubbed herself with pumice of lime” (A&L, 1994: 40). Nevertheless, her parents do not give up their mission to raise Picasso as a typical daughter figure who is to submit her gender identity. While her father thinks that “she needs to be married” with the idea that “a single woman is unnatural”, her mother proposes that Picasso “can wear [her] dress” (159). From the beginning, she is marginalized as her untypical self comes at a price. While she asks for only affection and love, her father insists that she “must earn [his] love” (85):

but no matter how hard she saved up she could never afford to buy it...She wanted to love him but when she ran to him with her arms open his hands were full. ‘I’m busy’ he said ‘Can’t you see I’m busy?’ She dropped her arms and learned to keep them by her sides. ‘Why don’t you smile like other little girls?’ Her mother’s beak came towards her, ‘Come on darling, do smile.’ Picasso did smile (A&L, 1994: 85).

Neither her father who “could only love what was dead” nor her mother loves her and bothers to disguise that fact (A&L, 1994: 158). Therefore, Picasso is always left “empty handed” (ibid). Moreover, her traumatic childhood is not only rooted in the gender-based impositions of her

parents. Her brother; Matthew starts to abuse her when she is nine. Despite her cry for help from her parents, she is intentionally ignored and isolated: “Her mother knew that the outside world is a wicked place. She had no other friends. She and her brother played at sailors in the safety of their own home. He was the torpedo. She was the target” (153). The violence she has had to endure exacerbates her sense of alienation. No matter how hard she tries to free herself, she is more and more undermined through the years, turns to be a girl without voice, emotions or identity: “I try to keep up, but I fall further and further behind. ...They do draw me in, they scribble me in all their pictures, then lose their temper when I don’t recognise myself” (42). Her parents assume to be a happy family the illusion of which has always been threatened by the very presence of Picasso who is like a mirror telling their faces the truth: “‘We were a happy family,’ she says. ‘Take no notice of Picasso.’ As if any of them ever did” (43). Feeling homeless in her house, Picasso cannot sense an emotional bond to her family. Since, not only her brother who has abused and destroyed her innocence, but also her parents have taught her self-disgust and never believed her: “Who were those people who used the past like a set of rooms to be washed and decorated according to the latest fashion? Who were those people whose bodies were rotting with lies? They were her family (43). In that sense, the traumatic memories of sexual abuse reveals and enhances her sense of non-belonging inherent in her atypical nature marked with artistic sensibility.

In addition, through her vivid and immense imagination, the female protagonist senses that she is different from the masses but cannot acquire a sense of belonging for a long time. For instance, Picasso expresses her inner feeling of uniqueness via her artistic potential through an analogy of the house in which there are two different parts; the one with the materialistic, oppressive, cruel and suffocating outer world filled with lies and illusion, the other with authenticity, creativity, emotions and a desire for life:

My past, my house, is linked by two staircases; the one I use, and the one other people use. My private staircase leads me from the low basement of my infancy, through small bare rooms, rooms with only a table, rooms with nothing but a single book. Rooms soaked in colour, heavy with red, fierce under chrome yellow (...). The public staircase is a broad certain sweep, that moves in confident curves upwards, from the ground floor. (...) Not a single tread of this easy public route has been laid by me. My mother, father, brothers, uncles

and aunts, have laid it over the years, and literally laid it over the years (...). They have climbed it step by step and they do believe that it is the only way up through the house (A&L, 1994: 40-41).

However, her capacity for painting is being constantly objected, ridiculed and ignored by her father who thinks that painting is a male profession: “Picasso’s father didn’t mind how much his daughter read. It was the painting he disliked. He felt it revealed an excess of testosterone and he wanted his daughter to be well balanced like himself” (A&L, 1994: 40). According to Sir Jack ““A woman who paints is like a man who weeps. Both do it badly””(155). Regarding himself as “a patron of the arts”, he believes that it is him that has known everything about painting and refused to send her daughter to an art school (38). Eventually, her self-image as a different child turns out to be a painful sense of otherness prompted by the years of abuse, oppression and judgement. Furthermore, Picasso finds herself hospitalized in a mental institution after a supposedly suicide attempt which indeed an attempted murder of her father. One night when she goes out to the parapet of her house to have some air after having been raped and beaten by Mathew, her father pushes her down to silence Picasso forever after she has threatened him to inform the police about her brother’s abuses. She survives but spends a long time in the mental hospital in which she becomes much more isolated. Since, as a woman who refuses to conform the social behaviours, whose statements are regarded as less reliable than her father, when she tells doctors the truth about that night, she is accused of being “inventing” (155). Moreover, her mother rejects to believe her as “it is easier that way. Memory can be murder” (ibid). She emphasizes her sense of worthlessness and abnormality triggered much more by the treatment in the hospital: “I am twenty-one. I hid in my room with a book. ‘Withdrawn.’ said my report. ‘Uncommunicative.’ said my report. ‘Not fully socialised.’ said my report. ‘No progress.’ said my report. (Hospital of St Sebastian the Martyr)” (155).

On the other hand, in *Paula*, Isabel expresses her sense of being an outsider that has become a part of her identity since she was very little. As a girl with artistic sensibility, she realizes her uncommon understanding of the

outer reality, events and people. Her feeling of unease, her desire to move beyond the limits and the unbounded homelessness in her soul turn out to be the essential traits of her nature:

I always believed I was different; as long as I can remember I have felt like an outcast, as if I didn't really belong to my family, or to my surroundings, or to any group. I suppose that it is from the feeling of loneliness the questions arise that lead one to write, and that books are conceived in the search for answers (*Paula*, 1994: 50).

Thus, the keen sense of loneliness leads her to ask questions about life the answers of which she seeks through writing. Her artistic potential urges her to write what has befallen on her as those experiences have become hers since then. In that respect, reading as an escape to the shallowness of everyday reality does not become a solution of the feeling of non-belonging for Isabel, but writing does. While books have advocated her imagination untainted by the mechanical outer reality, her artistic talent and her strong sense of creativity help her to see the reality in-between the lines of the stories which disguise more truth than the dictated illusion of the outer world:

In that period of my life, I felt different from my brothers, and other children. I never saw the world as they did; to me, things and people tended to become transparent, and dreams and stories in books were more real than reality.(...) In my adolescence, I would have given anything to belong to the boisterous clique that danced to rock 'n roll and smoked behind adults' backs, but I didn't try, because I knew I wasn't one of them. The sense of loneliness that had plagued me since childhood became even more acute, but I consoled myself with the vague hope that I was cut out for a special destiny that someday would be revealed to me (*Paula*, 1994: 273).

However, during the early years of her marriage, she suppresses her artistic urges and her sense of being unlike the others as a result of the responsibilities that marriage and motherhood demand. She “threw [her]self into the routines of matrimony and motherhood, in which the unhappiness and solitude of [her] early youth receded and [her] plans for greatness were forgotten” (*Paula*, 1994: 273). However, when she realizes that her “time was quickly running out”, Isabel senses discontent about her life more than ever (273): “I was sure of nothing but the unsatisfactory quality of my life, and boredom, but pride prevented me from admitting it” (273). Due to her faith on “a special destiny” waiting for her, she realizes her deep sense of chaos and failure more explicitly in the New Year's Eve of 1981. Despite her

strives to overcome many economical, social, cultural and psychological challenges in Venezuela, Isabel discerns how she has not accomplished anything special in spite of her strong belief on her untypical nature and thus, fated to do something remarkable for the world: “New Year’s, 1981. That day brought home the fact that soon I would be forty and had not then done anything truly significant” (272). Feeling strongly the uneasiness arousing in her soul in the eve of her forties, Isabel notices her way of life as an ordinary woman and a self-sacrificing wife. However, after her failed attempt to leave her husband, she has nearly lost her children once. Hence, due to the fear of being apart from her children one more time, Isabel tries to suppress her discontent, deny her aspirations and live within the borders drawn by society:

I was choking in my role as a sensible bourgeois woman, consumed by the desires of my youth, but I had no right to complain; I had risked everything once, had lost, and fate had given me a second chance, I should be grateful for my good fortune. That New Year’s Eve in 1981, (...) I made a vow to master my ennui and humbly resign myself to the mundane existence lived by almost everyone else (*Paula*, 1994: 274)

Isabel forces herself to make socially favoured choices, give up her true instinct and embrace her present life in spite of her dissatisfaction of it. However, when she gets a call from Santiago on the 8th of January, she responds to her true calling by “cancel[ing] all [her] promises of good behaviour and launched [her] in an unexpected direction” (*Paula*, 1994: 274). With that occasion, Isabel starts to write a letter for her grandfather that turns into her first novel becoming a worldwide success.

3.2.3. From Margins of the Margin: Marginalization of Female Artist due to her ethnic background, social class or non-heterosexual identity:

The Feminist *Kunstlerroman* differs itself from the narratives of the Female *Kunstlerroman* mainly in its instance to put forth the otherization of female artist from a non-European, Anglo-Saxon origin, working-class background or a non-heterosexual identity. In other words, the genre not only projects upon the exclusion of female art from the canon but also of the

female artists who refuse to justify the dominant ideology but on the contrary speak up for the previously silenced groups. In Winterson's novel, Sappho illustrates the marginalization of her art by the church due to its obscene content and her lesbian identity as a poet:

Why was it that the Church of Rome had burned her poems and excommunicated her? Galileo has had his pardon but not Sappho. Galileo is no longer a heretic but Sappho is still a Sapphist. 'Know thyself,' said Socrates. 'Know thyself,' said Sappho, 'and make sure that the Church never finds out.' (A&L, 1994: 54)

In her monologue, the effacement of female art and the artist both as a result of her gender and her otherized sexual identity is strongly suggested. As an ancient lesbian poet, Sappho is well known, but not of her poems; thus she turns into only a name, an illusion; a female artist without her artwork, a literary figure without a voice:

Sappho, passing through the dark streets, leaving no footprints, no trace, looks ahead and doesn't see herself, sees no evidence of self... Her name has passed into history. Her work has not. Her island is known to millions now, her work is not.(...) Where are her collected poems, that once filled nine volumes, where are the sane scholarly university texts? (A&L, 1994: 69)

Thus, not only as a female poet, but also a lesbian artist with works that challenge the morality of the church and patriarchal culture, Sappho is represented as the symbol of the marginalized female artist whose works have been silenced. Sappho even exclaims "WHAT HAVE YOU DONE WITH MY POEMS?" (A&L, 1994: 51). In that respect, *Art and Lies* as a Feminist Kunstlerroman promotes female art and creativity as a challenge to all dominant ideologies including those that have been silencing women both in social life and in canon. To be specific, the genre strongly advocates the rejection of the patriarchal views that privilege the white Anglo-Saxon women artists from middle/upper class above those from different ethnic backgrounds and working class or those with marginalised sexual identities. Hence, Sappho as a lesbian poet and Picasso as a nonconformist artist seeking self-realization outside the heterosexual love are the representatives of "the others" among women.

On the other hand, Allende's *Paula* becomes a medium to voice the unprivileged women in many parts of the world including Chile, Venezuela, Lebanon, Argentina and Africa. Her work stresses the suffering of women from poverty, political oppression and sexual abuses as there is always a woman even the most undermined and powerless man oppresses and abuses. Thus, Isabel Allende sheds light on the marginalized women among the female community rather than concentrating upon the undermined female artist as she puts forth the recognition of those women and voicing their silenced stories as the foremost priority of female art.

3.3. Voyage to Emancipation

3.3.1. De-education and re-education of the female artist:

Despite their oppressive patriarchal social environments, neither Picasso nor Isabel give in to the fear, darkness and confusion wrapping them. As frequently inscribed into the plot of the Feminist *Kunstlerroman*, female artist protagonists begin to nourish the feeling of unease with self-education via reading. The informal way of educating their interrogating minds result in a process of de-education to free their understanding from the dominant ideologies; and of re-education to recreate themselves as authentic individuals with unique artistic endeavours. They sometimes follow the traces of the earlier female artists, the matriarchs or the strong women in their family line for guidance. In that sense, both works delineate a quest for self-discovery, autonomy and unique identity against the sameness of the mass media culture through rigorous reading. As for Winterson's work, in search of a way-out, Picasso starts to re-educate herself thanks to her habit of reading so that she can make sense of her feelings against the mediocrity, shallowness and the very norms of society urging every child into conformity. Books are the first step to self-understanding and rebellion against her family that leaves her no choice but becoming a submissive woman like her mother. That's why when she begins reading and "could not

be separated from her books”, Picasso’s mother attempts to attract her attention to the handworks; the leisure associated with her gender role. However, her strive proves to be useless as all her daughter thinks are art, colours and particularly painting (A&L, 1994: 39):

Her mother tried to get her interested in fabrics, but Picasso cut up the gingham and chintz and floral and fleck, and used them as rags to wipe her brushes. When she could not read about painting, she painted paintings, copying carefully the things she loved, learning through sincere imitation. (A&L, 1994: 39-40)

Yet, reading does not solely lead the female protagonists to tranquillity and freedom but opens a path to self-realization. Both Picasso and Isabel widen their imagination, enrich their creativity and acquire the essential talent for transgressing the limits. To illustrate, learning to interrogate and form her views on art after imitating the paintings of significant artists, Picasso begins to de-educate and emancipate herself from the dictated normality not only in life but also in art. Her self-education helps her to enlarge her perspective, dare to authenticity and encourages her to create, do something that has never been done, to fulfil herself as an artist:

My father had often encouraged me to paint likeness and I had often asked him why he wanted a likeness when the thing itself was there. ‘Art is the mirror of life,’ he said, glowering out of Elsinore. I couldn’t tell him that it was only the nineteenth (...). Until the midnineteenth century, every painter, however literal, knew that to represent accurately was not enough. Picasso had said, ‘I am a painter and not a pimp. I do not live off other artists’ work.’ (A&L, 1994: 161)

After learning about what important painters have done, she aspires to be one of them. Picasso does not set for being a rich artist creating artworks with a commodity value but for being true to herself and her desires:

Under her own cruel inspection lamp she questioned herself without remorse. She could learn, she could learn all there was to learn and be a modern Landseer. Talent and application could pitch her in the Royal Academy, genius was certain to bar her from it. She knew she could never be satisfied by approximation. Either she was an artist or she was not. (A&L, 1994: 38)

As far as *Paula* is considered, Isabel turns to reading not only as a shelter from the mundane way of existence, but also a means to build herself a free identity like Picasso:

In one metal trunk bearing my father's initials, I found a collection of books, a fabulous inheritance that illuminated those childhood years, *A Child Treasury of Literature*: Salgari, Shaw, Verne, Twain, Wilde, London, and the others. (...) When I was nine, I dove into a complete works of Shakespeare, my first gift from Tia Ramon, a beautiful edition that I read several times, never thinking of literary quality, only intrigue and tragedy- that is, for the same reason that earlier I had listened to serials on the radio and that now I write fiction. I lived every story as if it were my own life; I was each of those characters, especially the villains, who were much more attractive to me than the virtuous heroes. My imagination inevitably tilted toward the lurid (*Paula*, 1994: 51).

