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Ceri Louise Mills

University of Wales Swansea

INFEMINATIONS:

Exemplary (Di)Visions of the Feminine in George MacDonald and Yasunari Kawabata

Submitted to the University of Wales in fulfilment of the requirements for the Degree of Doctor of Philosophy of English

2004

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SUMMARY

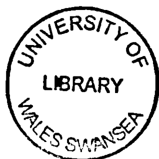
George MacDonald is a nineteenth-century Scottish writer. Yasunari Kawabata is a twentieth-century Japanese writer. This immediate disparity, coupled with their shared biological maleness, serves to make the authors' writings potentially fruitful for the *infemination* reading. This strategy, the infemination reading, simply, considers a male writer's negative constructions/conceptualisations of femininity.

In my introductory 'Informulations' I define the infemination theorem, contextualising it as a derivative of the 'French feminist drawing on deconstruction' project. Here, I also outline my intention to consider the textual objects of analysis as autonomous, decontextualised entities.

Following this, focus shifts from the theoretical text of infemination to the fictional texts (especially *Lilith* and *Phantastes*) of MacDonald. His specific infeminatory '(Di)Visions/Perversions of the feminine' are bisected as 'GynoScapes' (Chapter One) and 'GynEscapes' (Chapter Two). The former images a psychoanalytic penetration of 'infant' (infeminator) into the textual bodyscape of the 'mother'. The latter signifies literally 'an escape from the womb', and here penetrative desire becomes penetrative anxiety so that the infeminator endeavours to evade (re)union with her body.

Kawabata's particular '(Di)Visions/Revisions of the feminine' are deemed 'HIStory' and 'HERstory'. These chapters share a concern with themes of language and silence. According to 'HIStory' (Chapter Three), man constructs woman in the silence-inducing language of patriarchy. According to 'HERstory' (Chapter Four), woman strives to reclaim self-vocalisation. Infemination is explored through several of Kawabata's texts, with a primary focus upon his *Beauty and Sadness* and 'House of the Sleeping Beauties'.

My separate analyses of MacDonald and Kawabata conclude with an 'atonement', an 'At-One-Ment', where the authors are united and their texts demonstrated explicitly as sharing common infeminatory desires.



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My *ti bon ange* (you know who you are) for everything else.

LIST OF ABBREVIATIONS

All *abbreviated* narrative texts discussed are included in the following. For further bibliographical details of these, additional primary material and all secondary (critical) texts see the bibliography.

Burroughs, William S.

NL	*The Naked Lunch*

Kawabata, Yasunari

BS	*Beauty and Sadness*
'HHD'	'Her Husband Didn't'
'HSB'	'House of the Sleeping Beauties'
SC	*Snow Country*
SM	*The Sound of the Mountain*
TL	*The Lake*

MacDonald, George

'GW'	'The Grey Wolf'
'HPN'	'The History of Photogen and Nycteris'
L	*Lilith*
'LP'	'The Light Princess'
P	*Phantastes*

Sacher-Masoch, Leopold von

VF	*Venus in Furs*

Salamanca, J.R.

Li	*Lilith*

Stoker, Bram

D	*Dracula*

INTRODUCTION: Informulations

1 Antitheses

George MacDonald (1824-1905) and Yasunari Kawabata[1] (1899-1972) write a shared text. Although spatially, temporally, and linguistically separated, with paths never literally destined to cross, and connected seemingly only (biologically and literarily) through their male-sexed authorship, they might yet be considered connected due to a common process of *infemination.*[2] It is, indeed, their complete absence of consciousness regarding each other that serves to make their writings (the former's *Lilith* and *Phantastes*; the latter's *Beauty and Sadness* and 'House of the Sleeping Beauties')[3] particularly useful for illuminating this mode of reading representations of gender. I aim to interrogate synchronically the textual systems of these distanced, differentiated and decontextualised writers in order to reveal their shared representational processes; to identify the possibility of a masculine unconscious that conceptualises the 'feminine' beyond the boundaries of history, culture, genre, and language systems. MacDonald and Kawabata, separated at least superficially (a nineteenth-century, English-language writer; a twentieth-century, Japanese-language writer), shall be shown as participating in a common fantasy of femininity. Kawabata's writings, although occupying a different cultural and linguistic system from MacDonald's, shall be revealed as (apparently) 'belatedly MacDonaldian'; MacDonald's writings, similarly, as (apparently) 'prematurely Kawabatan'.[4] Either way, their dissimilarities (spatial, temporal, linguistic separation) and similarities (shared representational tropes about the feminine) might be shown together to raise pertinent questions about the nature of masculine projection.

My commitment to undertake a gender study of MacDonald's and Kawabata's writings is informed by several (often interconnected; often apparently conflictual) critical traditions. I shall commence by delineating the criticisms which appeal to my conceptualisation of an infemination reading, and shall consider the conceivable merits and shortcomings specific models present for its definition. Following my exploration of a range of accounts of gender

and textual production, I shall adopt aspects of these models of authorship and representation for my 'Infemination' paradigm, which I explore as a new model of interpretation.

2 Engenderings

'Feminism', as a singular term suggesting a unified concept, is inaccurate. It should indeed be considered plural; as describing a multitude of idea-groupings (that are often contradictory) based around a common interest in sexual/gender inequality. Rosalind Delmar describes a "sclerosis of the [feminist] movement", resulting from the multiplicity of *feminisms*, which means that factions "have become separated from and hardened against each other", forming numerous groups "each...with its own carefully preserved sense of identity" and belief in its 'rightness' (Delmar, 1994: 6). Feminists are especially divided in terms of the equality-difference debate, some arguing that women should strive to attain 'sameness' (equality) with men, and others claiming they should promote and valorise their differences from men (interpreting their exclusion from the patriarchal symbolic as a politicised resistance). Furthermore, poststructuralist feminists argue that the binary division between the poles of equality and difference should be deconstructed.[5]

In spite of their differing perspectives, however, feminisms might be demonstrated as having – at least, to an extent – shared origins. Simone de Beauvoir's *The Second Sex* (1949), a 'cusp text' positioned between the first and second 'waves' of feminism, might be understood as the common basis for later conflicting factions of feminism. In *The Second Sex*, de Beauvoir describes woman's biological, social, psychological and historical/mythological subordination to man, which causes her to be socially resigned to a 'second position', to the status of other. De Beauvoir argues that "[t]he terms *masculine* and *feminine* are used symmetrically only as a matter of form"[6] (de Beauvoir, 1972: 15), continuing that "humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being...He is the Subject, he is the Absolute – she is the Other" (16). De Beauvoir, in this way, makes the distinction between biological sex

and social gender. In her famous dictum – her notion of 'becoming' a woman – she argues that women's inferiority is created socially and not biologically; that, although birth grants femaleness (de Beauvoir does not deny the 'reality' of sexual difference), femininity is a socio-historical construct.

