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RESEARCH PAPER

A Young Adult Female Kunstlerroman: Paul Marshall's Dancing Diva, From Utopian Americanism to Dystopian Realism

Tayyeba Ashfaq

Ph.D. Scholar, Department of English, Fatima Jinnah Women University, Rawalpindi, Punjab, Pakistan

Corresponding Author Tayyebaashfaq84@gmail.com

ABSTRACT

This study aims to investigate how a utopian environment is offered to a young adult in Paul Marshall's Brown Girl Brownstones; wherein the coming-of-age utopian narrative is appropriated with dystopia. However, the protagonist struggles in recognizing and comprehending foreign and native landscapes and people. Utopia negates the idea of subjugation acknowledging people's dreams. Salina's unwillingness to embrace her prospective possibility as a wife and mother is juxtaposed against her inability to find a self-identify as a dancer, indicating that woman and artist constitute separate personalities that are completely contradictory. Marshall's usage of the Kunstlerroman explores the difficulties of female artists in accepting and inhabiting their artistic selves. In a Bildungsroman, the protagonist resolves to be an ordinary citizen and the early years are taken into consideration, while in a Kunstlerroman, i.e an "artist's novel," the protagonist disapproves of regular life and presents the main character's entire life.

Keywords: Dystopia, Feminism, Identity, Kunstlerroman, Utopia, Dance Artist

Introduction

Brown Girl, Brownstones, Paule Marshall's debut book, illustrates the situations of "Caribbean women," emphasizing their attempts to achieve a racially "gendered, and classist American society." It provides a comprehensive overview of the emotional challenges confronting "immigrants," who are descendants of settlers who, due to racial discrimination, tend to endure some of the consequences of colonization when relocating to another country. Selina is the younger daughter of settler Barbadian parents who settled in a shared "Brooklyn brownstone" with several other tenants. The purchase of their own home was Selina's family's most significant accomplishment because it served as the ultimate prestige symbol for their success in America. The story takes place during the brief post-Great Depression era when domestic work was common and employment was scarce. The novel's action concludes a few years after the war and this background helps us understand the turmoil Selina is experiencing, both inside and with her extended family. As a result, she is a young girl simultaneously challenging society's ideals and searching for herself. Marshall's childhood has had a significant influence on her work. Her grandparents had immigrated, and her "Barbadian" heritage inspired her creative endeavors. In actuality, she wrote her first novel on her experiences in "Barbados" as a crossroads of African and American "literary traditions," exploring the problem of multiple societies (LeSeur, 1995, pp 106-107). In a Bildungsroman, the protagonist resolves to be an ordinary citizen and the early years are taken into consideration, whereas in a Kunstlerroman, which means "artist's novel," the protagonist disapproves of regular life and presents the main character's entire life, not just the formative life.

In "Varieties of Literary Utopias" Frye Northrop sees how civilization would dissolve due to its unyielding pursuit of perfection. *The Matrix, Blade Runner,* and *Minority Report*, for example, are well-known utopian satires or dystopias that explore societies in which harmful people cede authority over their surroundings and one another to machines,

machine replicas are created to perform labor rather than humans, and individuals can prevent crimes from occurring. Although these simplified renderings try to indicate that these films may appear utopian from one point of view, they all show the detrimental repercussions of the civilization on which they are based: As independence goes away in these works, it questions if replicas like the robots may represent feelings that people feel possibly greater than people and all three societies appear to have lost track of humanity. The ideals in such realms may have seemed to be magnificent or utopian, a reimagining of a universe that eradicated a given issue, but dystopian literature appears to imply that "utopian worlds can never be more than myths," bringing back Frye's eighth statement once more. Though there cannot be a dystopia in every imagined utopia, utopian goals appear to be the foundation of dystopias. Because community "predominates over the individual" to preserve solidarity, tranquility, and harmony, good cannot arise in the absence of the negative (Frye, 1965, p. 335).