Therefore, reading helps her to get life experiences of many others and acquire a nonconformist worldview enriched by different points of views. After many books she has read, she transforms herself into a new girl who is no longer satisfied with the reality of everyday but seeks for the mysterious. In other words, the world of books bestows her new sense of self in search of the possibilities of world. Moreover, she de-educates herself to look for more rather than being content with what is given. She learns to look beyond the socially imposed rules and boundaries:

Just as in my childhood I hid in the basement of Tata's house to read my favourite books, so in full adolescence, just as my body and my mind are awakening to the mysteries of sex, I furtively read *A Thousand and One Nights*. (...) On those pages, love, life and death seemed like a gambol; the descriptions of food, landscapes, palaces, markets, smells, tastes, and textures were so rich that after them the world has never been the same to me (*Paula*, 1994: 71).

Hence, thanks to books, she cleans her mind from the imposed discourses and identities; and creates hers. Furthermore, the process of de-education does cover a long span of time beginning from her childhood even to her early adulthood as her voyage for an authentic identity is a lifetime journey. When she starts to work for a magazine that aims at conveying feminist ideas to the Chilean society, her boss; Delia helps her to re-educate herself as a woman through giving her a number of feminist books:

Delia sent me a stack of books by North American and European women writers and sent me off to read them in alphabetical order, to see whether they might sweep the romantic cobwebs from a brain poisoned by an overdose of fiction, and so, slowly, I discovered an articulate way of expressing the mute rage I had always felt (*Paula*, 1994: 142).

Similarly, Allende also conveys the power of reading to other women so as to lead them to free themselves from the internalized dictations of the patriarchy. To illustrate, reading alters Celia as it has changed Isabel's life. Isabel's daughter-in-law has been brought up in a rigid and conservative

environment that has caused her to display an intolerant and judgemental attitude towards people with different ethnic, economic and religious backgrounds or non-heterosexual orientations. With the help of Isabel; Celia “undertook a reading program on politics and history and along the way turned her ideas inside out” (*Paula*, 1994: 189). She tolerates the difference and reinvents her identity free from the moral and social norms that urge her to affirm the submissive role ascribed to women.

3.3.2. Absence of Heterosexual Love and Marriage

The Feminist *Kunstlerroman* also put forward the rejection of romance and marriage as essential thematic features leading to female self-realization. The genre emphasizes the innate power of the female artist-protagonist and presents the heterosexual romantic relationships with a little or no impact on the self-fulfilment of the artist heroine; or simply foregrounds plot structure that lacks romantic relationships or marriage. In other words, unlike the Female *Kunstlerroman* that exalts female artistic endeavours and attacks her romantic attachment to a man who may discourage her from her artistic fulfilment, the Feminist *Kunstlerroman* represents the theme not as a must but a choice in woman’s life. Thus, the female artist protagonist no longer turns to marriage or a heterosexual love relationship to find herself, since those experiences are no longer foregrounded as initiators for the heroine’s *Bildung* into an artist or her self-fulfilment as an individual. What the genre particularly challenges is the gender roles and the weak position of woman in those relationships. In that respect, after interrogating the discriminating attitude of society towards women, the heroine artist defies to define herself in relation to her conformity to the gender role of being a complementary figure in man’s life.

Accordingly, despite their different choices, both Picasso and Isabel embrace their artistic selves only after rejecting their socially imposed identities. In that sense, it is evident that Winterson and Allende exemplify how the genre leaves the choice to her heroine in her voyage. In *Art and Lies*,

Picasso totally refuses any heterosexual relationship but feels emotionally close to Sappho at the end of the novel as she does not need romance to realize herself. On the other hand, in Allende's memoir, although Isabel chooses to marry, she has an affair during her first marriage and finally gets a divorce only after she realizes herself as an author. After her separation, she falls in love with an American solicitor to whom she gets married when she is already a self-realized woman and a well-known, widely read author. In other words, she rejects the notion that through a love relationship or marriage that a woman can attain self-understanding and an authentic identity. Moreover, Isabel also attempts to show the futility of ascribing romance as a significant factor for female self-fulfilment through the alterations that she has done in her translations of the popular English novels into Spanish when she is a young journalist in Chile. In those novels, female characters are objectified and drawn as stereotypical images without individuality, autonomy or unique identity. All the heroine possesses is her youth, beauty and her angelic personality even to the degree of stupidity. She is portrayed as a "beautiful, innocent, and penniless young girl" who "is always a virgin" working "as a governess" who "meets mature strong, powerful, virile, and lonely man disappointed in love" who also "owns plantation" (*Paula*, 1994: 99). Isabel changes the representation of that passive heroine as well as the course of her story to a strong assertive woman to challenge the female stereotyping and thus, truly transforms the novel into a story of her own:

I began to slip in small modifications to better the heroine's image; it began with subtle changes in the dialogue, so she would not seem completely moronic, then gradually I followed the flow of my inspiration and changed the denouement so that sometimes the virgin might end her days selling arms in the Congo and the plantation owner set off for Calcutta to care for lepers (*Paula*, 1994: 99).

Through those alterations, she defies not only the stereotypical representations of women in literature, but also the roles ascribed to women as 'the angel', 'the mad woman' or 'the evil woman' who tempts men for sin, all of which are always related and defined through a male. Therefore, Allende through both her life experiences and her heroines advocates the idea that woman artist's romantic relationship with man does not lead her to self-

realisation, as her journey is a self-conscious one, demanding her own endeavours and mediated choices rather than the guidance of a man.

3.3.3. Female Solidarity: A New Female Myth

As another distinctive feature of the Feminist *Kunstlerroman*, the female artist protagonist turns to other females instead of a heterosexual relationship to help her in her voyage to emancipation spiritually and artistically. Regarding the female bond, Grace Stewart's *A New Mythos: The Novel of the Artist as Heroine (1877-1977)* brings a new approach to the understanding of female artistic genius and critically underlines the presence of a male centred mythic convention and its impact on female authors within the *Kunstlerroman* tradition. To illustrate, the artist hero of the traditional *Kunstlerroman* can associate himself with earlier protagonists and thus redefine himself without risking his sexual identity and self-image; however when the artist heroine is taken into account, she is constantly discouraged by the burden of the patriarchal myths in culture without any possibility of a convention free of male-centred impositions. If she challenges the patriarchal heritage, she suffers from the conflicts about her self-image as well as the contradiction between tracing the earlier traditions or refusing them (Stewart, 1979: 40). Moreover, the female authors of the twentieth century have made use of the male-dominated myths such as Faustus, Prometheus and Icarus; all of which are related to the male artist in order to underline the efforts of the woman artist that proved to be meaningless and in vain. Thus, for Stewart, those authors have both worked within "the tradition of patriarchal myth" but also invented female centred myths developed out of the male dominated traditions (1979: ii). She also asserts that the narratives on the female artist of the century subverts and reinterprets "the mythic pattern" within the male *Kunstlerroman* to juxtapose these two interpretations within a single discourse of the generic studies of the *Kunstlerroman* (1979: i). Against the patriarchal myths dominating the genre, Stewart puts forth "a new mythos" in the Feminist *Kunstlerroman* suggesting Persephone/Demeter myth as an

example to those female centred myths that have born out of the centrality of the mother/daughter relationship in the those narratives (1979: 40, 182). However, the motif of female bond which puts an end to Picasso's alienation is represented through another female artist; Sappho not her mother in *Art and Lies*. Their spiritual connection bestows Picasso an unselfish and non-repressive bond that enforces her struggle and nourishes her self-esteem. On the other hand, as Picasso's mother does not express love or affection to her daughter and ignores the abuse of Picasso by her brother, thus; the representation of a mother-daughter bond in a literal sense is not possible in that novel. Furthermore, Picasso learns that she is an adopted child and her biological mother has been raped by her father. Her biological mother has been unable to have an abortion due to the rejection of her doctor; Handel or look after her baby as a result of her financially powerless state. Thus, the baby girl has been adopted by Sir Jack whose wife has never embraced her as her own child but always judged, criticized and isolated her: 'Heartless,' she tells me 'that's what you are. Heartless'" (A&L, 1994: 154). However, it is significant to note that Sappho as an immortal and supernatural character also stands for the marginalized female art and therefore their bond symbolizes the intimate relation between the female artist and her art. Similarly, as a postmodern narrative voice and an unorthodox female immortal poet symbolizing female art, Sappho represents a realm undisturbed by the patriarchy; the female support saving her from death the day Picasso is thrown from the parapet of her house by her father and lastly the female bond guiding her to emancipation from her fears the day she gets on the train for a new life. She stands also for Picasso's artistic creativity and potential that heal her, guide her, free her and bestow a sense of belonging. Sappho describes that her love for Picasso will lead her to self-affirmation and healing very much like the artistic creativity may affect female artist:

Lie beside me. Let me see the division of your pores. Let me see the web of scars made by your family's claws and you their furniture. Let me see the wounds that they denied. The battleground of family life that has been your body. Let me see the bruised red lines that signal their encampment. Let me see the routed place where they are gone. Lie beside me and let the seeing be the healing. No need to hide. No need for either darkness or light. Let me see you as you are. (A&L, 1994: 136)

Therefore, Winterson conveys the female solidarity in her work through the bond between the two narrative voices; Picasso and Sappho that are also the symbols of the affiliation between the female artist and her art. Moreover, there is a strong resemblance between Sappho who has “a quatrain at [her] chin and a sonnet on each breast” and Picasso who also turns her self into a work of art through painting her body. They are both warriors and their works; not only their paintings and poems, but their existences are “the epic of [their] resistance” (A&L, 1994: 64). Figuratively, their eventual union is Picasso’s achievement as an artist who finds authenticity artistically. On the other hand, in *Paula*, female bond is underlined through the notion of sisterhood and the strong bond of mother and daughter via Isabel’s grandmother, Isabel’s mother, herself and Paula. Concerning the female solidarity among women, Isabel emphasizes her faith in matriarchy and female spiritual power against all religions overwhelmed with patriarchal ideologies. When she prays for her daughter to recover from that coma state, she “sometimes pray to a smiling, pagan Goddess overflowing with gifts, a divinity who knows nothing of punishment, only a pardon, and [she] speak[s] to Her with the hope that She will hear [her] from the depths of time, and help [Paula]” (*Paula*, 1994: 74). Furthermore, she shares her ideas about the power of female spirituality with her daughter-in-law to persuade her to give birth at home. She “delivered a sermon about the ancient art of midwives, natural childbirth, and the right to live the fullest that unique experience in which the mother embodies the female life force in the universe (188). Her strong faith in the female power of the universe displays itself also through her intimacy towards other women as mentors or mother figures in the absence of her mother. In her life journey, Mama Hilda becomes one of her comrades to whom she turns for affection, unbounded tranquillity and advice: “We adopted each other because I needed another mother and she had room to spare in her heart; she came to call herself Mama Hilda, and has beautifully fulfilled that role” (116). Another woman that she has felt close emotionally is her mother-in-law. Despite their racial, cultural, religious and political differences and the age gap between the two, they have become great supporters of each other shouldering what life brings together:

“Ideological differences had not altered my camaraderie with my mother-in-law; we shared the children, the burdens of everyday life, our plans and hopes, and in our hearts we both thought nothing could separate us” (172). In addition, Isabel believes that female force is the power that connects the members of societies, as it is the nourishing power of the communities that feeds, heals and protects the ones who are in need of care: “I have the idea that we grand-mothers are meant to play the part of protective witches; we must watch over younger women, children, community, and also, why not?” (261). Furthermore, female bond means more than a spiritual solidarity that nurtures and protects others but a tie of loss, miseries and resilience:

It came to me how for countless centuries women have lost their children, how it is humanity’s most ancient and inevitable sorrow. I am not alone, most mothers know this pain, it breaks their heart but they go on living because they must protect and love those who are left (*Paula*, 1994: 192).