De Beauvoir's notion that woman's oppression lies in her being culturally constructed as a negative Other to a positive male norm provided a basis for much of the 'second wave' feminist writings of the 1970s. Whilst influencing Anglo-American feminists (Elaine Showalter, for example, shares de Beauvoir's rejection of male-dominated theories such as Marxism and psychoanalysis), she also inspired their 'French' 'opponents'.[7] The writings of French feminists followed on from de Beauvoir's description of woman as 'man's Other' ("Like de Beauvoir, French feminists believe that feminine language is repressed – is itself the 'Other' of social and cultural speech" [Humm, 1994: 94]). Hélène Cixous has focused on the very nature of othering, inherent in (phallogocentric) binary opposition, whilst Luce Irigaray has sought to reconceptualise otherness as a potent and advantageous condition. As Rosemarie Tong puts it, "[t]he condition of otherness enables women to stand back and criticize the norms, values and practices that the dominant culture (patriarchy) seeks to impose on everyone, including those who live on its periphery – in this case, women. Thus, otherness, for all of its associations with oppression and inferiority, is much more than an oppressed, inferior condition. It is also a way of being, thinking, and speaking allowing for openness, plurality, diversity, and difference" (Tong, 1998: 195).

Although derived from a common source – the implications of which I shall return to – distinctions between Anglo-American and French feminist positions should be delineated. This division (a division that generates *feminisms*) is described in Toril Moi's *Sexual/Textual Politics* (1985). Moi attacks Anglo-American feminist criticism on the basis of its empiricism. 'Images of Women' feminist literary criticism of the 1970s, which chastised nineteenth- and twentieth-century authors of both sexes for portraying 'unreal' female characters (and especially women writers who 'betray' their own sex in such writings), is

"essentially concerned with nurturing personal growth and raising the individual consciousness by linking literature to life, particularly to the lived experience of the reader" (Moi, 1985: 43). 'Images of Women' criticism makes the assumption "that art can and should reflect life accurately and inclusively in every detail" (Moi, 1985: 45), whilst "fail[ing] to consider the proposition that the real is not only something we construct, but a controversial construct at that" (Moi, 1985: 45). Likewise, Catherine Belsey attacks 'expressive realism' (the empiricist-idealist notion that art should be "mimetic and expressive" [Belsey, 1980: 9]) in *Critical Practice*. Belsey argues that

> [t]he claim that a literary form reflects the world is simply tautological. If by 'the world' we understand the world we experience, the world differentiated by language, then the claim that realism reflects the world means that realism reflects the world constructed in language. This is a tautology. If discourses articulate concepts through a system of signs which signify by means of their relationship to each other rather than to entities in the world, and if literature is a signifying practice, all it can reflect is the order inscribed in particular discourse, not the nature of the world. (Belsey, 1980: 46)

Moi also points out a tension between two competing and self-cancelling desires that haunts Anglo-American feminist literary criticism: "the demand for realism clashes with [a]...demand for the representation of female role models in literature" (Moi, 1985: 47). The portrayal of strong, free women might fulfil the latter criterion, however, the 'authenticity' of such a portrayal is questionable.

'Images of Women' criticism was succeeded in the late 1970s by an interest in exclusively female writers (supported by studies such as Elaine Showalter's *A Literature of their Own*, Ellen Moers' *Literary Women*, and Sandra Gilbert and Susan Gubar's *Madwoman in the Attic*). Showalter proposed a distinction between two forms of feminist criticism; between the notions of woman as *reader* (studying male writings) and woman as *writer* (studying female writings). Moi criticises Showalter's biased (even anti-deconstructionist) treatment of these categories, claiming that her division is hierarchised: that the former category is eyed with "suspicio[n]" (Moi, 1985:75), whilst the latter encourages "sympathetic, identity-seeking" (Moi, 1985: 75) treatment. Male writings are treated with hostility; even critical

theory, perceived as a male preserve (belonging to the perceived enemy, the "white fathers" [Showalter, cited in Moi, 1985: 205]) is rejected. Moi indicates Showalter's perception of the (male) poststructuralist theorist as the enemy of feminism; the enemy from whom the feminist (presumed female) must escape in order to forge for herself a theory, a voice: A literature of her own. Finally, Moi accuses Showalter of replacing androcentrism with gynocentrism, arguing that 'Gynocritics' (the study of writings by women)[8] encourages rather than challenges/subverts (patriarchal) humanist practices of reading.

In contrast with Anglo-American feminists, French feminists (a term which, for the purposes of my study shall largely refer to the writings of Hélène Cixous, Julia Kristeva and Luce Irigaray) are influenced by Lacanian psychoanalysis and Derridean deconstruction, and the arguments of both Lacan and Derrida that language excludes the feminine from it. (For Lacan, briefly, females are unable to entirely resolve the Oedipal complex due to a 'deficiency' in their anatomy, and they are thereby excluded from the symbolic order; for Derrida, the symbolic order is logocentric, phallocentric and dualised, privileging speech, the phallus, presence, the masculine). This immediately distinguishes them from Anglo-American feminists with their aversion to 'male' theory and their belief in the female theorist's betrayal of the feminist cause.

Arleen Dallery contrasts the perspectives of Anglo-American feminists and French feminists on female sexuality, arguing that the former seek to locate "a real, reified female sexuality, whereas…[the latter] see sexual difference constituting itself discursively through inscribed meanings" (Dallery, 1994: 288). Whilst Anglo-American feminists stress "the empirical, the irreducible reality of woman's experience", French feminists focus on "the primacy of discourse…without which there is no experience" (Dallery, 1994: 288). American feminism (or Women's Studies) originated, as I have suggested, in order to confront a perceived androcentrism in the discourses of Western thought, holding that women's experiences and voices were conspicuously absent (Dallery, 1994: 288-9). French feminism also is concerned with absence, but of the repressed/misrepresented *feminine*. French feminists have critiqued the hierarchies inherent (as Derrida indicates) in binary

oppositions, which provide a basis for the domination of the masculine concept over the feminine.

Cixous' *écriture féminine* and Irigaray's *parler-femme* were suggested as forms of writing that could subvert these oppressive binarisms; as ways in which the repressed feminine could be excavated from its position of conceptual subordination. However, this has led to accusations of essentialism. Moi, for example, criticises Cixous for purporting "a vision of woman's writing [a body-writing associated with white ink/breast milk] steeped in the very metaphysics of presence she claims she is out to unmask" (Moi, 1985: 110).[9] Cixous' essentialism, Moi argues, is evident in her distinguishing between the 'masculine' realm of the *proper* and the 'feminine' realm of the *gift*, which come to be further associated with male and female bodies.[10] Likewise, Hélène Wenzel argues that Cixous' writing "perpetuates and recreates long-held stereotypes and myths about woman as natural, sexual, biological, and corporeal by celebrating essences" (Wenzel, 1981: 272). Similarly, Monique Wittig claims that *écriture féminine* succumbs to "the myth of woman"; the myth that "woman is wonderful" (Wittig, 1984: 150). Moi asserts that Cixous' conceptualisation of women as "mythological archetypes" (Moi, 1985: 123), and her desire to "appropriate imagination and the pleasure principle for women" constitute acts of patriarchal obedience: "[P]atriarchy, not feminism, insists on labelling women as emotional, intuitive and imaginative, whilst retaining rationality for men" (Moi, 1985: 123). Additionally, de Beauvoir rejected notions of 'writing the body' for its constituting a cultism of the material, seeking to evade the trap of essentialism/biological reductionism which she believed will inevitably follow the "construction of a *counter-penis*" (*De Beauvoir* in Simons and Benjamin, 1979: 342, emphasis in original).