Similar to this, Levitas describes the fundamental component of utopianism as wanting or longing to improve the quality of self and life (Levitas, 2010, p. 264). Identifying precisely the meaning of dystopia relies upon the premise that utopias are substantially built environments that additionally involve methods of creativity. Therefore, “dystopia represents a loss of control” (Claeys, 2013, p. 170). As a result, their previous personalities, as well as their utopian ideas of various societies, begin to crumble, emphasizing the relationship between themes in "Bildungsroman" and Young Adult literature. “Dystopian literature thus mingles well with the coming-of-age novel, which features a loss of innocence.” In “Utopian and Dystopian Writing for Children and Young Adults,” Hintz refers to dystopia as a phenomenon acting as an influential symbol for “Young Adults”. Nobody is anymore beneath scrutiny compared to a typical adolescent in this subgenre where power looks to be tyrannical. Teenagers are on the cusp of maturity; they can perceive the benefits yet cannot partake in them fully. Adolescent pleasures fall short of meeting our needs. The teen is fully conscious of the restrictions put on their independence and longs for more power. "The adolescent is all potentiality, creation waiting to happen, prepared to simultaneously destroy sections of her child identity and build pieces of her adult identity. The adolescent is suspended in a space on the brink of adulthood," cognizant of the boundaries of autonomy (Hintz, and Ostry, 2003, pp. 9-10).

A crucial aspect of the fact that "dystopic fiction" works are musings on the future rather than depictions of today. They provide intriguing parallels with the future as views of current events are envisioned and expanded into various forms or plans, but their analysis does not constitute what the book tries to do. Castle in “Reading the Modernist Bildungsroman” informs that the "Bildungsromane was created in Germany during the latter part of the eighteenth century; in English, the term coming-of-age has evolved over.” Its meaning is “picture, portrait, shaping or formation”. The main features of this category consist of an adolescent coming of age and experiencing limitations in both cognitive and artistic growth because of issues within his family and limitations on cognitive and artistic growth, as he gets older, he opts to flee home and move to a big place, wherein his "true education" starts. Due to disputes with his family, he decides to leave home and head for a large city where his “real education” begins. The lead character must endure "at least two love affairs or sexual encounters, one debasing, one exalting," which when merged with the various experiences he endures over the narrative's progress will cause someone to reflect on his choices, adult as an individual, and gain a greater awareness of his surroundings. The city does have a “double role” inside the hero’s life since it is equally “the agent for liberty and a source of corruption”. The hero might return to his former house upon having attained the appropriate level of age and intelligence in hopes of demonstrating his accomplishment (Castle, 2006, pp. 13-18)

The slaves are depicted as being free in Thomas More's *Utopia*. The concept of slavery can only be understood in those eras and places in its entirety. So, it is necessary to

specify "time and place," since utopia must be understood in the particular paradigm. A reader from a specific time and place may regard the past or future description of a different area and period as dystopian or utopian. The modern era saw the development of technological zeal and the emergence of both "dystopian" and "bildungsroman". Thus, these forms may have been responses to the rising unhappiness around the entire globe. Over the vast majority, literature has been used as a platform for societal criticism. For instance, Dickens' *Great Expectations* undoubtedly includes strong "undertones of criticism of how children were treated in Victorian society" throughout the 19th century, which is probably the novel that many readers associate with this genre. Additionally, Buckley's "Season of Youth: The Bildungsroman from Dickens to Golding" asserts that the nineteenth young adult "Coming of age" story must have several distinctive elements. First of all, being an "autobiographical novel, the Bildungsroman is not a true autobiography". Yet, because the writer's truth and narrative are intertwined, this could contain anecdotal aspects. This gives the audience an accurate forecast sense as they go through the book (Buckley, 1974, pp. 23-25).