On the other hand, the mother daughter bond in her memoir extends the boundaries of herself and her mother, but encompasses the matriarchal line of mothers and daughters in her family which she believes embodying a strong spiritual female bond:

I think of my great-grandmother, of my clairvoyant grandmother, of my own mother, of you, and of my granddaughter who will be born in May, a strong female chain going back to the first woman, the universal mother. I must harness these nurturing forces for your salvation (*Paula*, 1994: 74).

As for the relationship with her mother, it is clear that her mother is the leading figure initiating her self-realization both as a woman and an author. When she falls apart from her mother for the first time to head back to Chile while her mother stays in Beirut due to the war in Lebanon, Isabel starts to write letters to her almost every day and those letters become the first steps of her authorship: “I have continued to write almost every day over the years, and she has done the same. We stack this correspondence in a basket (...); we have collected mountains of pages this way” (*Paula*, 1994: 88). In other words, the letters not only lead her to writing and expression of her inner world but also strengthen their solidarity despite distances. Her

strong bond to her mother transgresses the limits of a humane emotion to a spiritual female connection:

Even though we rarely agree on anything, I have loved her longer than anyone in my lifetime. Our relationship began the day of my conception and has already lasted a century: it is furthermore, the only unconditional love- neither one's children nor one's most fervent lovers love in that way (*Paula*, 1994: 49).

Besides, *Mama* is Isabel's most important advocate in her career as a writer, the closest person that knows her better than she is. After she writes her first book; *The House of the Spirits*, she gives papers to her mother to revise and correct as she is the one that Isabel trusts most about her writings. Furthermore, her mother also encourages her to send the manuscripts for publication. Isabel states "ever since, my mother has been my editor, the only person who corrects my books, (...). It was also she who insisted I publish the book" (*Paula*, 1994: 277). In addition, when Paula is hospitalized, they have the chance to live together for months and share "a long and profound intimacy" (*Paula*, 1994: 127). In contrast to the companion of a man, she realizes "how comfortable it is to share a place with another woman" (128). Even in the time of great anxiety and fear, they take strength from each other and become spiritually one which is portrayed when Paula's condition deteriorates and her heart stops for seconds. After Paula's doctors quit trying to make her heart beat again, Isabel creates a miracle which turns out to be possible with the company of her mother:

Then I felt my mother's hand in mine, pulling me forward, and we walked to your bedside and without a single tear we offered you the entire reservoir of our energy, all the health and strength of our most recondite genes from Basque sailors and indomitable American Indians, and in silence we invoked all the gods known and yet to be known, and forces of life, to race your rescue (*Paula*, 1994: 939)

Hence, *Paula* projects both female solidarity and the mother-daughter bond as essential thematic features encouraging Isabel for her self-understanding and self-fulfilment as an author. Therefore, as they turn to their artistic powers, not only Picasso but also Isabel take shelter and get strengths from other women thanks to whom they find confidence, self-esteem and courage in their journeys.

3.3.4. Female Sexuality

As an issue that has been undermined in the nineteenth century Female *Kunstlerroman* and the Modernist Female *Kunstlerroman*, female sexuality is underlined in the Feminist *Kunstlerroman* as a significant domain of female autonomy and emancipation. With respect to that, *Art and Lies* involves a direct challenge against the view of female body as the object of sexual abuse, violence and exploitation. The incest Picasso has had to suffer from in her childhood and adolescence leaves her no choice but self-hatred and remorse about her own body and femininity for a long time:

Picasso thought of her brother and his angry Prod that punished her for being lovely, clever and quick. Under his insistent tutelage she had learned to be shy and slow. She had learned to hate her body because he said he loved it. She did not hate it now. She feared it, was a stranger to it, but she did not hate it and she wondered if she would ever feel the acute sensuality she saw in pictures. Things of canvas and paint, not flesh and blood, they told her of a fire she did not know (A&L, 1994: 82).

While Picasso is portrayed as a woman who has been urged to suppress her sexuality and hate her own body, Handel as a male priest-doctor reinforces the idea that female sexuality has been oppressed by the religious institutions which hypocritically favour men over women and lead the female members of their communities to feel shame of their body. While he is a father confessor, Handel listens to the confession of a married woman about her extra-marital affair:

‘What if my children find out? What if my husband finds out?’ I didn’t say, ‘Your husband comes here to relieve himself on me every Friday, just as he goes to relieve himself on a prostitute every Thursday pay night.’ I said ‘You must never see the man again. Pray to God to help you.’ She said ‘My body thinks of him.’ I thought of her body underneath his hips. ‘I’m sorry.’ (A&L, 1994: 98)

Handel believes that rather than feeling guilty, she should “give thanks for her body, his body, their pleasure” since “she was talking about the most intense moments of her forty-two years” but cannot tell her his personal ideas (A&L, 1994: 99). As the voice of religious norms and morality, he attempts to discourage her from seeing her lover. On the other hand, Sappho, in her monologues, voices sexuality as the core of female

identity and defines herself as “a SEXUALIST”: “Say my name and you say sex (51).

As for *Paula*, female sexuality is an issue not to be ignored but, on the contrary, an essential part of femininity. When Isabel works in a magazine that advocates feminist views in Chile, she writes an interview with an unfaithful wife which becomes a great issue of debate and controversy. As she stresses, the main reason behind the great reaction is not simply condemnation of a matter of infidelity by a married woman. Society cannot endure the idea that a woman can feel and act the same way as man would while indulging in an affair:

What no one could forgive was that the protagonist of the piece had the same motivations for adultery as a man: opportunity, boredom, dejection, flirtation, challenge, curiosity. The woman in my interview was not married to a brutal drunk or an invalid in a wheelchair; neither did she suffer the torment of impossible love. There was no tragedy in her life, she simply lacked compelling reasons to remain true to a husband who deceived her. Many people were horrified by the perfect organization of her setup: with two female friends, she rented a discreet apartment, kept it in impeccable condition, and had certain times during the week she could take her lovers there. (...) It had not occurred to anyone that women could enjoy such comfort: a private apartment for affairs was the sole prerogative of males, (...) (*Paula*, 1994: 144)

In order to elaborate the based stance of society, Allende also illustrates the social impositions on women about the female sexuality in her adolescence. When she compares her youth with her daughter's, Isabel criticizes how the female have been imposed to suppress their sexuality and how it is regarded as “a taboo” in her early adulthood which stands for the “days of collective hypocrisy” (*Paula*, 1994: 102). She delineates the issue of sexuality of that time through “the guilty conscience” of girls and “the fear that after “going all the way” the boy not only might evaporate from the scene but, even worse, divulge his conquest” (102). As she highlights, female sexuality is undermined and viewed as a social stigma as sexuality is equated with the male whose role for Isabel “was to attack and” and for girls “to defend, pretending that sex did not interest [them] because it was not good form to appear to be collaborating in [their] own seduction” (ibid). When she is a girl, she is constantly warned “about accepting a drink, it might be drugged with those powders they give cows to bring on their breeding

season, or” against getting “into his car because he will take [her] somewhere in the country and [she] know[s] what can happen then” (102). Nevertheless, she does not ignore her sexuality which is a part of her identity as a woman and challenges the social and moral norms of the majority:

From the beginning, I rebel against the double standard that allowed my brothers to go out all night and come back smelling of liquor, with never a word of rebuke. Tio Ramon used to call them in and close the door for a private “man’s talk”, things my mother and I had no right to comment on. It was considered normal that they would slip into the maid’s room at night, and they made jokes about it that made it doubly offensive to me, because added to the macho arrogance was abuse of class. Imagine the scandal if I had invited the gardener to my bed! (*Paula*, 1994: 102-3)

3.3.5. The Divided Self

As another notable characteristic of the Feminist *Kunstlerroman*, *Art and Lies* and *Paula* embody the motif of the divided self of the female artist torn between her artistic desires and the gender roles ascribed to her. In the works, art is not presented as a choice but the essential part of the identities of the female protagonists who consequently refrain from making a choice but embrace both their artistic genius and femininity. To illustrate, Sappho as an immortal poet attacks on the marginalization of the female artist and the dictated choice of being either an artist or a woman:

My own words have been lost amongst theirs. Examine this statement: ‘A woman cannot be a poet.’ Dr Samuel Johnson (Englishman 1709–84 Occupation: Language Fixer and Big Mouth.) What then shall I give up? My poetry or my womanhood? Rest assured I shall have to let go of one if I am to keep hold of the other. In the end the choice has not been mine to make. Others have made it for me (*A&L*, 1994: 52).

On the other hand, Picasso as a young woman with artistic sensibility does not give up her aspirations as an artist for the sake of conforming to her gender roles. Refusing to lead her mother’s life as a submissive woman sacrificing her individuality, she defies to lead a traditional life in her familial home and to obey her father’s orders in life or in art. Rebellious against dictations, Picasso interrogates her motives, her desires and ideals she does

not find in a life drawn by the societal norms. To paint authentic paintings, she has to build herself an authentic identity first:

How shall I stretch out my hand to touch another when I am unable to touch myself? Touch you. I can't. Touch me? You can't. How can you touch what doesn't exist? Existere Exsistere: To Stand Out. Ex: Out. Sistere: To stand. What makes a person stand out? A sense of self. To get beyond everyone else's lies I shall have to cut a figure of my own. (A&L, 1994: 162)

It is noteworthy that the female protagonist of the Feminist *Kunstlerroman* overcomes the dilemma of the divided self sensed by the male artist protagonist or the self sacrifice of the heroine of the female *Kunstlerroman* who is forced to choose between her femininity and artistic self. The new female artist heroine like Picasso and Isabel turns herself to art, embraces both their femininity and artistic self and frees herself from the dictated choices. Regarding *Paula*, Isabel senses the dilemma of the divided self not only as a woman caught up in between her gender roles as a wife and mother and as an individual with talent in writing, but as a woman who is stuck between the moral imperatives of her upbringing and her vast imagination and creative potential. She dissolves the conflicting selves into a coherent whole when she reaches at the age of forty and writes her first book. She emerges as a female author after long years of undermining her artistic self:

The contrast between Puritanism of my school, where work was exalted and neither bodily imperatives nor lightening flash of imagination allowed, and the creative idleness and enveloping sensuality of those books branded my soul. For decades, I wavered between those two tendencies, torn apart inside and awash in the sea of intermingled desires and sins, until finally in the heat of Venezuela, when I was nearly forty years old, I at last freed myself from Miss St. John's rigid precepts (*Paula*, 1994: 71).

As a leading feature of the Feminist *Kunstlerroman*, Allende also makes use of childbirth metaphor to dissolve the contradiction of the divided self in her soul. Viewing the act of writing as similar to giving birth, Isabel underlines that female creativity in art is another dimension of the creative forces of woman, a distinguished characteristic bestowed to the female. Thus, female artistic genius is a complementary force of the identity of female artist as her femininity is.

I don't know how or why I write; my books are not born in my mind, they gestate in my womb and are capricious creatures with our lives, always ready to subvert me. I do not determine their subject, the subject chooses me, my work consists simply of providing enough time, solitude, and discipline for the book to write itself (*Paula*, 1994: 281).

About her son's birth, Isabel conveys the similarity of childbirth to writing a book, that is, the artistic creation is closely associated with giving birth as creating an artwork also requires the same energy, patience, resulting with the same surprise and pride. In other words, creativity is an essential part of woman artist, both biologically and artistically:

The joyful process of engendering a child, the patience of gestation, the fortitude to bring it into life, and the feeling of profound amazement with which everything culminates can be compared only to creating a book. Children, like books, are voyages into one's inner self, during which body, mind, and soul shift course and turn toward the very centre of existence (*Paula*, 1994: 231).

3.4. Emancipation: From Oppression to Rebellion:

In the Feminist *Kunstlerroman*, art and literature are not means to achieve a respectful status in society for the marginalized woman but a vital need to endure the frustrations of the patriarchal world. Artistic creativity and the intellectual productivity come forth as mediums for interrogation, analysis and comprehension of the relationship among the personal, social and cultural forces. By concentrating on the tradition of literature or art, the female artist contemplates upon her life in relation to art, authorship and conventional forms. She searches for personal goals rather than romance in a heterosexual relationship or in marriage so as to free herself from constructions and the repetitions of the past. After her alienation from society by moving towards her inner world, the female artist takes her place within society and intellectual circles. In that respect, the Feminist *Kunstlerroman* also stresses the undermined position of women as artists or authors among the male artists in the art world. They attempt to achieve a unique artistic expression of their new *Bildung* and their separation from the dominant patriarchal ideologies. They aim at portraying "a female culture of engagement commitment, and conflicting ideologies- movements which help

female heroine grow through a process of accretion and shedding” (Labovits, 1986: 255).

Thus, art definitely plays a critical role in the emancipation of the female artist. Despite long years of contemplation, it is not her rational thoughts but her artistic talent that bestows her confidence. Rather than going on the emotionally sterile house of her parents, she chooses the tranquillity of the nature and the countryside. In that respect, art is a means of self-knowledge, a challenge to the patriarchy, otherisation of female art, an equalizer, a medium to voice the muted female communities and lastly a healer. Thus, as Huf exclaims: “[female authors] are creating heroines who are likelier to succeed than ever before” (Huf, 1983: 159).