Arleen Dallery defends *écriture féminine* from such claims of essentialism, pointing out that, for example, de Beauvoir "neglects to note, along with other critics, that woman's body is always mediated by language; the human body is a text, a sign, not just a piece of fleshy matter" (Dallery, 1994: 289).[11] Dallery also suggests that de Beauvoir fails to acknowledge

the origins of *écriture féminine* – its being "a response to Lacanian psychoanalysis that claims sexual differences cannot be reduced to biology because woman's body is constituted through phallic symbolization" (Dallery, 1994: 289-90). What French feminism does, Dallery argues, is "[deconstruct] the phallic organization of sexuality and its code, which positions woman's sexuality and signified body as a mirror or complement to male sexual identity" (Dallery, 1994: 290).

I would argue that, although accused of essentialism, Cixous – from whose writings I intend to borrow most – remains *ambivalent* about connecting femininity with biological femaleness, and that her use of terms such as 'man' and 'woman' should perhaps be read not as assertions of biology but as concept-metaphors.[12] Cixous is also anti-essentialist insofar as her writings are influenced by deconstruction. (Indeed, according to Maggie Humm, not only Cixous but Irigaray and Kristeva "are deconstructionists in the sense that they believe that systems of language are systems of power built on internal contradictions which can be sought out and deconstructed or taken apart. By focusing on the processes of language, particularly on the acquisition of language by the infant, French feminists aim to deconstruct patriarchal discourses" [Humm, 1994: 93-4]). Cixous' effort to locate a positive representation of *femininity* in *écriture féminine* evidences her anti-essentialist affinity with deconstruction, as it refers to the destabilising of hierarchised constructs.[13] This might be *distinguished* from her additional desire (a desire which aligns her with feminism as a political movement) to identify *écriture féminine* with women's writing: a writing to be conducted by biological females in order to subvert 'masculine' symbolic language.[14]

The connection between deconstruction and feminism is perhaps most evident in the writings of Cixous. In 'Sorties', Cixous' "whole theoretical project can in one sense be summed up as the effort to undo [the] logocentric ideology [of patriarchal binary thought]: to…hail the advent of a new, feminine language that ceaselessly subverts these patriarchal binary schemes where logocentrism colludes with phallocentrism in an effort to oppress and silence women" (Moi, 1985: 105). Cixous argues that "[t]hought has always worked through opposition" (Cixous, 1986: 63), qualifies such opposition as "hierarchical" (1986: 64), and

expresses the intention "to question [the] solidarity between logocentrism and phallocentrism" (1986: 65).[15] Cixous' concept of *écriture féminine* postulates that feminine texts "struggle to undermine the dominant phallogocentric logic, split open the closure of the binary opposition and revel in the pleasures of open-ended textuality" (Moi, 1985: 108); such texts, which "work on the difference" (Cixous, 1977: 480), might be identified with Derrida's notion of writing as *différance*.[16] Cixous also expresses an affinity with deconstruction in the 'The Laugh of the Medusa', where she conceptualises an *other bisexuality*;[17] a bisexuality which dissolves the binary opposition of male masculinity and female femininity – not by demanding a neutralising fusion, but by permitting their co-existence.[18]

Whilst Anglo-American feminists, then, are positivist (holding reality as fixed and capable of being directly observed), French feminists, with their focus on representations of gender rather than on gender itself, are constructivist (arguing that reality is constructed). French feminists believe that this creation/construction occurs through language; that "[l]anguage inevitably structures one's own experience of reality as well as the experience of those to whom one communicates" (Hare-Mustin and Marecek, 1994: 51). Deconstruction like constructivism denies the notion of a single fixed reality, believing that texts have a plurisignificance that is not only evident in the *present* language but is to be located in what is unsaid.

In addition to French feminists, the gender theorist Judith Butler[19] utilises a deconstructive approach in order to contest the binarisms implicated in gender. Again, like French feminists, Butler is influenced by de Beauvoir, who did "not assume that there is something like maleness or femaleness prior to the existence and relation of concrete men and women" (Colebrook, 2004: 4). Butler conceptualises the 'becoming', asserted in de Beauvoir's dictum, as an ongoing process, rather than as a single and finite event. She claims that cultural norms, which define what it is to 'be' masculine or feminine, exert their influence over one's 'gender-becoming'. Gender, then, depends on one's repeated performance of acts

in accordance with these laws: "If there is something right in Beauvoir's claim that one is not born, but rather *becomes* a woman, it follows that *woman* itself is a term in process, a becoming, a constructing that cannot rightfully be said to originate or to end. As an ongoing discursive practice, it is open to intervention and resignification...It is, for Beauvoir, never possible finally to become a woman, as if there was a *telos* that governs the process of acculturation and construction" (Butler, 1990: 33).

Butler's affinity with French feminists is also evinced in the criticism levelled at both – Butler is critiqued for reducing feminism to a debate over gender representation, accused of diminishing gender into discourse.[20] Where she parts company with French feminists, however, is on the matter of essentialism – a common criticism of Cixous', Irigaray's and Kristeva's writings. As Naomi Schor indicates, by way of outlining the history of essentialism in feminist studies, anti-essentialism was an issue in the conflict between Beauvoirian 'equality feminists' and the newer French 'difference feminists'.[21] Butler re-conceptualises gender as a fluid variable, so that identity is *not* connected to an 'essence'. Butler disputes the account of gender as 'natural', arguing instead that it is cultural and constructed[22] – to the extent that it can be conceptualised as a "choice" (Butler, 1987: 128-9): "To choose a gender is to interpret received gender norms in a way that organizes them anew. Less a radical act of creation, gender is a tacit project to renew one's cultural history in one's own terms. This is not a prescriptive task we must endeavor to do, but one in which we have been endeavoring all along" (Butler, 1987: 131). Butler's specific version of anti-essentialist gender theory postulates that all configurations of sex and gender are performances, a stance informed by Joan Rivière's 'Womanliness as Masquerade' (1929).[23] This undermines the very notion of an *essential* masculine or feminine subject. Butler's central contention in *Gender Trouble* is that "[g]ender is the repeated stylisation of the body, a set of repeated acts within a rigid regulatory frame which congeal over time to produce the appearance of substance, of a 'natural' kind of being" (Butler, 1990: 33). Butler deconstructs the sex-gender binary, denying that there is or can be a 'natural body' outside of social existence – and it is on this point that she and essentialist feminists can be understood as

diverging.[24]

3 Positionings

For the purpose of situating 'Infemination' critically, I consider the legacy (and ongoing concerns), as outlined above, of feminist debate. I consider the Anglo-American feminist argument of the necessity of emphasising *experience*; their focusing on the social reality of male dominance, female oppression, as well as on the (arguably idealised) 'positive experience' of matrilinearity and sisterhood. These feminists, as I have suggested, have focused specifically on maleness and femaleness – the men who write women; the women who write women in an effort to reclaim their supposedly male-denied voice. I also consider the opposing stance of French feminists and 'queer theorists', who, grounded in poststructuralist theory, have been concerned with *representations* of inequality. These believe that "femininity [i]s a theoretical area which represents all that is marginalized within the dominant patriarchal order, and is thus a term which describes a position which can be occupied by any peripheral subject, be they male or female" (Gamble, 2001: 230).