Jeffers in "The Bildungsroman from Goethe to Santayana" affirms, that it wasn't till nearly 100 years afterward, that Dilthey consumed the phrase to analyze the poem "Poetry and Experience," and it was then popularized in existing fiction (Jeffers, 2015, p. 49). However, despite being aimed at readers aged twelve to eighteen, "young adult literature" has seen an increase in consumers "as young as 10 and as old as 35" due to the medium's recent popularity. In reality, those over the age of 18 account for the majority of the population "55 customers who are young adults." The enormous success of the Harry Potter series and the Twilight Saga, as well as the baby boom generation," and the reality for top shops, began to separate the teen's sections in particular, rather than grouping it along with children's fiction, have been directly contributing to the massive trend of this form. This same fiction evolved traditionally out of "Bildungsroman" and the degree of maturation attained by the main character at the end of the story concludes if it is a "coming of age" story, in which the main character is now an "adult" or "bildungsroman" in which adolescents isn't attained. This type of narrative differs from writings for early kids in which kids' fiction strives to allow the kid to sense ease with the environment through the assistance of relatives while the main character in adolescent fiction should learn about strangers "initiate the levels of power that exist in the myriad social institutions within which they must function." The additional alteration discriminating it from younger fiction and "adult fiction" is the perspective of the hero in terms of his "voice and views" (Hill, 2015, pp. 3- 18). Hintz asserts that "Young Adult literature" entails numerous diverse subcategories, and contemporary "young Adult dystopias" are the greatest prevalent form them. Many people enjoy "dystopian fiction" because it blends "utopian/dystopian literature, science fiction," and children's literature. It does, however, contain characteristics of the "Bildungsroman as well as romance and adventure story." The "dystopian" novel shows a constructive and ideal world in a fantasy cosmos far more dreadful than the "reader's own." In essence, society in "dystopias aspire to be perfect, to be utopias, in other words, but as the story progresses, the reader realizes that these intentions have tragically gone wrong" (Hintz and Ostry, 2003, pp. 2-6).

According to Nikolajeva, regardless of the context, every story forewarns the audience about impending catastrophes. Some of her stories are based on fantastical settings, whereas the ones depict a pretty "realistic" depiction of the current moment. The inhabitants in such civilizations are frequently "from the rest of the world" spatially cut off, which makes them perhaps unaware of the external "world" or think it to be dangerous. For this reason, "brainwashing" is frequently regarded as a crucial element within that category. Whenever the main character becomes aware of such faults or inequalities, they "may try to reform their society, escape from it, and conform to" (Nicholajeva, 2010, pp. 74-86). Hirsch's "The Novel of Formation as Genre: Between Great Expectations and Lost Illusions" illustrates that a "bildungsroman" genre in fiction explores how the hero develops as a

person via "increasing discontentment the society and culture." The criterion requiring a concentration only on the protagonist is the first of several formalist criteria the writer uses to describe this concept of narrative. Hirsch keeps highlighting the conflict that exists between both a person and a community as well as how the story deals with the growth of one's own identity. He claims that it "maintains an odd equilibrium within the society as well as the individual and analyses mutual relationship" (Hirsch, 1979, p. 300).

As per Buckley in “Season of Youth: The Bildungsroman from Dickens to Golding,” the main character is frequently a youngster with remarkable talent who is raised in a remote region on earth. That space, his relatives, acquaintances, and patriarchal hierarchy all set mental limitations on this kind of person. He frequently has poor educational encounters, so he looks for supplementary information in the “books”. Teenagers develop an awareness of the broader global and depart from the house at a tender age in search of fresh experiences. The main character loses his idealistic ideas and keeps evolving intellectually and morally. The transformation from childhood to adulthood is highlighted by having romantic relationships and establishing a career. “By the time he has decided, after painful soul-searching, the sort of accommodation to the modern world he can honestly make, he has left his adolescence behind and entered upon his maturity” (Buckley, 1974, p. 17). “Young Adult Literature draws on the seemingly contradictory impulses of turn- of-the-century western culture to understand young women as both strong and vulnerable, both passive citizens and potential leaders” (Day et al., 2014, p. 7). The heroine represents the larger conflict involving the self and the group, the "utopian and the anti-utopian," with the unconventional and the traditional throughout those works. This subgenre avoids the moral confines of more established, "classical dystopias", ending unvaryingly by the triumph of the dictatorial position on a particular person” (Baccolini, 2013, p. 39). A central character that is "white, Anglo-Saxon, bright, athletic, and honest," "a straight arrow," and "a noble soul" will keep up "conventionality, predictability, and happy ends," that asserts that for a piece of writing to be considered amazing that should reaffirm instead of opposing "dominant norms" (Zipes, 2009, p. 295).