In *Art and Lies*, Picasso realizes her own responsibility when she faces with death. As a gifted girl, she cannot find enough courage to challenge against her oppressive family and turns in upon herself. As the Feminist Künstlerroman puts forth, the artist in her own world does not make a contribution to the struggle against the dominant oppressive ideologies. Art is first and the foremost the attempt for freedom and beauty:

She did not drop, she crossed herself, and in the moment of crossing herself she was freed. Free. Free from the outcrop where she had been marooned. (...) The heart beat back so many times that it finds its only home in isolation. The isolated heart, that in protecting itself from pain, loses so much of beauty and buys its survival at the cost of its life. Better to go forward than to retreat. Better to fight the hurt than to flee from it. She did not know this until the quick second of her fall and as she fell she prayed for wings. She prayed not out of self-pity nor regret, but out of recognition. She need not die. She could fight. Too late? No. Not for her. For her it was not too late (A&L, 1994: 135).

On the other hand, Isabel Allende realise her self both as a writer and a woman when she writes her first book; *The House of the Spirits*. Although her intention is to write a letter to her grandfather “to tell him he could go in peace because [she] would never forget him and planned to bequeath his memory to [her] children and [her] children’s children” (Paula, 1994: 275). However, the letter that she writes turns into a novel that will become a worldwide famous bestseller. Thus, her artistic genius begins to reveal itself; writing fiction as her true calling turns back to her:

I wrote without effort, without thinking, because my clairvoyant grandmother was dictating me. (...) I wasn't sure what I was doing, because although my intention to write my grandfather a letter quickly faded, I could not admit that I had launched into a novel, that idea seemed presumptuous. I had spent more than twenty years on the periphery of literature-journalism, short stories, theatre, television scripts, hundreds of letters without daring to confess my true calling. I would have to publish three novels translated into several languages before I put down "writer" as my profession when I filled out a form (*Paula*, 1994: 275-6).

Her emancipation begins with the first lines of her first book; as writing a fiction reveals her creative forces and potential; and puts an end to her previous life in Venezuela which is marked with inaction, fear, loneliness, self-pity and ignorance of her authentic self. The words on the pages of her that novel bestow autonomy and confidence: "I had written my first book. I did not know those pages would change my life, but I felt that a long period of paralysis and muteness had ended" (*Paula*, 1994: 277). Moreover, thanks to the self-understanding, she starts to speak up for herself by telling her husband the years of unspoken feelings, and her desire to get divorce. Her *Bildung* as an author also initiates her self-fulfilment as a woman who refuses to deceive herself and others with the illusion of a happy marriage. Isabel realizes how stranger she and her husband have become and cannot find any reason of love in her heart to continue this marriage and finally articulate her silenced emotions for him: "I felt a howl of rebellion rising from deep inside me. At that instant, the words that with fierce discipline I had left unspoken for years tumbled out in a voice I could not recognize as my own" (*Paula*, 1994: 297). After Michael leaves the house and she is left on her own, Isabel undergoes a transformation from the woman who attempts to fulfil her gender roles into an individual who embraces her female self and uniqueness. Writing has encouraged her liberation, led to self-affirmation and discovery; and enlivened her for the new possibilities in life:

(...) and I was alone in the house, I threw open the windows and doors to let the wind and rain blow in to sweep away the past; I began to dance and whirl like a maddened dervish, weeping with sadness for what was lost and laughing with relief for what was gained, while crickets and tree frogs sang outside, and inside the torrential rain streamed across the floor and the gale blew dead leaves and bird feathers in a whirlwind of farewells and freedom (*Paula*, 1994: 297)

After her self-realization as an author and her self-affirmation after her divorce, Isabel experiences a strong sense of triumph when she returns to Chile after long years of exile. Having left her home country as a defeated woman that has lost everything she has spent years to built in Chile, Isabel Allende comes back as an author with a lot of works that have gained great popularity, as a woman who has had a divorce and remarried again with the man she has fallen in love, as a content mother, a Chilean opponent that has never given up her ideals for her country and lastly as a feminist who lives a life in accordance with her feminist ideals:

That return is the perfect metaphor of my life. I had fled my country, frightened and alone, one wintry, cloudy late afternoon, and returned, triumphant, on my husband's arm one splendid summer morning. My life is one of contrasts, I have learned to see both sides of the coin (*Paula*, 1994: 313).

3.4.1 Art as a means of self-knowledge: I am the art.

As a medium to overcome the feeling of the otherness, the artistic creativity not only helps the female protagonist to affirm her unique identity in a society that urges for sameness, but also relieves her frustrations of the social oppression. Through their vivid and immense imagination world, the female protagonists of the Feminist Kunsterroman sense that they are different from the masses but cannot make sense of the feeling of non-belonging for a long time. In *Art and Lies*, art becomes a reflection of reality behind the illusion; that is, her own reality for Picasso. Through scrutinizing the paintings, she comes closer to her true being, getting to know her authentic identity, her silenced female self, which is enforced as a recurring theme throughout novel: “There is no such thing as autobiography, there's only art and lies” (A&L, 1994: 69) In other words, art is initiated as a mirror to see who she really is and who she can be, as it reflects the hidden reality of herself to Picasso no matter how hard her parents try to suppress. Thus, art turns out to be a path to her self knowledge and individuality, a call for turning inside: “How can I be what I know I am? Wood with a gift for

burning?” (162). As she begins to question her identity, she becomes more and more aware of the illusion of home she is living in:

She went to look at paintings. She looked at them until she could see them, see the object in itself as it really is, although often this took months. Her own ideas, her own fears, her own limitations, slipped in between. Often, when she liked a picture, she found that she was liking some part of herself, some part of her that was in accord with the picture. She shied away from what she couldn't understand, and at first, disliked those colours, lines, arrangements, that challenged what she thought she knew, what she thought had to be true. It was an ordinary response to an extraordinary event. The more she looked at pictures the more she saw them as extraordinary events, perpetual events, not objects fixed by time. (A&L, 1994: 39)

Thus, Picasso's lust for self-knowledge is marked by her quest to find an answer about herself and her life. She asks in her monologue: "How shall I live?" . That question is frequently asked within the novel since art is not a realm of escape for the female protagonist of the Feminist *Kunstlerroman* but a means of finding herself through turning her life into a piece of art. Her painful memories and abusive family that define her as "being always a difficult child", leave trace in her soul but via art she does not let those hard times to define her identity (A&L, 1994: 40). Hence, it turns out to be Picasso herself that create meaning and her life through the realm of colours. During her self-interrogation, she looks her body in the mirror carefully and thinks that her "body unused to light" (46). By uttering "victory", she begins to brush her body from head to toe. Her act of painting of her body is a symbol of both her re-creation of herself through art, and her challenge against all oppressive discourses on her femininity and body: "As I painted, intent on umber and verdigris, cinnabar and chrome, the colours, let out from their tight tubes, escaped under the studio door and up and down the public staircase to the black and white family rooms" (46). Thus, Picasso aspires to get rid of all the illusions constructed by the patriarchy and emerge as a unique individual to produce unique works of art. Thus, she transforms her own life into an artistic production, her first and the foremost artwork:

Picasso painted. She painted herself out of the night and into the circle of the sun.... She opened her back to the sun and let it key her spine. She opened the window and the sun scaled her. She had the sun as a halo behind her head. She shone. The sun was in her mouth and it burned her lips. She held the sun between her teeth in a thin gold disc. It was winter but the sun was hot. She looked like a Buddha in gold leaf. Without thinking, Picasso ran into the parlour, into the newspapers, into the best clothes and the dead air. She was painted

from head to foot. ‘Self portrait,’ she said to their astonished faces. “Call the doctor Marhew,” said her father (A&L, 1994: 47-48).

After her body, Picasso decides to paint her life in accordance with her artistic aspirations, creative urges and authenticity: “Picasso had come back from the dead and she wanted life. She wanted to force life through the hour, to make it yield up its secrets, to waste no days of her reprieve in a self built tomb. How much time did she still own? One year, twenty, fifty? (A&L, 1994: 86). Beginning with sensing every emotion that life will offer, Picasso begins to affirming her with her pains and joys at the same time:

I think therefore I am. Does that mean ‘I feel therefore I’m not’? But only through feeling can I get at thinking. Those things that move me challenge me. Only a seismic shock can re-order the card index of habit, prejudice and other people’s thoughts that I call my own. (A&L, 1994: 89)

Thus, art is a reminder of the beauty in everyday existence, an imaginary spectacular helps her to see rather than look merely. Thanks to her artistic sensitivity, her talent is directed to her own life; transforming everyday life into a work of art:

I have forgotten something important; forgotten how to look at pictures, the unpainted beauty of the everyday. This now, the quality that the artist can take, but which is always visible, if I will see. This now, itself, not the shock of the new, but the shock of the familiar, suddenly seen. (A&L, 1994: 90)

On the other hand, in *Paula*, art is presented as a medium to understand oneself, to build her free identity via going through her past:

I place one hand over my heart, close my eyes, and concentrate. There is something dark inside. At first it is like the night air, transparent shadow, but soon it is transformed into impenetrable lead. I try to lie calmly and accept the blackness that fills my inner being as I am assaulted by images from the past. I see myself before a large mirror. I take one step backward, another, and with each step decades are erased and I grow smaller, until the glass returns the reflection of a seven-year-old girl. Me (*Paula*, 1994: 35).

Although Isabel begins to write *Paula* to give her daughter memories “so that when [Paula] wake[s] up [she] will not feel so lost”, her writings turn into memoirs through which she attempts to understand her true self (*Paula*, 1994: 7). Her desire to assert herself becomes more evident when Willy

comes to Rome. In the hotel room, she looks at her reflection on the mirror and tells herself: “This is me, I’m a woman, I have a name, I’m called Isabel, I’m not turning to smoke, I have not disappeared. I examined myself in my grandmother’s silver mirror: this person with the disconsolate eyes is me” (111). Another example of the impact of writing on building an identity for herself is the influence of letters that she has written to her mother. After Isabel has left their house in Chile with her mother and Tia Ramon for Lebanon, her mother gives her “a notebook to record [her] life” and says: “here, write what’s in your heart” (*Paula*, 1994: 56). From that time on, she writes her unspoken and hidden emotions: “That is what I did then, and that is what I am doing in these pages” (56). In that sense, the power of writing transforms her and reveals her inner forces: “In the slow and silent process of writing, I enter a different state of consciousness in which sometimes I can draw back a veil and see the invisible, the world of my grandmother’s three legged table” (284). Thus, writing displays her hidden self while inventing her reality and true self. In other words, her artistic genius gives her the power to invent her true identity, free of the outside impositions, record her personal history, her existence and convey meaning to her past rather than being a passive victim of her misfortunes: “My life is created as I narrate, and my memory grows stronger with writing; what I do not put in words in page will be erased by time” (8). Allende even claims that without her first book, she couldn’t be the person she is now, since during the process of writing of her particular work, she has achieved to realize her personal truth and suppressed inner world. Once more, art becomes a mirror to her actual existence and the voice of the unheard/ unspoken self:

[*With The House of the Spirits*]... I was initiated into the ineradicable vice of telling stories. That book saved my life. Writing is a long process of introspection; it is a voyage toward the darkest caverns of consciousness, a long, slow mediation. I write feeling my way in silence, and along the way discover particles of truth, small crystals that fit in the palm of one hand and justify my passage through this world (*Paula*, 1994: 9).

Therefore, the metaphor of mirror used in the Feminist *Kunstlerroman* is inscribed to the memoir through the emphasis on the idea that art reflects the true motives and identity of the female artist protagonist through taking her to a journey into her psyche. During the times of despair by her

daughter's bed, Isabel writes what is inside her hearth and thus sees herself as she is and has been. Furthermore, the mirror also reminds Isabel her true identity that is under the shadow of Paula's illness. In that sense, the mirror of the female author turns out to be an evocative object that restores her ignored self. However, according to Isabel, building an authentic self is not a goal to be fulfilled but a voyage as she changes with every experience, every obstacle and catastrophe fallen upon her life. Through the writing process of the book that begins as an attempt to preserve her memories for Paula, Isabel "view[s] the totality of [her] fate and, with a little luck, [she] shall find meaning for the person [she is]" (*Paula*, 1994: 163). Realizing that she "ha[s] been rowing upstream all [her] life" "with a brutal expenditure of energy", Isabel turns inward to question her existence in the past, at present and in the future (163). She redefines her existence in order to walk in her own shoes in her own path rather than taking the road that has been taken:

You, Paula, have given me this silence in which to examine my path through the world., to return to the true and the fantastic pasts, to recover memories others have forgotten, to remember what never happened and what still may happen (*Paula*, 1994: 162)

Moreover, writing does not merely lead her to find her authentic identity, but also gives her feeling of belonging in the exile. Struggling with her feeling of homelessness, she asserts herself an individual thanks to her habit of writing leading a psychological voyage to her past and her roots: "My roots were chopped off with a single whack and it would take six years to grow new ones nurtured in memory and in the books I would write" (*Paula*, 1994: 238). Besides the feeling of belonging, writing bestows her unique perspective to see through the multiplicity of truths and the paradoxes and make sense of the complexity of life through the common human experiences. Her mother even underlines her artistic view of everyday existence and her talent to convey meaning to the unbearable losses and burdens. When Isabel complains about the "puzzling" nature of life, she answers that "at least [she] can write about it to try to understand" (83).