Both feminisms, as I have delineated, have been subjected to criticism – and often for the same reasons. Anglo-American feminists, for example, are taken to task about their occupation of the 'wrong' stance (evident in their pursuit of equality) in the equality-difference debate;[25] French feminists, inversely, for their championing difference over equality. Both feminisms, additionally, are accused of essentialism, the assertion that gender is biologically determined, and of failing to distinguish between women as biological and social entities.[26]

In my conceptualisation of infemination I retain aspects of both perspectives,[27] which is perhaps inevitable if it is to be understood that these positions are not as clearly polarised as they might initially appear. In my definition of the exogenous-androvocal author in Chapter Four, I dramatise the author's becoming part of the 'scene of writing', arguing here that the

driving force behind representation is masculine projective fantasy (that is, a form of authorial 'expression').[28] 'HERstory', its title being a common example of feminist folk-etymology, presents the notion of the female that lies beyond masculine representation; the female who will not and cannot be written by the infeminating male.[29] This would suggest my affinity with essentialism – which might be valorised, after Teresa de Lauretis (1989), Diana Fuss (1989) and Gayatri Chakravorty Spivak (1987), as strategic and political. However, I also assert an anti-essentialist stance by arguing, for example, that infemination, although applied to the writings of MacDonald and Kawabata, is not necessarily applicable to all male writers. The assertion otherwise would, for one thing, be to commit the misandristic offence of conferring an individuality-suppressing, diversity-opposing 'eternal sameness' upon the *male*.[30] Of course, I intend to compare MacDonald's writings with Kawabata's, highlighting their similar constructions of femininity. But it remains the (decontextualised) texts and not the males themselves who are *central* to my reading. This permits me to acknowledge the fact that the authors exist outside of the text as literal, 'real' biological human beings, and act presumably idiosyncratically and uniquely (in ways that might conflict with or confirm their infeminative textual representations) towards the feminine, whilst considering an additional reconceptualisation of them in relation to the text: as infemination authors. Infemination is not, therefore, claimed as locatable in/applicable to all male writing. Nevertheless, I would maintain that the broader category of *gender* will inform all that is written, all that can be written, and is evident even in what we fail/refuse to write. (This applies, of course, not only to male writers but also to female ones, who consciously and/or unconsciously dis/engage with gender).

Although demonstrating varying degrees of commitment to 'both' positions, therefore, I would locate my conceptualisation of infemination most firmly with French feminism. Affiliation should not, however, be confused with complete identification. My approach retains points of divergence from French feminist criticism in several areas. The writings of Kristeva might usefully be invoked in order to demonstrate this tension.

Kristeva, as I have described,[31] "considers the avant-garde the revolutionaries of

representation" (Grosz, 1989: 59); as proponents of a movement that functions as "a catalyst of social upheavals through its capacity to induce crises of representation, expressing and liberating the otherwise unarticulated *jouissance* of the semiotic" (Grosz, 1989: 55).[32] Kristeva does not, however, "accord the feminine, or women, the subversive position of the avant-garde" (Grosz, 1989: 68),[33] but associates it with male writers – such as Artaud, Mallarmé and Joyce.[34] Thus, whilst the *feminine* semiotic challenges the symbolic, it does so most effectively in *male* writings.

Kristeva's claim, then, is that feminine (that is, writing that might be identified with the maternal semiotic) *male* writing would be more politically potent than 'feminine' female writing. As Tong describes it, "[c]ulture is more upset when a man speaks like a woman than when a woman speaks like a man" (Tong, 1998: 205).[35] In this way, Kristeva appears to privilege the male writing of femininity, undermining Cixous' notion of *écriture feminine* as a means by which females might write themselves deconstructively out of the hierarchic binarism that positions them as Other. *Écriture feminine* comes to be conceptualised as an 'own goal', providing merely more words for men – metaphorically snatched, ironically, from the mouths of women. If the profit incurred by male writers of femininity exceeds that of female writers, what, then, remains for women to write? As Tong rightly asserts, men speaking like women is disruptive to patriarchal order, whilst women speaking like men presumably participate in nothing more than a fantasy of inclusion in the masculine symbolic. However, the notion of women speaking like men does not constitute *feminine* female writing, as Tong suggests – but indicates, rather, a performance of *masculinity.* Cixous would perhaps modify Tong's statement to argue that culture, although perhaps largely unaffected by a woman speaking like a man, *is* affected by not only a *man* speaking like a woman but by a *woman* speaking (via *écriture feminine*) like a woman.

In spite of such differences regarding the political potential of feminine writing, French feminists agree on its availability to both male and female writers. French feminism includes male-authored writing in the concept of *écriture feminine*. My approach, however, excludes

all but male writers, suggesting – to a degree – my association with Kristeva, who also appears to express a desire for female exclusion from the scene of writing. Nevertheless, whilst Kristeva argues that males are, in a sense, better writers of femininity than are women, I take an opposing stance: critiquing the oppression of the feminine concept in the writings of MacDonald and Kawabata. (My 'mourning' of this loss of the feminine is evident where I resurrect the concept in my 'HERstory' chapter, demonstrating how the text rebels against its author; how the feminine is located, after all, in the male-authored text).

Infemination, as a novel theoretical paradigm, comes to be important to my critical analysis of the texts because of the insufficiency of existing models – such as a French feminist reading which draws on deconstruction – to address my specific textual and analytical concerns. French feminist criticism identifies the feminine in male and female texts. It often valorises male writings that, in Cixous' words, are (femininely) "complex, mobile, open" (Cixous, 1986: 84). It often empowers female writings with the ability to conceptually overthrow (or at least challenge) oppressive binary oppositions. The infemination reading considers only male texts, identifying them with masculinity (as deconstruction defines it – that is, as the 'master' concept, whose position is *ascribed* [by Western metaphysics] rather than *achieved*; inherited rather than merited). It concerns itself with texts that appear predominantly to support negative representations of femininity, whilst conceding that within the same texts femininity might be interpreted as becoming unbound. The infemination reading, likewise, is not a manifestation of 'orthodox' deconstruction (a contradiction in terms), as its sole concern *is* (representations of) gender. As with deconstructive analysis, my text is a reading of other texts. However, in my reading I do not strive to estrange myself from feminism – as does Derrida, who protests that "deconstruction is *certainly* not feminist...[I]f there is one thing it must not come to, it's feminism" (Derrida, 1985a: 30, emphasis in original).[36] Derrida "invokes woman and femininity as a metaphor for a more general and diffuse struggle against identity per se" (Grosz, 1989: 65), but does not accord this specific metaphor a privileged status in his quest to subvert binarism.