The dystopian girl indicates how “individualism, choice, and self-realization as historic markers of masculinity- now interpolate female Subjects, along with discourses of conventional femininity” (Currie, Kelly, and Pomerantz, 2009, p. 19). The notion that feminist ideals can be complacently discarded has enabled patriarchal ideas to retain their grip on power, relegating discussions of gender inequality to the margins of public life. "Young womanhood" is a topic of great curiosity, passion, terror, worry, and titillation these days. The "dystopian girl" is merely the most recent revival of a "charm with girlhood in Western culture" (McRobbie, 2009, p. 57).

Anita Harris explains how "liberal economies and the patriarchal status quo" are maintained while "feminist" aims are appropriated by the "future girl myth" by democratizing her in such a way that only one's success in this system is recognized and rewarded. It's easy to interpret the dystopian girl as a fictionalized version of the myth of the future girl since they depict "girlhood as utopian." Any interpretation of the "dystopian girl as a neoliberal success story" is weakened by the context in which she is expressed. "Dystopia" distinguishes itself from the academic excellence and prosperity that "the myth of the future girl" represents. The three girls in these texts are all illiterate, receive little to no training outside of their respective closed societies' propaganda, and live in ages and locations where consumerism is no longer available. The riches of the future girl, which represent the stereotypical preoccupations of the Western adolescent girl, are not billboards, shopping malls, or frenetic engagement in consumerism (Harris, 2004, p. 15)

In reality, the "Bildungsroman" is a subset of the "Kunstlerroman." It is a "coming-of-age" story that concentrates on the main protagonist's ethical and mental development from youth to maturity with the goal of development. The fundamental conflict in this style of work typically concerns the key protagonist and culture. Typically, the main character

learns to embrace societal norms before fully integrating. A "Bildungsroman" becomes a "Künstlerroman" if the main character is a creator. In a nutshell, while every "Bildungsroman is a Kunstlerroman, not every Kunstlerroman is a Bildungsroman." Similarly, think that the "artist novel" is a sub-genre of the "coming-of-age novel" and not a separate form of fiction (Schwartz, 2016).

Material and Methods

The concept of "utopia" then develops to include a non-real black community that is specified in great detail and usually lies in "time and space." A “utopia” therefore develops as a more general phrase that defines “a non-existent society described in considerable detail and normally located in time and space.” In this sense, utopia might be considered any imaginary culture that depicts one’s ideas or attitudes toward the society in which the person lives. Since the teen genre is a creation of the final decade of the 20th century, it is initially required to consider a few of the "contemporary concepts of utopia and dystopia". In “The Three Faces of Utopianism Revisited” Sargent says several writers emphasize a difference between dystopian and "anti-utopian," which are frequently used interchangeably. Examples include Jameson in "The Seeds of Time" which asserts that "anti-utopianism has dominated" the modern and postmodern times to assert itself politically (Sargent, 1994, pp. 37-79).