Moreover, considering the insistence of the feminist *Kunstlerroman* to present the female artist's femininity as an indispensable part of her

profession from her femininity, the genre portrays parallel development of her identity as a woman and her artistic creativity. Inasmuch as, art functions as a complementary force of her female self, her artistic genius is not in conflict with her womanhood, but an interdependent part of her authentic identity that enforces her self-discovery. In Winterson's novel, Sappho underlines the idea that her art cannot be separated from her femininity: "Which comes first? The muser or the Muse? For Sappho (Lesbian c.600 BC Occupation: Poet), herself, always, muser and muse. The writer and the word" (A&L, 1994: 140). Likewise, Picasso begins to attribute meaning to her existence after ending the conflict in her soul and compromising her two selves: her self as a woman that fears of being herself and her artistic self that calls for passing beyond the limits of mediocrity and the expectations of others:

What contains me? Fear, laziness, the opinion of others, a morbid terror of death and too little joy in life. I am shuttered at either end, a lid on my head, blocks under my feet. The stale self unrhythmed by art or nature. Does it matter? Yes, to me, who suspects there is more than the machinetooled life offered as a nice copy of millions of others. Won't a reproduction do? Who can tell the difference these days? (...) No-one can tell the difference between the living and the dead. And who are you to judge? This is a democracy isn't it? We're all equal now, apart from the money, all equal now. One size fits all. It doesn't fit me. (A&L, 1994: 92)

Therefore, becoming a guide that leads Picasso and Isabel to stand up for themselves as women and artists, art reinvents their identities as artists and reveals their individualities. To illustrate in *Paula*, Isabel writes to define herself ; defines herself to write:

With Eva Luna, I was finally aware that my path was literary, and for the first time dared say, "I am a writer." When I sat down to begin that book, I did not do so as I had with the two earlier ones, filled with excuses and doubts, but in full control of my will and even with a certain measure of arrogance. "I am going to write a novel," I said aloud. Then I turned on the computer and without a second thought launched into the first sentence: My name is Eva, which means "life"... (*Paula*, 1994: 289).

3.4.2 Art as a healer: The wounds turned into light

As a defining feature of the genre, art is also portrayed as an asylum the female artist can heal the traumas of the past and nourish her self-esteem. Through revealing and articulating her oppressed suffering, the female protagonist begins to affirm her past, her mistakes and the tragedies that have fallen upon her life. Creating works with her own emotions, ideas and dreams that are about to be effaced by society makes her sense the self-fulfilment of having a say over the reality that has led them to despair before. In other words, the satisfaction of creating reality gives her a sense of power and control over her destiny. For instance, through artistic creation, Picasso turns her wounds into her artwork, her miseries and despair into hope. Her self-confidence is regenerated leading her to view herself without pity and contempt. Realizing that the painful memories of yesterday and fears of tomorrow have paralyzed her and that the defences she has pulled up around her soul have turned her into a living dead, Picasso decides to leave the place of oppression, psychological and sexual abuse that she calls home once.

What can pierce the thick wall of personality; your voice, your hand, a picture, a book, the sweet morning air? Myself imprisons me. The lead shield of my habits, that heavy, soft bluish-grey dead defence....How to escape my element? First, run away. Objections from Family Life as follows: 1) You'll be back. 2) Don't think you can come back. 3) Running away never solved anything. 4) You can't manage on your own. 5) Where are you going to go eh? 6) I suppose you think it's different out there? 7) What's wrong with this house? 8) Not good enough for you here? 9) What's wrong with you? Answers to the above. 1) no. 2) no. 3) yes. 4) yes. 5) ? 6) yes. 7) this house. 8) no. 9) Pantophobia. Fear of everything. Fear of everything keeps me sealed up against everything. I fear the coloured world on my neutral body. (A&L, 1994: 87-88)

Her true identity as a woman and an artist is the source of life her family attempts to erase. Through her oppressive family, Picasso shows how the nonconformist female artist is forced to deny herself; either by becoming voiceless by conforming to the masses:

As the days passed, and I breathed hate, ate hate, plumped up hate for my nightly pillow, I felt a strange numbness, new to my body. In my efforts to be rid of him [Sir Jack], I was becoming like him, his rage, his misery, his methods, his pain circulating my veins. The more I hated him the better I pleased him. Not only would I become like him, I would become him, that is how the dead reproduce themselves. What then could I do to hurt him without hurting myself? What already hurt him most of all? Only that I was alive and that he

had not yet been able to kill me as he had killed all the others. Every day that I threw life in his face, I insulted his morbidissima by refusing to be of his clan. (A&L, 1994: 164)

Gradually she begins to move away from surrounding contempt and hypocrisy by acknowledging a different world apart. The most evident outcome of the end of her psychological suffering is the heroine's ability to find courage to overcome her fears. That is, Picasso has dared to walk into her fears following the moments of epiphany. Her greatest fear; loneliness does no longer scare her as she realizes that she can be free of fears only if she leaves her oppressive family and faces to be alone. Sensing freedom, she confronts with her family with self-confidence and responds to her innate call for struggle:

I have told her that I am leaving home. Yes, and I am taking my heart with me. She knows I have hidden it somewhere. She knows that there is still a piece of me unkilld by the loving hands of my family. They have not yet made me in their likeness. I am still my own. Time is short. They will ransack me. They will find my heart hidden in my chest. They have devoured lungs, liver and tongue. They wonder why I do not speak. They wonder why I am afraid. I am afraid but not mortally. I have some courage left and it will be enough. (A&L, 1994: 154)

Defying the idea of being an artist living in her ivory tower, Picasso chooses to stand against her fears that lead her to live in her mind, the safe shelter of her inner world discouraging her to take any active stance in life. While she is walking to the train station to start a new life, "she was unravelling herself. She was loosening all the grey years into one bright line" (A&L, 1994: 136). Hence, through its effect to turn her focus from the miseries, art is a healing force generating hope, a door opening to a brighter future.

Besides her attempt to give back the past that her daughter might have lost, Isabel Allende also writes to settle a spiritual form of communication with her. She addresses Paula; "Take it, Paula, perhaps it will be some use to you, because I fear that yours no longer exist, lost somewhere during your long sleep- and no one can live without memories" (*Paula*, 1994: 23). Unable to reach her daughter in no way, Isabel views the act of writing as her only

means to communicate Paula; since she has a strong faith in her “magical” act of writing (309). She speaks to her through the pages of her memoir:

Will you get well, Paula? (...) I scarcely recognise you; your body has changed and your mind is in shadows. What goes through your thoughts? Tell me about your loneliness and your fears, about the distorted visions, the pain in your rock-heavy bones, the menacing silhouettes leaning over your bed, the voices, the murmurs, the lights (*Paula*, 1994: 34).

Isabel turns to writing as her only source to make Paula hear her voice as she has lost her faith in the outside reality but relies on the strong metaphysical bonds between herself and her daughter: “I do not know how to reach you; I call you but you don’t hear me. That is why I am writing to you” (*Paula*, 1994: 74). Moreover, in her work, Isabel tells her daughter how she turns to “the strange craft of writing” in her most troublesome times (*Paula*, 1994: 295). On the verge of separation from Michael, she takes shelter in writing her novel. Despite the unhappiness and fatigue she is stuck in, writing becomes her source of tranquillity and power to defy her problems: “In that loveless period, I found escape in writing. While my first novel was making its way through Europe, I was still typing every night in the kitchen of our house in Caracas (...)” (280). After that novel, she has gotten strength from writing, but not as much as during her daughter’s illness: “Difficult times. Weeks of such anxiety that I don’t want to see anyone; I can barely speak or eat or sleep; I write for hours on end” (9). Lost in grief and fear of losing her daughter, Isabel can only get herself out of the despair through writing which becomes the medium of her salvation. Her outspoken feelings heal her; as self-expression comforts her more than anything:

My soul is choking in sand. Sadness is a sterile desert. I don’t know how to pray. I cannot string together two thoughts, much less immerse myself in creating a new book. I plunge into these pages in an irrational attempt to overcome my terror. I think that perhaps If I give to form to this devastation I shall be able to help you, and myself, and that the meticulous exercise of writing can be our salvation (*Paula*, 1994: 9)

Besides, her memoir is by no means a nostalgic record of the significant events of her life. She does not take refuge in an idealized past as “what actually happened isn’t what matters, only the resulting scars and distinguishing marks” (*Paula*, 1994: 23). Thus, through articulating her

personal history via sincere self-interrogation, Isabel presents her spiritual journey that brings her today, creating her present self. The act of self-introspection through writing proves often painful and demands courage as it unveils regrets and questions that cannot be answered: “It is so difficult to write these pages, Paula, to retrace the steps of this painful journey, verify details, imagine how things might have been if you had fallen into more capable hands, if they had not immobilized you with drugs, if... if...” (23). Despite the painful inner conflicts, writing turns out to be the only way out for her. Unable to help her daughter to get better, Isabel can only help herself and cling to hope:

It does me good to write, even though at times I can barely force myself to it because each word sears like a burn. These pages are an irreversible voyage through a long tunnel; I can't see an exit but I know there must be one. I can't go back, only continue to go forward, step by step, to the end. As I write, I look for a sign, hoping that Paula will break her implacable silence and answer somehow in these yellow pages- or perhaps I do it only to overcome my fear and fix the fleeting images of an imperfect memory (*Paula*, 1994: 237-8).

However, among so many regrets and uncertainties, she is sure of the power of writing as “it was proved to [her] that time alone with my writing is magical, the hour of sorcery, [her] only salvation when everything around [her] threatens to come crashing down” (*Paula*, 1994: 309).

Consequently, those two works display the power of art that can bring about a major change in the lives of the female artists who have viewed ‘no hope in their future’. The force of art helps them forget their miseries, heal the traumas in their souls and make a positive change in their perspectives by bestowing endurance and hope. Both Picasso and Isabel start to view themselves not as objects of their tragedies but individuals who seal their own fates and valuable as they are. Rather than a recreational, domesticated activity, art becomes a profession, a life style, a tool for change, self-fulfilment, a way of existence and of actual being; and a medium to bring light to the darkness of the lives of even those who have drawn the shortest straw.

3.4.3 Art as a Tool for Social Change:

The heroine as an artist withdraws into her inner life and attains a profound self-knowledge that helps her make sense of the social oppositions and affirms her authentic self that she has built after reconciling the conflicts between her soul and mind, her subjectivity and the objectivity imposed by the patriarchal thought. Therefore, after her withdrawal from the routine of everyday existence, the female artist embraces her unique identity which underlines the fact that in the Feminist Künstlerroman; art emerges not as a sanctuary but as a powerful alliance to move toward her undermined dislocated existence: “The celebration of the imagination is the celebration of the individual power over otherness, over an unknowable nature and a dissatisfying social world” (Hirsch, 1983: 46). Through the emphasis of self-affirmation of the artist heroine that results in her participation in the public sphere, the Feminist Künstlerroman is marked by a literary convention that challenges “the modernist tradition of exile, alienation and the refusal of social roles” as they “created the ethical role of the artist by making her imaginatively depict and try to change the life in which she is also immersed” (DuPlessis, 1985: 101). In other words, the genre underlines the political function of the art which is offered as a means of raising awareness for the social and political reform.

Concerning the rejection of the submission to the long-seated oppression of female self and the ignorance of female art, the female protagonists of the Feminist Künstlerroman are no longer mere observers but participants in the outside world through harmonizing being a woman and an artist into a unified self. In that respect, the artistic fulfilment and self-realization of Picasso and Isabel are portrayed through a movement that begins inward as a psychological and spiritual quest and turns outward. In *Art and Lies*, Sappho calls herself “a warrior” who fights in order to show the reality of art beyond the illusion of everyday existence (1994: 63). The contemporary world and society that ignore emotions, beauty and imagination are challenged by the female artist who has the gift to see through the ordinary and the familiar. Similarly, Picasso also rejects the

mediocrity and banality while giving up pitying herself for her traumatic past, thus begins to take responsibility for a free autonomous existence:

‘Why blame yourself? Why blame yourself?’ the liberal consolations of the anecdotal Vicar who’s missed his birdie putt. Who else shall I blame for this drought stricken life? My mother? My father? My brother? The world? I’ve been unfortunate, it’s true, hardhurt and despised. But should I tell that tale to every passer-by? (92) Should I make my unhappiness into a placard and spend the years left decorating it? There is so little time. This is all the time I’ve got. This is mine, this small parcel of years, that threatens to spill over on to the pavement and be lost among careless feet. Lost. (...) I want to run up the hill in the freedom of the wind and shout until the rains come. ... I will flow. Flow with summer grace along a crystal river.... I blame myself for my part in my crime. Collusion in too little life, too little love. I blame myself. That done, I can forgive myself. Forgive the rotting days where the fruit fell and was not gathered. The waste sad time. Punishment enough. Enough to live wedged in by fear. Call the rain. (A&L, 1994: 92-3)

Exclaiming that “[she] will not be that [she] was”, Picasso eventually directs her long-seated frustration outwards to have a say in society (*Paula*, 1994: 93). As the symbol of the patriarchally constructed social order that undermines women and silences the female voice, the female protagonist leaves her house, her family and her fears to embrace her life ahead:

On the morning that I walked away from the house I knew that it was crumbling. At the tall windows, the dumb, gesticulating figures of my family made crazy shapes against the placid glass. (...) Black paddles turning the wheel of their own misfortune. Too late. (...). My past, which every day had devoured every day, shrank to its proper size. There would be a beginning not consumed by it. A beginning outside of hurt. A beginning outside of fear. (...) For a moment, in the indifferent train, fear crept up beside her again. She looked across at the woman whose hair had the sun in it. She heard her laugh that had the sea in it. She recognised her. VICTORY (A&L, 1994: 164).