My desire to conduct a specific reading – an infemination reading – of gender

representations in the texts of MacDonald and Kawabata prevents my entire and dogmatic submission to French feminist and deconstructionist theoretical approaches, which provide many – but not all – of the insights I need. Whilst plundering[37] various aspects of existing theory debates, then, I conceptualise the infemination reading in order to meet requirements unfulfilled elsewhere.

Returning, however, to the *shared* concerns of my conceptualisation of infemination with existing models of interpretation – which is, of course, my principal aim in 'Positionings' – I shall indicate my intention to focus, via the infemination reading, upon (feminine) representations as opposed to (female) social reality.[38] My infemination reading is an investigation of the function of tropes as a feature of textuality and not a projection of the author's psyche. I conceptualise a *rhetoric* rather than an *act* of infemination, and read *representation* rather than *experience*.[39] (Consequently, the titular notion of *exemplarity* is a statement of representation, suggesting not that the writings of MacDonald and Kawabata are *privileged* examples of infemination, but that they are merely *examples* of infemination).

My position on representation is informed by Lorna Sage's argument in her discussion of Susanne Kappeler's *The Pornography of Representation*. Kappeler considers the implications of representation, arguing that it is premised (pornographically) on "the systematic objectification of women in the interest of the exclusive subjectification of men" (Kappeler, 1986: 103). Kappeler's "version of women as blameless, as having no part in the construction of their world, and of themselves" (Sage, 2001: 230) is, according to Sage, challenged by Angela Carter's reading of Sade. Admittedly, both Kappeler and Carter hold "that 'representation' *in itself* is powerfully impure and voyeuristic, and therefore cannot be safely distinguished from pornography" (Sage, 2001: 231, emphasis in original). However, whereas Kappeler "wants to do away with literariness, to destroy the images, and to have people speak for themselves without artifice in the name of truth..., Carter wants to...vindicate women's creative role, past and present" (Sage, 2001: 231). Kappeler's argument with Carter, then, is that she "was giving a formal, fictive and 'untruthful' answer

to a political question" (Sage, 2001: 231); that "Carter, the potential feminist critic, has withdrawn into the literary sanctuary, has become literary critic" (Kappeler, 1986: 134).[40]

Both Carter and Sade represent, according to Kappeler's logic, the feminine from within masculinity, due to both their intentional pornography and the inevitability of representation-as-pornography. I also represent the feminine from within masculinity – the feminine as represented by male writers. I do not leave the 'morality' of representation naively unchallenged – and concede with Kappeler (and with Carter) that its structure (when defined as consisting of author-subject, spectator-subject and represented object) might be deemed pornographic. However, nor do I accept the inevitability of Kappeler's "blameless" (Sage, 2001: 230) – thus powerless – woman. I do not consider only the passive represented woman in my infemination reading, hence my concept of gynovocality; my notion of (paternal) authorial loss of control over the disseminating/infeminating textual seed.[41] Whilst Kappeler demands the end of representation in order for the salvation of the represented (that is, woman), I conceptualise with the infemination reading a potential space for the 'both/and'. Representation is not posited as feminism's enemy in the sense that I ally myself with an alternative definition of feminism – a feminism that draws on deconstruction – that is contrary to an expressivist, experiential version, as adopted by Kappeler. I focus on (what Kappeler would deem pornographic) representations of the feminine in male-authored texts, but also deny that (male) representations can only destroy their (feminine) object. Like Carter and deconstructive feminists, I consider the creative potential of femininity within the 'pornographic' text; the suppressed concept, the gynovocality that are *not* sacrificed in representation.[42]

My focus on representation is, therefore, indebted to deconstruction, which itself (as I have stressed) informs French feminism. My interest in deconstructive reading arises from its affiliation with feminist and gender interpretive strategies; its shared concern of destabilising hierarchical oppositions (such as between male and female, masculinity and femininity – and also, for the specific purposes of my study, between the West [MacDonald] and the East [Kawabata], between 'low art' [MacDonald's fantasies] and 'high art' [the canonical, Nobel-

awarded Kawabata]). Infemination, as I conceptualise it, is an invocation – to a certain extent – of deconstruction[43] in its retention of a phonetic echo of Derridean 'dissemination'.[44] According to the 'experience' of deconstruction, my readings (the event is always plural) of/upon/within the fictions of MacDonald and Kawabata can be understood as performing a Derridean 'tracing' (the *trace* being an alternative term for *deconstruction*).[45] That is, my 'deconstructive' delineations operate to trace, thus double, the texts.[46] This act of doubling is already suggested in my classification of each authorial section, where I define their specific variations on, or echoes of, the titular '(Di)Visioning': MacDonald's 'Perversions'; Kawabata's 'Revisions'.[47] These repeated '(Di)Visions' refer, simply, to femininity being 'seen' twice. The feminine is multiple: spoken by MacDonald and Kawabata (themselves already pluralised, implicated in the triptych of author/narrator/character); spoken (via my interpretation) by me.

'(Di)Visioning' has, appropriately, dual resonance. It refers to the segregating influence of infeminative representation, whereby the female/feminine is seconded, othered, *divided* from a privileged male/masculine space.[48] Furthermore, in the spirit of the 'double's' significance in both infemination and deconstruction, it suggests two *visions*. Accordingly, I have selected for analysis the works of *two* authors, *two* examples of 'already texts': the linguistic re-writings (that is, translations) of Kawabata's works; the mythological/historical re-writings of MacDonald's works.[49] I shall examine *two* 'episodes' of infeminative representation concerning each author, and outline my 'findings' in two chapters apiece. This implication of the 'two' (with its relevance to both gender study *and* to deconstruction) serves to comment on the drama that informs the very nature of infeminative rhetoric, *even before my readings commence.* Although I endeavour to interrogate the works of MacDonald and Kawabata as largely distinct and separate entities, the fact that their texts can be read as infeminatory is suggestive of 'doubling' activity. (They 'communicate', despite the absence of cultural/temporal/personal interaction, via infemination).

Infeminative, like deconstructive, '(Di)Visioning', then, always indicates traces of the

'two' – the *male* (be he character or narrator - or, as I shall investigate in Chapter Four, indeed the author himself) *and* the *feminine* of his text. Deconstruction itself is already fundamentally concerned with suppression, omission, exclusion. It endeavours to free up the text buried beneath such fallacies, defending the notion that the privileged concept in the text possesses its own concealed, silenced opposite. What deconstruction strives to enable is the making visible of this suppressed partner concept. What infemination strives to enable is the making visible of the 'feminine'.