Results and Discussion

Since the teen genre originated in the latter decade of the 20th century, some "contemporary concepts of utopia and dystopia" must first be considered. Sargent claims that some authors distinguish between dystopian and "anti-utopian," which are usually used synonymously, in "The Three Faces of Utopianism Revisited." Jameson, for instance, claims in "The Seeds of Time" that "anti-utopianism has dominated" the modern and postmodern eras to make political claims (Jameson, 1994, p. 79). In Brown Girl Brownstones, utopia aims to evolve as Deighton fantasizes about his life in Barbados lands promised to him to shed his foreign identity, Silla strives to buy Brownstones as an American dream, and Salina, who is American by birth, struggles for her self-identity amid the conflict of her black identity, American identity, and her individuality. As utopia negates the idea of subjugation and acknowledges the ideals that people dream of even when their needs are fulfilled, the novel lays stress on dreaming beyond basic needs. Therefore, utopianism can be seen at its base as the outcome of the basic human tendency to fantasize while awake and asleep. Sargent rejects the traditional views in which utopia is simply seen as a good place and dystopia as a bad place. The argument is that such categories are meaningless because scholars have "ill-served" their study on "utopia and dystopia" by neglecting to adequately explain both notions. Other explanations for styles that exploit the "utopianism" tendency are being proposed. In her role as a Kunstlerroman protagonist, Selina imagines an idealized future and an ideal life and works to realize it through her dancing. The dystopian ending forces her to leave her family, friends, and American dreamland, but the search for her utopia serves as yet another learning opportunity for the young adult girl, allowing her to become mature enough to make her own decisions and discover her ways of living (Marshall, 1989).

In the novel, Utopianism is also known as social dreaming, which refers to the desires of the greatest number of people to be fulfilled. These are typically observed in dreams and anxieties about how societies organize their lives. The concept of "utopia" then develops to include a non- real black community specified in great detail and usually lies in "time and space." A “utopia” therefore develops as a more general phrase that defines “a non-existent society described in considerable detail and normally located in time and space.” In this sense, utopia might be considered any imaginary culture that depicts one’s ideas or attitudes toward the society in which the person lives (Sargent, 1994, p. 37). Salina is confident that she can "find a way for her real face to emerge". So, she moves to Barbados and shines beneath the bright lights of the dancing platform, creating "the light cascaded

down and formed a protective ring around her" (Marshall, 1989, p. 280), to render her presence known and emerge from the shades. The cost of being recognized as a person, however, was seclusion since her eagerness to stand out resulted in dystopia, by losing the security of a group of people "as the familiar faces fell away behind her, she was aware of the loneliness coiled fast around her freedom" (Marshall, 1989, p. 303). She decides to pursue her aspirations instead of following the path that her peers anticipate. She tries to declare what she is as uniquely and distinctively hers but does not use the passion necessary to prove the truth of herself. She desires to "bring someone running" to affirm her "self," as well as to let others understand that she exists and is significant. Thus, her choice to relocate to Barbados leads to the development of her "black identity."

These times and locations are the only ones where slavery can be fully comprehended. As a result, it is important to establish "time and place," as utopia must be understood within the context of a specific paradigm. The past or future depiction of a distinct locale and period may seem dystopian or utopian to a reader from that time and place. In the modern age, both "dystopian" and "bildungsroman" genres emerged along with the growth of technical zeal. Therefore, these forms may have been reactions to the global rise in misery. Literature has typically been utilized as a platform for social criticism (Buckley, 1979). Selina has never even heard about racial discrimination until she encounters it as reality. Despite how fortunate Margaret may be in living, she remains prejudicial as "black" from a "white" standpoint because the color of her body constitutes her entire personality. Margaret realizes this after witnessing her mom's discrimination. As Marshall writes, "above all, the horror was that she saw in that image which had the shape and form of her face but was not her face her dark depth." She perceives the woman's eyes in this situation as reflecting the unfavorable perception of her dark skin. The young girl decides, however, that she must find a method to stop it from hurting her within and let her true face show. She yelled out in indignation, shoving her cheeks over the mangled picture in the glass, recognizing that she had to contend with delusions in addition to her mankind's valiant effort. Selina first disapproves of every aspect of "Black Barbadian womanhood." Her jealous behavior against her classmate's sex discovery and her connection with Clive demonstrates the strength of her sexual awareness. How Selina treats Ina alters as she matures, she eventually apologizes and says that she "wished she could summon more eloquent words to ask forgiveness for all her abuse." Subsequently, she realizes that to clarify her own needs, she has to comprehend her mother. She observes at Beryl's event that she is much more mature than people of her generation due to the events she experienced, including her father's passing. (Marshal, 1989, p. 251-52). She admits to herself that she no longer finds her fellow citizens puzzling or offensive and goes on to describe her mom's unpleasant behavior. Rather, her power and meaning were instantly boosted by their purposefulness, which energized the atmosphere as a powerful stream. Her beat relaxed, and her tension subsided. Combined with the event of discrimination, these two distinct views of Selina's cultural group and the wider society are crucial in helping her grow her sense of ethics. Selina discovers for the very first moment in the dancing setting "the full meaning of her black skin" and how strongly it symbolizes her sense of self (Marshall, 1989, pp. 262-289). She also understands that she represents an individual danger to the "white community." She is going to recognize her ethnic background as what it is, as opposed to holding the "white" society's belief that it can be wicked. Selina views her appearance via a "White lens." She finds it difficult to embrace her skin color as it is opposed to the ideals of "white" perfection. She is always aware that she is "only herself" anytime she