Her double marginalized status as a woman and artist is shifted to double rebellion not only as woman resisting against the female subordination in the public sphere, but also as female artist who challenges against the exclusion of female artistic genius and creativity in culture and literature. In other words, the liberation and awakening she seeks finally appear in the form of artistic creativity and her subjective creation of the world rather than retreating to the private sphere. Hence the Feminist *Kunstlerroman* underlines taking an active stand against the systems that otherwise women and other underprivileged groups through incorporating the artist with eccentric ideas and new discourses. To illustrate, Isabel does not only struggle to rebuild a life for herself and preserve her individuality, but

also to make a difference in a world in which inequalities and injustices prevail all around the world. She is a rebel revolting against the oppression and discrimination and attempts to take responsibility against the social injustices instead of ignoring them: “I burned with restlessness, I saw injustices everywhere, I intended to transform the world, and I embraced so many different causes that I myself lost count and my children lived in a state of constant bewilderment” (*Paula*, 1994: 149). Her call for social change is also manifested through her earlier job in a magazine under the charge of Delia Vergara, a feminist journalist who seeks to introduce feminism to Chile against the prevailing patriarchal culture. A number of bold women like her strive to make a difference which will first begin with the promulgation of ideas:

[Delia Vergara] allotted a portion of (mindless trivia) for the promotion of her feminist ideals. She enlisted a pair of audacious women colleagues and created a style and language that had never seen in print in Chile. From the first issue, the magazine provoked heated polemics: the young welcomed it enthusiastically, while the most conservative segments of the society rose up in defence of the morality, country, and tradition that surely would be endangered by equality between the sexes (*Paula*, 1994: 141).

Through that magazine, the women put forth the controversial issues of “contraceptives, divorce, abortion, suicide, and other unutterable subjects” and open them for discussion (*Paula*, 1994: 141). Despite the scandals, public reactions and the outcome of breaking up with their husbands, they do not step backward, but continue to voice the feminist views:

The names of those of us who worked on the magazine travelled from mouth to mouth—sometimes with admiration, but usually with contempt. We put up with a lot of aggression and within a few weeks everyone except me—already married to a hybrid Englishman—ended up separated from Chilean husbands unable to bear their wives’ assertiveness and celebrity (*Paula*, 1994: 141-2).

Moreover, for Isabel articulating her voice as a new feminist and displaying her dissatisfaction with the patriarchal ideologies and conventions result in the opposition of her grandfather who has a conservative worldview. Even so, she is able to persuade him about her ideas but not to the extent of a political stance supporting a collective social change in favour of women:

When I began to work as a journalist and had finally articulated a language for expressing my frustrations as a woman in that macho culture, my grandfather did not at first want to hear my arguments, which to his ears were our poppycock, an attack upon the foundations of family and society, but when he became aware of the silence that had settled over our afternoon tea and rolls, he began to question me in an offhand way. (...) and with time he came to accept female liberation as a point of elemental justice; his tolerance, however, did not extend to social changes (*Paula*, 1994: 120).

3.4.4 Art as a vehicle to raise voice for women from different ethnic backgrounds, sexual identities or social classes:

The last but not the least, art is represented as a medium to raise the voice of the female artist or the woman from a non European background or a non-heterosexual identity or that does not belong to economically powerful social class. Through the genre, female art is redefined by stressing the works outside the mainstream female artworks equally. The authors who are from the formerly marginalized communities, unprivileged social classes or those with non-heterosexual identities refuse to be the excluded and raise their voices with their works through delineating the inequality even among women. Since, the Feminist Kunsterroman strongly emphasizes the fact that art is a medium to raise a consciousness in the social level, a vehicle to define what is normal. Indebted to earlier feminist movements for women rights and equality between the sexes, the genre turns its focus to the other female. As for Winterson's novel, it is evident that three of the narrative voices are marginalized characters not only due to their unique views of the world but also as the outcome of their sexual identities. Thus, through her three narrative voices, Winterson attacks the homophobia and the imposed sexual identities for the sake of normality. Defining herself as a "(Lesbian c. 600 BC Occupation: Poet)", Sappho is a bold character whose lines involves female sexuality in an unapologetic and assertive voice (*A&L*, 1994: 59):

This is the nature of our sex: She takes a word, straps it on, penetrates me hard. The word inside me, I become it. The word slots my belly, my belly swells the word. New meanings expand from my thighs. Together we have sacked the dictionary for a lexigraphic fuck. We prefer to ignore those smooth, romantic words, and dig instead for a roue's pleasure. The mature word, ripe, through centuries of change, the word deep layered with associative delights. The more the word has been handled, the better we like it. For me, the perverted challenge of re-virgining the whore. (*A&L*, 1994: 74)

Her attraction to other women and her love for Picasso shows her nonconformist attitude as a female poet whose works have been destroyed. On the other hand as a famous and successful doctor, Handel was abused when he was a child by a priest to whom he feels attached emotionally. During his relationship with him, Handel has had a secret operation that leaves him impotent. Due to his past, he has almost no romantic relationship with women. As an untypical male character who is both a doctor and priest refusing to conform to his patriarchally designed gender role, Handel criticizes the concept of normality through expressing the prevailing view that regards homosexuality as a mental illness to be cured:

The other day I heard an ex-Chief Rabbi arguing in support of genetic cleansing for homosexuals. It would be kinder, he said, than imprisonment. The problem with imprisoning homosexuals is that it is impossible to imprison them all. Homosexuality is harder to identify than Jewishness. Much better to intervene while the incipient queer is still in the womb. His mother is to blame. She's the carrier. Homophobia and misogyny bedded down under the white sheets of bad science. That's progress isn't it? (A&L, 1994: 108)

Moreover he also objects the idea regarding lesbians as abnormal like homosexuals through underlining the hypocrisy of society that does not tolerate difference:

I suppose that they [lesbians], like other women, will be surprised to find their new listing from the American Psychiatric Association. It is 'Mentally Ill', but only when they are pre-menstrual, of course. You don't mind the harmless lady with her herb garden and decoction still, her red hair and her black cat, who lives quietly with her friend, do you? Do you mind her when I say that she is a mentally ill lesbian? And if I said I could cure her, wouldn't you think me a good man? (A&L, 1994: 109)

Furthermore, like Sappho and Picasso, Handel is aware of the lies surrounding their world; so he also takes shelter in art, particularly in opera and the classical music. Being lesbians or homosexuals, Winterson's characters choose to remain true to themselves rather than suppressing their sexual identities. In other words, while they are turning to art and authenticity against illusions, their rejection of a heterosexual relationship becomes the first step of their self-affirmation and self-knowledge. Without their nonconformist sexual identities and disavowal of romance with the opposite sex, they cannot find a true meaning in themselves. Thus, Winterson

foregrounds the fact that sexual identities are the core of one's unmasked existence and her characters' unconventional sexual identities are the defining features of their authentic selves.

In addition, the oppression and the exclusion of the working class women from society are portrayed by Winterson through the maid who is left no choice than giving birth to Picasso after being raped by Sir Jack. Handel refuses to give her an abortion viewing the operation against the God's will although he realizes that her pregnancy is the outcome of a sexual assault. Recalling her and regretting his decision, he remarks the hypocritical attitude of religious and social institutions towards the working class women:

(For a single women who get pregnant social institutions will react) TELL THE SLUT TO CONTROL HERSELF. And if there is no Self to control? No dignity, confidence, purpose, spirit, place in the world, understanding? Not for her. Not for her. She can't afford any of them. And if she does make money, she'll find she can't buy them. (A&L, 1994: 181)

On the other hand, situated in the lowest rank in the social scale, the prostitute sheds light on how woman is viewed less than fully human if she has no money. Handel who has mistakenly cut off her wrong breast in an operation feels a overwhelming sense of guilt. His lawyer attempts to relieve him as she is just a poor woman, thus, not a big deal for him:

'She's a tart. You won't be struck off for a tart's tit. We might even manage compensation from the press. Cheer up.' Of course. I need not have worried. That she was low and that I let her down lower still is not a matter for concern. She is a streetwalker. I am a knight. Sir Handel. (A&L, 1994: 123)

In that respect, Winterson's work as a prominent example of the Feminist *Kunstlerroman* attempts to articulate the female voice that has been silenced by the dominant ideologies. Thus, through raising her voice, her language will become her existence in culture, art and history: "Salvation, if it comes at all, will be conscious. Ignorance is not the road to wisdom (...) I speak therefore I am. To match the silent eloquence of the created world I have had to learn to speak" (A&L, 1994: 138). Viewing literature not a passive act conveying itself implicitly but an influential medium to redefine the social norms and the normality, Winterson promotes a profound novel

urging the reader for interrogation of those concepts and call for a collective consciousness for embracing diversities.

Regarding the emphasis on the subordination of women from non-Anglo-Saxon origin, the challenge against the dominant discourses and the criticism of the contemporary social order are inscribed with different emphases by female authors from different ethnic backgrounds. To illustrate, according to Aida Hurtado, a Chicano feminist theorist, the women of colour take a more active stance than the white feminists in their expression for the possibility of art as a call for social change, as the white middle class female artist is protected by the privileges of her race and class (Hurtado, 1989: 849-54). In that sense, for Isabel Allende, “writing is a political act” to display “the cruelties of patriarchy”, sometimes “the brutalities of totalitarian government” and a call “for women to change the world” (Jones, 1991: 11). Concerning her ideas about writing as a mirror reflecting the patriarchal oppression, Allende definitely emphasizes the otherization of the unprivileged women among even the female. Her insistence to display the disparity within the female community results in overt portrayal of the women from underdeveloped or developing countries or the working class. For instance, she delineates the female servants “who laboured from sunup to sundown” in her parental home, and who “grew old serving, and died in [their] house” without “ever having a family or taking a vacation” (*Paula*, 1994: 26). Similarly, the woman coming to their house for laundry in Isabel’s childhood also underlines how some female groups suffer more than the women who have privileged ethnic backgrounds or those with better socio-economic conditions. The laundress is described as a woman “all skins and bones, with two or three little ones clinging to her skirts and a mountain of dirty clothes balanced on her head”. As the clothes are counted when she returns them, Isabel even as a child cries “of shame” “every time [she] happened to witness the humiliating process of counting the shirts, napkins, and sheets” (26). It is for sure that those women, who are more disadvantaged than the women in her family and even herself, have strongly influenced her. Another noteworthy portrayal of the otherization of women who do not have Anglo-Saxon origin is proposed through the state of women in Lebanon.

How the women are forced to live in a restricted space and how their freedom is suppressed firstly by their fathers than their husbands are emphasized by the author-protagonist in a critical voice: “In general, in that time and in that part of the world, girls were confined to house and school until the day of their marriage- if they had the misfortune to marry- the moment they exchanged a paternal prison for a conjugal one” (62). Furthermore, when the war is about to break out in Lebanon, Isabel one more time describes the otherization of women who are viewed as less than fully human by their husbands and fathers through her observations in an airport in Beirut:

The airport was swarming with men scrambling to get out; some tried to take their wives and daughters as a kind of cargo- as they did not consider them whole human beings, they could not understand the need to buy tickets for them (*Paula*, 1994: 87).

Allende also voices the female condition in Chile repudiating the view associating the Chilean culture with matriarchy. Despite agreeing on the idea that “Chilean women are stronger and more organized than the majority of men”, the author protagonist stresses that women in Chile have been restricted to the private space without any active impact on the political, social and economical affairs.

If women have influence, it is only- and then only sometimes- within their home. Men control all the political and economic power, the culture and customs; they proclaim the laws and apply them as they wish, and when social pressures and the legal apparatus are not sufficient to subdue the most rebellious women, the Church steps in with its incontestable patriarchal seal (*Paula*, 1994: 140).

Nevertheless, she does not abstain from criticising the same women whose voice she attempts to raise; since, they have a great responsibility in the patriarchal system that has oppressed and constrained them.

What is unforgivable though is that it is women who perpetuate and reinforce the system, continuing to raise arrogant sons and servile daughters. If they would agree to revise the standards, they could end machismo in one generation. (...) The men come and go, but the woman stay put; they were trees rooted in solid ground. Around them revolve their own children and others they have taken in; they care for the aged, the ill, the unfortunate- they are the axis of the community. In all social classes except the most privileged, abnegation and hard work are considered the supreme female virtues; a spirit of sacrifice is a question of honour: the more one suffers for family, the prouder one feels. Women are used to thinking of their mate as a foolish child whose every serious fault, from drunkenness to domestic violence, they forgive... *because he is a man* (*Paula*, 1994: 140).

Furthermore, when she attends a television course in Brussels as the only woman in that course, she has to face with oppression of other men from Congolese attending to the same course and thus decides to leave. When the director asks her explain her departure, she tells how she has been misbehaved and subjected to mobbing due to her gender. They “enter the women’s bathroom unzipping their fly”, “shove [her] aside to go through a door first, “knock [her] down for a place at the table or get on a bus” (*Paula*, 1994: 135). Their defence is far from being apologetic; on the country it is accusatory:

(...) after a long pause, one of them spoke to say that in his country no decent woman publicly exhibited her need to go to the bathroom, nor did she try to go through a door before the men but in fact walked several steps behind, and that his mother and his sisters never sat at the table with him, they ate what the men left. He added that they felt permanently insulted by me, that they had never seen a person with such bad manners, and, as I was a minority in the group, I would just have to make the most of it (*Paula*, 1994: 135).