Deconstruction, being intimately concerned with binary opposition (acknowledging both the privileged, immediately visible concept *and* its clandestine counterpart), provides, then, a natural point of reference for infemination. As in the case of the infeminator's '(Di)Visioning', Derrida's 'tracings' *double* vocality. For Derrida, deconstruction is about re-writing. Deconstruction *is* translation. "The question of deconstruction", he asserts, "is…through and through *the* question of translation" (Derrida, 1999: 282, emphasis in original).[50] The primary texts of one of my selected infeminating authors, namely Kawabata, are what would *conventionally* be considered 'translations'.[51] The connection is significant. As Derrida's understanding of language as already-doubled, of the word as innately multivocal, demonstrates, 'translation' is an inescapable condition. The universe is already a multiverse. 'Translation': the word itself, as Rey Chow indicates, is etymologically descended from antagonistic senses of tradition and betrayal/promiscuity/infidelity.[52] Translation is not only preservative (importing thoughts from an 'original') but creative (exporting and expressing its own dialogue). Chow explicates how translation "problematizes the ontological hierarchy of languages" (Chow, 1999: 503) so that one language is prioritised over another – one retained as 'original', the other demoted to mere 'copy', echo, derivative: 'translation'. In my study of the (Kawabatan) already-translated-text I seek to overcome this issue of linguistic competition. My selection of an author in translation does not, however, serve to assert that translation should be *privileged*,[53] in this case lauding the English over the Japanese text, the words of Seidensticker[54] and Hibbett et

al over Kawabata, the writings of the 'shadow-author' over 'author'. Rather, in my reading of translation I endeavour to promote only the *validity* of the 'copy' regarding the deconstructive (or infeminative) project. I approach each text as 'English (language) literature', validating translation after the model of Walter Benjamin who, according to Chow, considers "the act of translation [to be] less a confirmation of language's 'own' impossibility than…a *liberation*, in a second language, of the 'intention' of standing-for-something-else that is already put together but imprisoned…in the original" (Chow, 1999: 505, emphasis in original).[55] My interest lies not in the success of a primary translation – for example, Kawabata's 'translation' of Japan (as socio-cultural and historical entity) into a linguistic copy (as Japanese words). Nor does it lie in grading the accomplishment of secondary translation – Kawabata's Japanese words rendered English words. Rather, I would endeavour to bypass these stages, so that my concerns would lie with an acceptance of the English language translation as 'original', or 'neo-original', which I would then submit to a 'translation' from a literary text into a critical one. My decision to focus upon Kawabata's texts 'in translation' is related to my selection of authors from disparate time periods and of different nationalities. This deliberate decontextualisation is necessary in order to demonstrate a refusal to interpret texts as manifestations simply of the individual authors' subjectivities.[56]

By privileging decontextualisation, I endeavour to confer upon the selected texts an element of autonomy of their own. This echoes the poststructuralist sentiment of textual isolation and autonomy, as professed by Barthes,[57] and is a view supported and echoed by Derrida: "*il n'y a pas de hors-texte*". There is nothing outside the text. There is no outside-text (Derrida, 1976: 158, emphasis in original).[58] Translation, notably, signifies already the death of a single author, the translator becoming the second of an infinite number of authors: of innumerable recipients who re-write in the course of their readings.[59]

The infemination-reading shall not seek to uncover the factual origins of the text's concerns (determined by authorial intentions), then, but shall principally focus upon fictional

genderings. (Thus, in my comparative study of MacDonald's and Kawabata's writings I shall consider only fictional connections between the texts; a fiction constructed by my infemination-reading). The infemination-reading is not principally about biography, history, culture, society (although these voices and an infinite number of others might also inhabit and inform the text). Therefore, I have selected two male writers whose chances of actual 'intertextual'[60] interaction are *minimal.*[61] My decontextualisation of MacDonald and Kawabata allows them – or, rather, their texts – a coeternalism, permitting them to be largely unfettered from certain segregating conditions. Culture and history come themselves to be understood as forms of fiction, narratives among potentially many others, competing for authoritative status, but refused *automatic* privilege.

To summarise, I incorporate elements of various debates into my conceptualisation of infemination, and the textual readings which follow.[62] My choice of critical literature in support of my reading strategy is both motivated and unmotivated. The overlap between certain theoretical positions makes eclecticism, as I have demonstrated, inevitable. Feminisms, for example, can be understood as existing with gender theories along a continuum of attitudes towards sexuality and gender; Poststructuralism informs French feminist and queer theorist positions, as both draw on deconstructive practices to challenge 'either/or' binarisms. My motivated choice involves my consideration of femininity from a French feminist perspective with a difference. This choice originates in an interest in deconstruction-derived notions of logocentrism, phallocentrism, phallogocentrism; in the hierarchic oppositioning of man/woman, masculinity/femininity, presence/absence.

I consider the French feminist notion of a feminine language and writing, whereby a relationship is posited between sexuality and textuality. I relate this to notions of feminine autonymy, self-naming, but believe that this could be taken in a broader, symbolic sense – as expressing the possibility for the oppressed, marginalised, othered concept (as opposed to strictly the 'biological female') to speak for itself. 'HERstory' presents the notion of a possible feminine writing, but this might be interpreted as having less to do with biology and more with the symbolic retaliation of a suppressed 'faction'.

My *emphasis*, like deconstructionists and French feminists, is on the texts as opposed to the authors, and upon textual representations of gender inequality. However, like Anglo-American feminists (and unlike feminist deconstructionists), I retain the importance of sex, in the sense that I propose a reading of specifically male-authored fiction. My aim in this is to negotiate between the two positions (which are not neatly polarised – both French feminism and queer theory adopt deconstructive practices, and even the determined anti-essentialism of Butler is not matched by a clear-cut essentialism in Cixous or Irigaray). I take up the position of the in-between,[63] in that I assert the centrality of gendered/sexed writing and the (anti-postmodernist) retention of the idea of the author, but then acknowledge how fluid gender categories can be. I argue, thus, for a playful logic of 'in-betweenness' that does not purport to resolve contradictions, but aims to negotiate within them. This eclectic position that negotiates difference produces a post-binary understanding of gender that links discourse to lived reality. This refusal to choose constitutes, therefore, a desire to bypass conventional binary divisions.

4 Namings

The rhetoric of infemination, as I define it, might be conceptualised as shaped by three intimately connected terms, which I name *morternalisation, teratologisation* and *dysgenication*. I shall briefly outline these neologisms, whose creation is symbolic as much as 'useful'. Their design serves to suggest a feminine inscription in a text (mine) that 'masculinely' develops a hypothesis which it follows through to a logical and linear conclusion, as well as to indicate the relationship between the infemination theorem and other critical positions – specifically French feminism and deconstruction – which feature strategies of word-play. In spite of its subversive sub-textual aspirations, however, this terminology shall strive to 'flesh out' an otherwise abstract concept, facilitating the navigation of the texts according to the logic of infemination.

The representation of degradations of the literal or symbolic mother is *morternalisation*, a

term which compounds 'maternity' with 'mortality', testifying to both motherhood and the death of/inherent in motherhood.[64] Morternalisation describes the infeminator's textual aversion to mother figures. It is evident when he rejects female claims to creativity; when he undermines, destroys, denies or defames any aspect of the female's experience of pregnancy, childbirth, childrearing, or of the mother persona herself.