Social and ethnic communication and connection for colored young adults, predominantly persons of mixed or dual legacy becomes intricate. In this context, Selina is seen as a deep-seated central character who is distressed by the prevalent vicissitudes, mainly when she chooses to move from the US to her paternal native land, Barbados. As a child, she was muddled and distressed to discover her appropriate home in life but as she grows up she faces her father's demise she opts to quit education to pursue a career as a

performer on her own. She grows to accept herself, even realizing the extent to which she resembles her mother, and then takes the mature choice not to proceed in her mother's shady path. Selina is possibly the most groundbreaking protagonist because she endures transformations, particularly when she decides to flee America to go back to her hometown, "Barbados." She is a befuddled youngster at the beginning of the tale, unsure of what she is in this larger universe. Selina accepts everything she has, realizes how much she reflects on her mother, and makes the wise decision to refuse to follow her mother's dishonesty. Shortly following restoring the "Association scholarship," Selina realizes her independence because she remains no longer reliant on her network of relatives and close companions; it is now completely up to her if she wins or loses, and Marshall writes, "as the familiar faces fell away behind her, she was aware of the loneliness coiled fast around her freedom" (Marshall, 1989, p. 303).

Levitas describes the fundamental component of utopianism as wanting or longing to improve the quality of self and life (Levitas, 2010, p. 264). Identifying precisely the meaning of dystopia relies upon the premise that utopias are substantially built environments that additionally involve methods of creativity. Therefore, “dystopia represents a loss of control” (Claeys, 2013, p. 170). As a result, their previous personalities, as well as their utopian ideas of various societies, begin to crumble, emphasizing the relationship between themes in "Bildungsroman" and Young Adult literature, Hintz, and Ostry write, “Dystopian literature thus mingles well with the coming-of-age novel, which features a loss of innocence” (Hintz and Ostry, 2003, p. 9). Realizing the difficulties of being an adult girl, Selina is embarrassed and confused. She is unsure whether to accept the opportunities her mother has selected for her. Notwithstanding this, she develops an authoritative demeanor on her own and with the help of the "Bajans" around her. They are essential in helping her develop self-assurance since they value her educational and personal accomplishments more than her appearance. When Selina is an undergraduate, she discovers that she is a brilliant dancer and employs her skills to excel in the real world. Later, she encounters racism for the first time and starts to comprehend why many of the ladies she knows are so resentful and why individuals from the West Indies feel they have to unite. Nevertheless, with the help of the "Bajan" neighborhood, Selina forges a powerful character on her own. Her environment, which prioritizes academic achievement and individual achievement over attractiveness, has a significant influence on how positively she views herself. Later, she experiences racial prejudice for the first time, and she starts to get why many of the ladies she meets are so incensed that people in the Caribbean region feel the need to unite. The protagonist's life serves as an example of this because she is forced to think about things that are completely unrelated to her, and she ultimately fails to live up to others' expectations to please her parents and the people around her. Selina was said to have been born with the inherent development of a female "young woman" since "her eyes were not the eyes of a child." They "were weighted, it seemed, with scenes of a long life. Something too old lurked in their centers. She might have been old once and now, miraculously, young again, but with the memory of that other life intact” (2). In “Utopian and Dystopian Writing for Children and Young Adults,” Hintz refers to dystopia as a phenomenon acting as an influential symbol for “Young Adults”. Nobody is anymore beneath scrutiny compared to a typical adolescent in this subgenre where power looks to be tyrannical. Teenagers are on the cusp of maturity; they can perceive the benefits yet cannot partake in them fully. Adolescent pleasures fall short of meeting our needs. The teen is fully conscious of the restrictions put on their independence and longs for more power” (Hintz and Ostry, 2003, p. 10).