The speech of that Congolese man shows how the patriarchy attempts to oppress woman even in an European country where women are more independent than those in many other countries; as the male in the course constitute the majority. With respect to those portrayals, it is certain that the patriarchy is almost always the leading medium of abuse of power since; even the most politically and socially oppressed nations or the ones facing with great economical depression find women an easy target to constrain, tyrannize, oppress, exploit and abuse. The poorer and the less developed a country is, the more social pressure women have had to suffer from. In other words, no matter how a man is oppressed due to an abuse of power, there turns out to be always a woman who is being oppressed by that man. However, Isabel responds: “It is true that I am a minority in this course, but you are a minority in this country” (*Paula*, 1994: 135). As a rebellious woman challenging the socially constructed identities and gender roles, Isabel urges them to respect even if they are not willing to. Her invisibility as a woman within the male centred world and the mainstream culture becomes more evident during the years of political turmoil and military dictatorship. In the early years of the coup, she is not stopped to be searched by the soldiers as “it was an idiosyncrasy of the military that woman don’t count except as

spoils of war (200). What later she has experienced turns out to be more challenging than being ignored as she suffers from exclusion from the public sphere due to being an advocate of feminism in the media:

I lost my job as director, and soon would also lose my post on the women's magazine- as would the rest of the staff, because in the eyes of the military, feminism was as subversive as Marxism. Soldiers were cutting off women's pants legs in the street, because in their judgement only males could wear trousers; long hair on men was equated with homosexuality (...). We had returned to the times of the unquestionable male authority (*Paula*, 1994: 201).

Even she has to lead a life under the same male authority when she moves to Venezuela as a political refugee. Unlike her earlier autonomous life in her home country, she cannot go out to certain places alone as "women were not expected to go alone to the movies, much less somewhere in open country where anything could happen" and thus, she "felt like a prisoner in the apartment, and in [her] own skin" (*Paula*, 1994: 244).

Moreover, apart from the miseries of its author in the years of the coup, *Paula* also represents the women who have been killed, abused and left to starving due to the wars, political turmoil and conflicts. When Isabel decides to hire women to help Paula's care in the USA, she chooses those women who have suffered a lot due to the instabilities and wars in their home countries:

One of them has knife scars on her arms and legs; her husband was murdered in El Salvador and she was left for the dead in a pool of blood, with her three small children. Somehow, she dragged herself to where she could get help, and shortly afterward escaped the country, leaving her children with their grandmother. Another of the women is from Nicaragua; she has not seen her five children in many years but she is planning to bring them here, one by one; she works and saves every penny in order to be reunited with them one day (*Paula*, 1994: 234).

Isabel also tells boldly in her memoir that those women have suffered from more tragic experiences than from feeling imprisoned in private space like women with well-received ethnic and socio-economic backgrounds. Mentioning the suffering of the women of Maureiras who have lost five men in their family, having been killed in Lonquen by carabinieri, Isabel does not forget the tragedy of those women who are hopelessly looking for the bodies of their men. Regarding the example of the Maureiras, it is stressed that

woman is the actual victim of chaos and conflicts; she is the one who is killed, tortured, raped, sold and left to search for her loved ones but almost always the ignored or the undermined side of the turmoil and wars no matter which country she is from:

In Argentina, the mothers of *desaparecidos* marched in the Plaza de Mayo carrying photographs of their missing children and grandchildren;(…) Sometimes I would be driving down the highway and suddenly be assaulted by the disturbing vision of the Maureira women searching for their men, years of asking their futile questions in prisons and concentration camps and hospitals and barracks, like thousands of other persons in other places trying to find their loved ones (*Paula*, 1994: 281).

Therefore, Isabel as the author protagonist becomes the voice of women from different ethnic origins or those lack financial independence but almost always with traumatic pasts and unbearable miseries. In other words, rather than dealing with the woman issue in general, she does not abstain from articulating the voice of women in many parts of the world with disastrous life experiences or without socio-economical autonomy: “For my second novel, I didn’t have to think of a subject, the women of the Maureira family, the mothers of the Plaza de Mayo, and millions of other victims pursued me, obliging me to write” (*Paula*, 1994: 282).

3.5. The Closure:

Underlining the progressive growth of the consciousness of the female protagonist as an artist and a woman and, the mutual relationship between her two distinctive identities, the Feminist *Kunstlerroman* also diverges from its typical form through its endings. While the classic male *Kunstlerroman* is marked by the hero’s self-fulfilment as an artist, the female protagonist of the Feminist novels of artist-to-be do not offer such a precise and fixed closure. In other words, under the impact of the postmodern discourses on the contemporary fiction, the new feminist form of narrative leaves the conclusion to its readers as the voyage of the female artist to creativity and self-discovery cannot be shaped even by the author. In that sense, the artist heroine is emancipated from all kinds of dictations and impositions and left free to the end. In *Art and Lies*, the closure is

intentionally blurred leaving the conclusion to the reader. Three of the narrative personas get on the train and sit by the sea in tranquillity and self-fulfilment.

They sat together, the three, Handel, Picasso, Sappho, sat together under the yellow rain. The sun, that had packed its things against the storm, had left behind a yellow cloth. One small square of light that the rain fell through. Black sea yellow rain. They talked, the three, Handel, Picasso, Sappho, talked together under the shelter of the rain (A&L, 1994:206)

The reader is not given precise clues about Handel's or Picasso's future but they are portrayed as happy and self-fulfilled characters in the end. Handel begins to sing as "a man of infinite space" while Picasso and Sappho "standing together, looked out" "from the cliff-head" in a strong sense of freedom (A&L, 1994: 206). Winterson ends her work with her three protagonists all liberated, freely observing the nature and emerging as authentic individuals true to themselves.

Or did they look in? Held in the frame of light, was not the world, nor its likeness, but a strange equivalence, where what was thought to be known was re-cast, and where what was unknown began to be revealed, and where what could not be known, kept its mystery but lost its terror. All this they saw and the sea in gold leaf and the purple and pearl of the cliffs. It was not too late (A&L, 1994: 206).

On the other hand, in *Paula*, Isabel turns to the power of the universe against the pain of losing her daughter. Her revelation that her existence is closely linked to everything around her including Paula's soul gives her the power to accept her daughter's state and her death. At the end of her memoir, Isabel states her idea of becoming One with every being:

the voyage through pain was ending in an absolute void. As I dissolved, I had the revelation that the void was filled with everything the universe holds. Nothing and everything, at once. Sacramental light and unfathomable darkness. I am the void, I am everything that exists, I am in every leaf of the forest, in every drop of the dew, in every particle of ash carried by the stream, I am Paula and I am also Isabel, I am nothing and all other things in this life and other lives, immortal (*Paula*, 1994: 330).

Writing that memoir leads her to affirm her self through taking a spiritual journey to her past and confront her daughter's loss with patience. She utters her farewell to the worldly existence of her daughter and welcomes Paula's death as she strongly believes that her daughter's soul will continue

to exist. Thus, the closure of Allende's memoir is marked not only with grief but also acceptance, inner force and faith. Neither does it present a bright future for Isabel, nor a dark one either.

Finally, a chart encompassing the prominent differences among typical *Kunstlerroman*, Female *Kunstlerroman* in the 19th century, the modernist Female *Kunstlerroman* and Feminist *Kunstlerroman* will be presented to specify the artistic coming of age of the female protagonist in contrast to that of the male in literary history in order to illuminate the ignored female artistic genius in canon and put forth Feminist *Kunstlerroman* as a new form of narrative.

Kunstlerroman	Female Kunstlerroman of the first half of 19th century	Modernist Female Kunstlerroman (Late 19th and early 20th century)	Feminist Kunstlerroman (From the 1950s to present)
Search for artistic self-fulfilment and creation.	Search for self discovery and articulating her artistic aspirations	Search for self discovery, autonomy, a private space uninterrupted and uncontrolled by the male; 'a room of her own' to articulate her artistic aspirations.	Search for self discovery, autonomy, a unique identity against the sameness and shallowness of the mass media culture. Art as a challenge to all kinds of discriminations concerning race, sexual orientation and social classes.
Beginning his quest with a sense of self and self-confidence thanks to his artistic ability to view life more profoundly.	Beginning her quest with a loss of self and fear of chaos and loneliness, without self-confidence as she is torn between her artistic aspirations and the social expectations upon her.	Beginning her quest with a loss of self and fear of chaos and loneliness, without self-confidence as she is torn between her artistic aspirations and the social expectations upon her.	Beginning her quest with a loss of self and fear of chaos and loneliness, without self-confidence as she is torn between her artistic aspirations, her sexual identity and the social expectations upon her.

The insufficient formal education to initiate his formation as an artist.	No opportunity for formal education; education irrelevant to her artistic genius but for a suitable courtship.	The insufficient formal education for her artistic self-fulfilment.	She needs to de-educate her self to emancipate from the dominant ideologies oppressing her; and then re-educate herself mostly through rigorous reading to attain a unique female and artistic self.
The artist protagonist as a superior and gifted person; a model to his community.	The female artist either as “an angel in the house” or “a madwoman in the attic”.	After destroying her stereotypical identity as “an angel in the house” and “a madwoman in the attic”, the female artist embraces her self as a “monster”; her artistic self and creativity.	The female artist embraces her artistic creativity after rejecting her socially imposed identities.
Society Vs the male artist as an individual	Society Vs the female protagonist both as a person with artistic potential and a woman under the oppression of social expectations	Society Vs the female protagonist both as an individual with artistic potential and a woman under the oppression of social expectations.	Society Vs the female protagonist as an individual with artistic potential under the oppression of social expectations.
The divided self of the artist; his self is caught in-between his desire to live the possibilities of life fully or retreat from life for art.	The divided self of the female artist, her self is torn between her artistic desires and the gender roles imposed upon her as a wife and mother. She gives up her self as an artist and resigns herself to the social expectations.	The divided self of the female artist, her self is torn between her artistic desires and the gender roles imposed upon her as a wife and mother. She gives up her femininity for realizing herself as an artist.	The divided self of the female artist, her self is torn between her artistic desires and the gender roles imposed upon her as a wife and mother. She does not give up her two selves but embraces both her artistic talent and sensibility, and her femininity and motherhood.

<p>The guidance of earlier artists as his mentor and role model.</p>	<p>The absence of a female role model to guide her artistic fulfilment; the guidance of the submissive role models like her mother or other conformist women in her family to persuade her to embrace her gender role.</p>	<p>The absence of a female artist to guide her artistic fulfilment; the rejection of any submissive female figure as a role model.</p>	<p>Earlier female artists as role models guiding her self-discovery as a woman and an artist.</p>
<p>Love affairs as stages to his personal and artistic development; women as antagonist distracting him from his artistic fulfilment.</p>	<p>Marriage as the inevitable end of her artistic aspirations; romance, marriage and motherhood as the symbol of her self-sacrifice and failure as an artist and individual.</p>	<p>Defiance of marriage and romance to fulfil her artistic goals and preserve her autonomy as a woman.</p>	<p>Marriage and romance are not overtly rejected but handled as notions that do not have a major impact on her quest of artistic fulfilment. She does not let love or marriage to distract her from her voyage to authenticity and creativity.</p>
<p>His attempt for artistic fulfilment is either supported or discouraged by his social context. Thus, he assumes the roles of either a participant or an observer as an artist within society.</p>	<p>Her attempts for realizing herself as an artist despite society result in her renouncement of her artistic self and assuming her female self as her sole unified self; she is unable to be a participant or an observer as an artist, but a mere a female figure in compliance with her assigned social roles.</p>	<p>Her attempts to artistic fulfilment despite society result in her renouncement of her womanhood and assuming her artistic self as her sole unified self; she is unable to be a participant but just an observer as an social outcast.</p>	<p>Her attempts for realizing herself as an artist despite society. She harmonizes her artistic self and her feminine self into a whole and assumes it as her unified self; although she is not affirmed by society, she acts both as an observer and a participant within society in order to change it.</p>

<p>Artistic fulfilment as the outcome of the hero's experimentation with his life.</p>	<p>Artistic expression if it happens at all as a result of her life experiences. After she experiences the futility of her domesticated existence as a wife and mother, she turns to art and canalized her experiences into artistic self-expression.</p>	<p>Her artistic self-fulfilment through retreating to her 'room' after she refuses the assigned gender roles of wifehood and the motherhood.</p>	<p>Her artistic self-fulfilment after she compromises her conflicting selves and directs her frustration outwards to have a say in the patriarchally designed social order and canon.</p>
<p>The untypical and unpredictable hero</p>	<p>The unpredictable heroine that turns into a typical woman, 'an angel in the house' devoting herself to her domestic obligations in fear of being 'a mad woman in the attic'.</p>	<p>The marginal, untypical and rebellious heroine; a 'monster' devoting her self to her art against the 'angel in the house' or the 'mad woman in the attic'.</p>	<p>The unpredictable and atypical heroine that challenges the patriarchal oppression of female genius, turns into a nonconformist rebellious woman that uses her artistic creativity for voicing the previously silenced communities and foregrounds female articulation for social change.</p>
<p>Mentor or society as allegiances.</p>	<p>The absence of a mentor or allegiance in her attempts for self-realization as a female artist. The male appears as figures to lead her internalize her social role as a wife and mother in the domestic sphere rather than triggering her artistic development.</p>	<p>The rejection of the male as a allegiant, but an emphasis on the need of common female consciousness and solidarity to enforce the resistance of the female artist and to end her alienation.</p>	<p>The female solidarity enforcing the resistance of the female artist while ending her alienation. She senses the unselfish and non-repressive relationships that nourish her self-esteem and initiate her artistic creativity.</p>