Sharing certain fundamental concerns, as shall become apparent, with morternalisation, but with an additional agenda of its own, is *teratologisation.* This occupies itself explicitly with monstrosity and, being a term I derive from the Greek *teras* ('monster'), betrays its principal aim in its very name.[65] The teratologised woman, simply, is the lesbian, the animal,[66] the hysteric, the madwoman, the vampire; she is inhuman, scatological, sick, and persistently disruptive of the patriarchal order. The figure of the monstrous feminine,[67] in all her incarnations, is employed in teratologisation to illustrate the feminine-induced breakdown of order into a 'transgressive' chaos.

As with teratologisation and morternalisation, *dysgenication* is concerned with difference. (Or, more accurately in the case of dysgenication, with *sameness*). Dysgenication considers the gendered hierarchy that asserts an image of the impotent female versus (that is, subordinated to) the potent male. It is derived etymologically from the adjective *dysgenic*, connoting the attrition/erosion of (distinguishing/differentiating) characteristics . Rendering it a noun, I employ it to intimate a deterioration or diminution of difference into a homogenous similitude. Dysgenication, operating to negate the potential of diversity-in-fragmentation, describes the reification or hypostatisation of the individuality of the represented woman into sameness.

To summarise, the textual/critical tools of morternalisation, teratologisation and dysgenication illustrate to various extents woman pornographised as object, as other, as substance receptive to male imprint, as commodity; woman degraded as bestial, tainted, monstrous; woman deprived of her maternal, generative capacity, rendered infertile, redundant and silent. Where fluids are feminised and necrotised in the texts of MacDonald

and Kawabata, morternalisation might be evinced. (Through an unremitting textual sanguinisation of her, the mother is consigned to a permanent state of celibacy and to an eternal infertility; to be conceptualised as "a fountain of life from which flows, every month, death itself, in a flood of debris, a wreckage which repeats itself continuously – a tide of blood which gushes forth in memory of shame and cruelty" [Bois, cited in Dijkstra, 1986: 366]). Where themes of paedophilia, necrophilia, sadomasochism and voyeurism surface (and in which configurations the feminine is subordinated), teratologisation might be identified. Where a project of etiolation is conducted against the bodies of the represented female characters, the infliction of a generic whiteness that renders them visually indistinctive and interchangeable, dysgenication is in operation.

My construction of this alternative language of infemination (alternative, that is, to existing terminology that inhabits French feminist and deconstructionist discourses) constitutes a conscious inscription of origins and of movement away from origins. According to the third edition of *Webster's Dictionary*, a neologism is "a meaningless word coined by a psychotic" (cited in Rey, 1995: 63). Word-play, here, is associated with madness, which – as my discussion of French feminism suggests – might be conceptualised as a feminine subversion of phallogocentric doctrine. My word-play, likewise, is intended to grant a presence to the suppressed concept of femininity, a presence that ruptures the masculine economy of linearity and totality, a presence that reveals an intervention in language,[68] and therefore illustrates the derivation of the infemination theorem from deconstructive feminist origins. Although pre-infemination terminology surfaces in my discussions (in order to facilitate my 'positioning', my contextualisation of the reading strategy), I also write anew, separating from the past to suggest movement (away), progression, the *ongoing* nature of gender debate. Because the infemination reading is indebted to other discourses familiarity is permitted, but because it also differs from its sources (and, indeed, negotiates between sometimes opposing discourses) its rhetorical landscape is also specialised. My construction of an infemination language is, to summarise, an acknowledgement of sameness and difference, indicating the reading strategy's relationship to other critical positions and

intimating that it has its own distinct agenda for the reading of representations of gender.

Now that I have defined 'morternalisation', 'teratologisation' and 'dysgenication', the concepts shall be rendered comparatively invisible, to be retrieved explicitly in my concluding reflections. It is in these spaces of the introduction ('Informulations': an information/formulation amalgam) and conclusion ('At-One-Ments': combining semantic union with a visual tribute to retained autonomous identity)[69] that the relationship between infemination and theory shall be explored. Conversely, both MacDonald's and Kawabata's respective '(Di)Visions' shall focus upon *representations* of infemination. The *theoretical* language, then, shall be temporarily suppressed and, in its place, the *textual* languages shall be considered.

5 Syntheses

The infeminator, in conclusion, is defined as such due simply to his negative construction of femininity. He only infeminates at the moment of his morternalistic, teratologistic and dysgenic representations, thus the texts remain open to innumerable alternative readings and reconstructions.[70]

Infemination is a system supported, in my current study, by texts of two principal authors. As I have repeatedly emphasised, these authors have created in this way in literal isolation from each other. Technically, both their lives occupied the nineteenth *and* twentieth centuries (MacDonald's spanning from 1824 to 1905 and Kawabata's from 1899 to 1972), with MacDonald's death being almost concurrent with Kawabata's birth. Biographically, their lives also bear several similarities.[71] Yet this connotation of 'shared experience', had no (known, probable, or even possible, in MacDonald's case) impact on their subsequent writings' demonstration of infeminatory correspondence.[72] It is not the authors' lives, then, which shall be considered as being pertinent to the infemination reader, but the texts themselves. These, the *texts* of MacDonald and Kawabata (as well as those works considered in secondary, supporting roles)[73] 'co-operate' in their portrayal of males who are

concerned literally and/or metaphorically with the female body, and who confer upon this body claims of authority and desire.

The authors I interrogate are not alone in their writings – but are accompanied by male and female textual creations. Whilst MacDonald's texts are first-person narratives, featuring – at the most – an apparent duality of 'author' and 'protagonist-narrator', Kawabata's are written in the third-person, so that 'author', 'protagonist' and 'narrator' might be differentiated.[74] In *Lilith*, for example, both MacDonald and Vane are arguably implicated as participating in the textual constructions of femininity. The extent to which they are separable would appear dependent on whether autobiography is in operation. However, as my approach aims to decontextualise (that is, to minimise potentially contaminating distractions such as the extra-textual existence of the author from the text), MacDonald and Vane *are* primarily preserved as autonomous entities. Thus, in the case of *Lilith* and *Phantastes* the author's reasons for infeminating shall be subordinated to those of the protagonist-narrator.

In 'House of the Sleeping Beauties', however, there is a third presence, with Kawabata and Eguchi being accompanied by a narrator. I endeavour to associate the narrator with the author only regarding *sex*, presuming his paternally-inherited maleness. In my readings of Kawabata's texts, the author of course retains a greater presence than in my MacDonald readings – due to my discussion of textual polyphony, the competing voices which (as in Bakhtin's *Problems of Dostoevksy's Poetics* – and Kristeva's appropriation of the Bakhtinian concept)[75] include the author's. Greater focus than granted the infeminating author shall, however, be directed towards his textual progenies. An extensive profile of the infeminator shall be constructed from an interrogation of the interaction at the level of the text between this male author's male *and* female 'offspring'. The perhaps 'second generation' infeminator, as shall become apparent, shall be the male protagonist (or character), whose actions within the text demonstrate the extent of his 'contamination' by male (paternal) authority.