As independence goes away in these works, it questions if replicas like the robots may represent feelings that people feel possibly greater than people and all three societies appear to have lost track of humanity. The ideals in such realms may have appeared magnificent or utopian, a reimagining of a universe that eradicated a given issue, but dystopian literature appears to imply that "utopian worlds can never be more than myths,"

bringing back Frye's eighth statement once more. Though there cannot be a dystopia in every imagined utopia, utopian goals appear to be the foundation of dystopias. Because community "predominates over the individual" to preserve solidarity, tranquility, and harmony, good cannot arise in the absence of the negative (Frye, 1965, p. 335). Frye is of the view that “Young adults” of settlers who have experienced hardship find it difficult to contrast their situation to that of their parents, which is probably why the kids fail to recognize the concessions made by their parents. Additionally, these kids have been changed to the point where they sometimes wish for things that their "parents" want for them. Because she lacks the "white" complexion necessary to be properly integrated, Selina is led to believe by the dominant society that she is invisible and is instead "non-existent—a dark intruder in their glittering inaccessible world" (Marshall, 1989, p. 213). No one wishes to recognize her as the person she is; rather, people want to see her as "a poor, southern West Indian girl" due to her dark complexion. Mrs. Benton, the attractive mother of Selina's dancers, has a big influence on her views about moving. When she talks with her, she learns that certain individuals first think less of her because of her darker skin. Mrs. Benton is concerned about classifying her and keeps asking questions regarding her upbringing and residence. Because of her charismatic demeanor, Selina can disagree with this description, stating that she believes that someone's "idea of her was only an illusion" (Marshall, 1989, p. 291).

Despite the dystopian roller coaster rides she experiences that cause her to erupt in fury, revolt, and possibly abhorrence, the maternal affection she receives from her mother and the surrogate mother, Miss Thompson is precious. As a result, the novel depicts an idealized connection between females. The vivid stories of "back home," where Selina eventually journeys, and her maternal grandparents and dad's idealized or utopian argument about "youth" captivated her. In the "family photo, Selina's mother appears as the young woman with a shy beauty and a grin of girlish expectancy," but Selina can't picture her that way. Deighton is resentfully invested in Barbados and refuses to let go of her fiery passion for "buying a house in Brooklyn." He stands in stark contrast to the commanding female, emphasizing frigidity and remoteness. He is shattered by her venomous invective, which she employs to attack both his lack of motivation and his attachment to his "keep miss" equally. Disaster strikes after his sister dies, granting him land. Silla views this as a divine sign and urges him to sell the property so that they can put a down payment on the "Brownstone" house. His ambition is to someday return to his homeland to develop the property, thus he refuses to do so. She succeeds in selling the property over her husband's opposition, which serves as a spur to her house aspirations. He dupes her into letting him pay his financial bill by pretending to agree with him, and then, in a fit of spiteful benevolence, spends the entire $900 on one shopping spree. Deighton had a limb amputation after a fall at the company where he worked. He leaves his home to take over the "Peace Restaurant for Father." Silla informs the officials that he joined America illegally while feeling rage, unhappiness, remorse, and arrogance. As a result, Deighton returned home. Nonetheless, he dives too deep as he reaches "Barbados" and drowns.