Both the inner and outer directedness; the quest from rural to an urban setting and a psychological within the artist's psyche take place simultaneously.	Inner directedness; the movement from familial home to marital home for survival right along with a psychological quest that leads to self-sacrifice, insanity and self-destruction .	Inner directedness and a psychological quest towards past that lead her self-discovery and artistic creativity.	Her artistic fulfilment and self-realization via a movement beginning inward as a psychological and spiritual quest than turns outside into a social journey. Her psychological and social quests take place simultaneously with her artistic voyage into creativity.
Artistic fulfilment in early adulthood.	Artistic expression at a later age than her male counterpart, usually after marriage and having children.	Artistic self-fulfilment after her withdrawal to her inner world, mostly in her adulthood.	She realizes her artistic potential and authentic identity after interrogating the discriminating attitude of society towards women. Her self-realization is followed by her development as an artist as art leads her to articulate her silenced voice and thus self-esteem and self-affirmation.
The struggle for artistic self-fulfilment and expression, for emergence as an artist.	The struggle for artistic expression and taking art not as a part of her domestic talents to entertain her husband, but as a profession.	The struggle for asserting her self both as an artist and a woman; embracing art as a part of her identity and as a profession.	The struggle for artistic expression and embracing art as a part of her female identity and as a profession. She attempts to be an artist, a woman that does not sacrifice her femininity, and a unique and unconformist individual trying to make a change.
Beginning his quest after leaving his familial or rural setting.	Beginning her quest in her familial home in loneliness.	Beginning her quest in the solitary context of her 'room' uninterrupted by the male.	Beginning her quest in her familial home or private space in loneliness

Absence of a critique of the social order; the male artist's sole goal is not to change society but to realize himself artistically.	Presence of the patriarchal oppression and an implied critique of the existing social order and female subordination. The female artist does not have the power to change society, thus simply submits to her imposed gender role.	Presence of the patriarchal oppression and an overt critique of the existing social order and female subordination. She revolts against society through rejecting the socially imposed identities and roles and aims at inspiring other women via her art.	Presence of the patriarchal oppression and an overt critique of the existing social order and female subordination. She revolts against society through rejecting the socially imposed identities and roles to strengthen other undermined women with her art.
The theme of potential and spiritual capabilities of man as an artist.	The theme of gender based discourses on female artistic genius and the exclusion of woman as an artist from society and literature.	The theme of challenge against the gender based discourses on female artistic genius and; the exclusion of woman as an artist from society and literature. The subversion of patriarchal ideologies in art and literature to call for a social change.	The theme of challenge against the gender based discourses on female artistic genius and a critique of female oppression within society and literature regarding her unorthodox racial (non-European), sexual (Lesbian) or economic (working class) background. The subversion of patriarchal ideologies in culture, art and literature to call for a social change.
Love as an unfavourable experience distracting the artist from his artistic fulfilment.	Love as an experience that leads the young female protagonist to give up her artistic aspirations and suppresses her hidden artistic desires and potential.	The denial of romantic attachments that may restrict the female artist to domestic sphere or distract her from artistic self-fulfilment and creation.	Love and heterosexual love are not denied or presented as a must in her artistic self-fulfilment. Besides, the theme of homosexual relationship is sometimes inscribed to assert female sexual identities and sexual freedom.
Linear plot structure	Non-linear, circular plot structure	Non-linear, discontinuous plot structure that involves flashbacks and the stream of consciousness technique.	Non-linear, fragmented, discontinuous plot structure that involves introspection and sometimes abrupt shifts of narration and the narrating personas.

<p>The final harmony stemming from his success in attaining his artistic aspirations and an implied adaptation to society via acquiring art as his true vocation.</p>	<p>The ordered restored in favour of the patriarchal society with the reluctant conformity of the heroine to society through marriage and motherhood, assimilation of woman's artistic self.</p>	<p>The disavowal of the social oppression and restrictions on women through highlighting the female artistic genius. The denial of harmony with society, but with her authentic self.</p>	<p>The disavowal of the social oppression and restrictions on women through highlighting the female artistic genius.</p>
<p>Definite conclusion, happy endings</p>	<p>Definite conclusions, her subordination to the social roles, ending mostly with her assuming the gender role of angel in the house, or sometimes with madness or self-destruction.</p>	<p>Blurred, indefinite conclusions, however her denial of her femininity for artistic self generally leads to psychological crisis and anger directed inwards.</p>	<p>Intentionally blurred and unfixed closures that leave the conclusion to the reader. The female artist is liberated from all kinds of manipulations including her author, thus demanded to be recognized as an individual.</p>
<p>Autobiographical as the author takes a psychological, spiritual and artist voyage with his hero towards his own past and psyche for artistic creation.</p>	<p>Autobiographical as the author takes a psychological, spiritual and artist voyage with her heroine towards her own past and psyche for artistic fulfilment and self-discovery. Through creating the madwoman in the attic, she criticizes the exclusion of the female artistic self and authenticity.</p>	<p>Autobiographical as the author takes a psychological, spiritual and artist voyage with her heroine towards her own past and psyche to defy the female stereotyping, the gender roles assigned to her and the male-centred canon that undermines her artistic creativity.</p>	<p>Autobiographical as the author takes a psychological, spiritual and artist voyage with her heroine towards her own past and psyche for artistic fulfilment and self-discovery.</p>

CONCLUSION

Female protagonist in literature has had a long journey and probably a long way to open new paths for herself as an individual and an artist. As far as the voyage of woman in the narratives of female Bildungsroman is considered; in the 18th century, the heroine cannot consciously rebel against the social restrictions whereas in the 19th century narratives, she undergoes an inward awakening and a sense of opposition punished by society. However, the female protagonist of the contemporary Feminist Bildungsroman demands not only equality in her fictional realm but also recognition against the male dominated evaluations of generic divisions. Her claim to participate within society actively triggers the issue of female *Bildung* while her rebellion, fulfilment and her entrance to the public domain are articulated in those works. Thus, the authors of the Feminist Bildungsroman present a new genre changing the course of socialization of the individual in the classic Bildungsroman so as to illuminate the new female authentic experience and realization. Instead of the long seated depiction of the restrictions of gender roles on women and the conflict of the new female self with socially imposed identities, they foreground the denial of all kinds of generalization and stereotyping of women so as to shed light onto the female individual with her unique viewpoint and roles in society.

On the other hand, as for the artist heroine, the female Kunstlerroman from the late eighteenth century onwards have problematized the conflict between the social expectations and the personal desires of the female artist through highlighting the quest of the heroine for an authentic identity as well as for her artistic creation and expression. While her male counterpart feels distress due to his divided self, she is to make a choice between her art and her womanhood which as a dilemma leads the heroine to undermine a vital half of hers to recover that inner division. Moreover, the hero of the Kunstlerroman is able to withdraw to his inner life due to his dissatisfaction of the social context and save himself from exclusion, alienation or insanity, art as a redemptive force is not available to the female protagonist in the

nineteenth century fiction whose potential as an artist is undermined and oppressed. In other words, the Female as well as the feminist *Kunstlerroman* differ themselves from the male dominated *Kunstlerroman* in their insistence on the issue of gender that restricts the female artist and alienates her from her own existence. In that sense, unlike the male version, the narratives on the formation of the female artist overtly emphasize the “conflict between personal and professional, private and public roles” of women (Heilmann, 2000: 163). Therefore, while underlining woman’s creative urges from a female point of view, these two genres attempt to set forth the patriarchal and cultural oppression that shape the female artist’s self and her art. Regardless of the female or feminist representation of the heroine as an artist, the boundaries between the artist, *Kunstlerroman* and the creative woman are deliberately blurred to refute the clear-cut definitions of female artistic self.

However, the Feminist *Kunstlerroman* is by no means a contemporary version of the Female *Kunstlerroman* as the feminist narratives of the artist-to-be involve a more intense critique of the social order and the hegemony of the patriarchal institutions and discourses that silences woman not only due to her gender, but also due to her ethnic, religious, economical background or sexual orientation. Inasmuch as, the genre foregrounds female identity as the sum of multiple selves that interact and thus shape female formation as an individual and artist. Moreover, the treble unprivileged position of the female protagonist as an artist, a woman and a female artist who has a non-European origin or non-heterosexual identity is also represented through the challenge against her exclusion from society and literature. She resists against the patriarchy by turning her art into the voice of the silenced communities and by displaying the fact that female art is far beyond a sanctuary to protect her from the savages or the banality of everyday life, or a land of utopia that she can find tranquillity; but a means of female articulation voicing the unheard female groups throughout the history, an arena to assert herself free of male dominated ideologies, a way of self-healing as the outcome of her psychological voyage to her childhood and adolescence, of self-discovery and self-affirmation and the last but not the least; a means of calling for social change concerning female condition in today’s world.

Winterson and Allende with their particular works meet on a common ground in inscribing the leading features of the Feminist *Kunstlerroman* in their novels. First and foremost, the quests of the female protagonists both begin with a loss of self and loneliness in their familial home as they are caught up between their artistic aspirations and the social expectations upon them. In that respect, both of those novels present overt portrayals of patriarchally designed social order resulting in an undisguised critique of society which is almost always in an overt contradiction with the heroines with artistic potential who have been under the constant oppression of the dictated normality and gender expectations since their childhood. Through their vivid and immense world of imagination and their untypical nature, they sense that they are different from the majority but cannot make sense of the feeling of non-belonging. Thence, art turns out to be a path to their self knowledge and individuality, a call for turning inside. As a result, the female protagonists first de-educate themselves to free their understanding from the dominant ideologies; and then re-educate through reading to recreate themselves as authentic individuals with unique artistic endeavours. They follow the traces of the earlier female artists, the matriarchs or the strong women in their family history for guidance in their journey to self-discovery as women and artists. In that sense, both works delineate a quest for self-discovery, autonomy and a unique identity against the sameness and shallowness of the mass media culture. Those narratives also involve a striking presence of female solidarity that put an end to their alienation through bestowing unselfish and non-repressive social attachments that enforce the struggle of the female artists and nourish their self-esteem. Furthermore, Winterson's and Allende's main characters embrace their artistic selves only after rejecting their socially imposed identities. After interrogating the discriminating attitude of society towards women, they defy to define themselves in relation to their conformity to the gender roles the leading one of which is being a complementary figure in men's lives. The heroines no longer turn to marriage or a heterosexual love relationship to build themselves authentic identities and realize their artistic aspirations. Picasso does not need romance or marriage for illumination and self-discovery while Isabel's marriage do not bestow her unique identity she has

dreamed of or play a significant role in her success to attain artistic fulfilment and self-understanding. As another notable characteristic of the Feminist Kunsterroman, *Art and Lies* and *Paula* embody the divided self of the female artist torn between her artistic desires and the gender roles ascribed to her. In the novels, art is not presented as a choice but the essential part of the identities of Picasso and Isabel who consequently refrain from preferring one to another but embraces both their artistic genius and their femininity. Therefore, It is crucial to state that they fulfil their existence and artistic aspirations after ending the conflict in their souls and compromising their two selves; and eventually direct their long-seated frustration outwards to have a say in the patriarchal society. In other words, through harmonizing being a woman and an artist into a unified self; the female protagonists are no longer mere observers but also participants of the outside world. In that respect, the artistic fulfilment and self-realization of Picasso and Isabel are portrayed through a movement beginning inward as a psychological and spiritual quest and then turns outside. Instead of representing female art as a recreational, domesticated activity, the two works present female art as a profession of the heroine, a part of her identity, her life style, and also a medium to speak her silenced voice and identity. Hence, art is represented as a force that stands for self-healing, self-affirmation, a celebration of life and hope.

Above all, the Feminist Kunsterroman involves a challenging perspective absent in previous female narratives of the artist. The genre does not merely attack the oppression of women or the female artistic genius by the male-centred discourses but puts its emphasis on “the other” among women; those with marginalized or ignored racial (non-European), sexual (lesbian) or socio-economic (working class) backgrounds. Thus, art is foregrounded as a challenge to all the dominant ideologies including those privileging some women above others and a call for a social change not only to the female artist but also to her readers. Winterson and Allende through their nonconformist and rebellious protagonists, attempt to voice the previously ignored communities such as lesbians, homosexuals, ethnic minorities, refugees and their traumatic experiences due to sexual, psychological and physical violence, incest, political turmoil and exile from

the eyes of women and foreground articulation of the voices of those groups not only to assert their recognition in the mainstream culture and canon but also for social change. Therefore, *Art and Lies* and *Paula* as the Feminist Kunsterromans leave the conclusion of the struggle of the female artist to the reader with their intentionally blurred endings. Since, the female protagonists are liberated from all kinds of manipulations including those of Allende's and Winterson's, thus demanded to be recognized as unique individuals.

Therefore, if literature is the product of culture, and if the literary works define what is normal and reinforce the marginalization of woman through inscribing the portrayals of female subordination and the female stereotyping, then it is for sure that female authors aim at suggesting an unconventional life for women by interrogating the literary convention shaping the dominant culture. With respect to that, viewing literature not a passive act but an influential medium to redefine the social norms and the normality, both authors urge their readers for interrogation of those concepts and call for a collective consciousness for embracing diversities. Since, it is through those new forms of female narratives that all groups of women from the ones of Anglo-Saxon to those from South American, Eastern or African to begin to assert themselves in culture and refuse to be the ones drawing the longest straw.

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Figure 1. On the Internet at <http://slideplayer.com/slide/4346750/14/images/15/Typical+Plot+of+Bildungsroman.jpg>.

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