McRobbie claims that the “Postfeminist myth is designed to project an illusion of equality to prevent feminism from ever again challenging existent power structures. She identifies its most prevalent symbols as images of young women as success stories, designed to imply that girls have more agency and more choice than ever before whilst eliding the “continued existence of gender

hierarchies and the . . . more subtle ways in which these are constantly being reproduced.” The ideological function of the future girl myth is to provide “an illusion of positivity and progress while locking young women into ‘new-old’ dependences and anxieties” concerning their bodies and their appearance (McRobbie, 2009, p. 46). Thus, although dancing in pairs isn't the norm, she does not feel embarrassed about requesting Beryl to join in. She becomes more self-assured as she discovers her own words: She was

content because she had a goal and a place to live. When she was by herself after the evening, she imagined her thoughts as a jagged pearl or prism positioned on an angle. Every part was a straightforward feature of oneself and was suitable for a particular function (Marshal, 1989, p. 30). As Selina discovers how she can use dance to convey her artistic talents, she begins to feel true satisfaction about her existence: She was observing the vision that the woman - and those who had similar experiences experienced while they saw her. Clive's statement had to be accurate. Her black visage would have been associated in their thoughts with what she dreaded, including the night, a representation of their earliest anxieties, which writhed with iniquity and harbored wrath and gave birth to the monster in its fen, as well as the pitch-black that dwelt inside their souls with its dread and allure. She was a woman to be disliked despised, purged, and continually warned of her "darkness, much like the night" (Marshall, 1989, p. 251).

The author pays attention to the stark contrast between what Salina's mother thinks of her in comparison to the author's "Selina's eyes," hinting at her maturity or "womanishness," the complicated maturation she will go through, demonstrating that Selina's initial state reflects absolute ignorance. Selina's eyes "were not those of a child," the mother claims. Everything too ancient was hidden in their centers. It seems to be burdened down by memories from a long life. She appeared to understand what was going on "down there in the dark hall and beyond" (Marshall, 1989, p. 4). She desires to escape the protection of the known and comfortable from the dangers of the wider world at a young age because she understands that much waits beyond the cozy haven of family relationships portrayed by the "brownstones." Selina recognizes her need for fulfillment and her drive to confront reality from an early age, which she needs to overcome the social barrier. She appeared to comprehend what was going on "down there in the dark hall and beyond" (Marshall, 1989, p. 4). Selina is conscious of her drive for fulfillment and her desire to confront the truth from an early age, which she requires to bridge the social divide. In contrast to Ina's idyllic path through her adolescence, Selina undergoes a tumultuous transition that will prepare her for the severity that awaits her outside the family. In contrast to Ina, she will stay "defenseless... as though... never really fit for the roughness of life" (Marshall, 1989, p. 7). Selina's yearning for approval, on the other hand, manifests negatively during this time in her life. Her only outlet for the wrath created by her internal turmoil, as is common of a teenager, is to lash out rashly at those around her. She admits to "her sister that she was an ugly baby," recognizing her weakness.

Conclusion

Salina's hesitation to embrace her potential role as a wife and mother is contrasted with her failure to "self-identify" as a dancer, demonstrating how "woman" and "artist" are two distinct but incompatible identities. This is why Marshall uses the "female Kunstlerroman" to examine the challenges "female artists" confront in adopting and experiencing their artistic selves. This is how she used the "Kunstlerroman" to frequently look at both the aesthetics of failure and the circumstances of success at the same time. Marshall, however, uses the "Kunstlerroman" in the same manner to examine both the conditions necessary for success and the aesthetics of failure, frequently implying that these are double barriers for female artists. The book also implies that the protagonist's sexuality is the key reason why the "female Young Adult Kunstlerroman" encounters problems. Because of this, each heroine's ability to achieve gender parity through her "self-authorization" as a maker impacts how content she appears to be as a dancer. As a "Kunstlerroman," this novel typically has a conceited, haughty tone of self-importance in her life, in contrast to "Bildungsromans," in which the main character frequently desires to be a recognized artist but settles for being just a helpful citizen. As a result, Selina departs from that place that does not value her artistic endeavor.

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