I aim to investigate not only the male character's infeminative activity but the complex

motivations behind this response to the feminine. The morternalising, teratologising and dysgenicating actions of, for example, Vane, a MacDonaldian protagonist, conducted against the various female characters he encounters, shall not be examined in isolation, as a detached, random (and 'vain') pursuit. Rather, his reasons (I shall argue that his is the quest of an orphan, both literally and spiritually, for a lost mother)[76] shall be explored, via a consideration of the relationship between his present situation and his past experience, and between the unconscious and conscious components of his psyche. With Kawabata's Eguchi, likewise, the 'hows' of infemination shall be explored, accompanied with potential 'whys'. In this case, the argument shall be that he morternalises, teratologises and dysgenicates in his endeavour to locate in women an escape route from time (that is, death).[77]

Additionally to be considered are the 'daughters', the female offspring of the infeminating author. My study shall, for example, read the female characters who seemingly defy the infemination text by rebelliously *rejecting* an oppressed feminine speech. Kawabata's proprietess ('HSB'), the hostile 'key-bearer',[78] a woman who seems impervious to what Eguchi perceives as the *horror* of death, might be interpreted as communicating with a subversive appropriated/impersonated 'masculine' voice. MacDonald's titular heroine of *Lilith* too, before her transformation/emasculation into the submissive, silent female, asserts an initial dominant and aggressive 'masculine' presence. I shall also consider extensively the female characters who are *denied* speech. MacDonald's Lona, for example, despite being perceived as an adult dwarf by Lilith, is infantilised by the infeminating Vane, who commits her to a perpetual childhood (with its implications of passivity and virginity). Lilith is herself only permitted salvation when she relinquishes her hold on masculinity and submits to the male injunction to sleep. Kawabata's Otoko is written (literally and metaphorically) by the infeminator Oki, realised explicitly as an object of male construction and conceptualisation. Eguchi, another Kawabatan infeminator, communicates only with women denied consciousness.

My study, then, shall consider the un/involvement of all those associated with infemination (author, protagonist-narrator and infeminated female in first-person narratives; author-

narrator, protagonist and infeminated female in third-person narratives), endeavouring to delineate the ways in which each (to varying degrees) is implicated in its machinations. The categories shall not, however, be rigidly sustained in my reading/writing of MacDonaldian and Kawabatan infemination. Rather, I shall focus predominantly on the simplified groupings of 'male character' and 'female character'.

MacDonald's infeminations shall be interrogated first, his '(Di)Visions/Perversions of the Feminine' bisected as 'GynoScapes' and 'GynEscapes', respectively. The former shall deal with a psychoanalytic penetration of 'infant' (infeminator) into the bodyscape of the 'mother' (the female and/or feminine of the text). The latter chapter signifies literally 'an escape from the womb', where penetrative desire becomes penetrative anxiety: the sought mother becomes difficult to recognise, thus is established as a source of infantile fear, and the male protagonist endeavours to *evade* (re)union with (various manifestations of) her body. 'GynEscapes' shall reaffirm the textual presence of the gynoscape, yet shall illustrate the male's aversion to the 'home' initially established as his necessary destiny in the preceding chapter.

Infemination shall be demonstrated as evident in MacDonald's works of adult fantasy, *Lilith* and *Phantastes*, the former being his final prose work of fiction and the latter being his first. Both texts shall be employed in order to define the gynoscape. However, *Lilith* shall be investigated as the predominant infeminative source in the second chapter, with *Phantastes* considered in a supportive, collaborative role in terms of its infeminative design. The selection of two texts that occupy polarised regions of MacDonald's writing experience is significant because it validates my argument regarding decontextualisation: stressing the nature of writing as retrieval, and suggesting the impossibility of formulating 'original' and univocal scenes of desire.[79]

In an apparent contrast with MacDonald's *nineteenth-century Scottish* infeminations, a consideration of Kawabata's *twentieth-century Japanese* infeminations shall follow. Despite their prominent superficial differences, however, my analyses of these disparate works shall

conclude with an affirmation of *similarity*: with an acknowledgement that the rhetorical devices of infeminative practice (morternalisation, teratologisation and dysgenication) are common to both.

Kawabata's '(Di)Visions/Revisions of the Feminine' shall be deemed 'HIStory' and 'HERstory'. The former refers to masculine language, the latter feminine silence. According to 'HIStory', masculine language is characteristically solid and ordered; and is used to speak, write, define 'woman', but with the static perceptions of patriarchy. According to 'HERstory', feminine silence can be mobile, creative; a language in its own right with which the suppressed faction (in this case, 'woman') can write herself, with the fluid perceptions of femininity.[80]

Infemination shall be explored through several of Kawabata's texts, with a primary focus upon his *Beauty and Sadness* and 'House of the Sleeping Beauties'. Of these texts, the former permits a co-occupation of the narrative (whereby male and female stories are recounted), and is defined as 'HERstorical'. The latter, on the other hand, privileges male-only 'telling', thus confers a 'HIStorical' perspective.

My separate analyses of MacDonald and Kawabata shall be concluded, as I have earlier suggested, with an 'Atonement', an 'At-One-Ment',[81] where the texts shall be brought together, united for a final explicit infeminative reading/rewriting.

GEORGE MACDONALD'S 'PERVERSIONS' OF THE FEMININE

CHAPTER ONE: GynoScapes

1 IntroScapes

My gynoscopic reading, that is, one that images or identifies a womb metaphor in infeminative literature, conceptually links a textual landscape with a female and/or a feminine body. In terms of a *female* realisation, specific characters in MacDonald's *Lilith* and *Phantastes* shall be examined in their various states of morselisation,[1] fragmentation, even disintegration – the very landscape of their bodies (divided especially into hair, mouths, teeth, genitals) considered as indicative of the infeminator's gynoscopic vision. In addition to this reading of the (biologically) female body-in-parts, a consideration of the literally-neutral, but literarily-gendered exterior world shall permit the conceptualisation of a *feminine* gynoscape.

Both Phantastesian and Lilithian 'heroes' shall, in this case, be understood as 'penetrating' the otherworld – a feat described psychoanalytically as figuring an incestuous Oedipal entry into a lost maternal body. Both orphans enter the gynoscape (identifying potential mother-replacements in the forms of actual female characters along the way) in an endeavour to reclaim uterine security in a femininely-imaged heaven.[2] The return to the maternalised body signifies for *Lilith*'s Vane and *Phantastes*' Anodos the restoration of lost innocence, with childhood being posited by MacDonald as the supreme state of development into which the adult must endeavour to grow.[3]

Through an ideological *feminine* analysis, the gynoscape might be understood abstractly (and archetypally, with reference to Jungian psychology)[4] as being the territory of a primordial Mother, whose body and will are aligned with the natural world. This shall demand a contemplation of the relationship between the *literal* literary terrain and a *mythical* Mother Earth figure. According to Pierre Grimal's account of classical mythology, this 'female' (or, rather, 'feminine') principle is Gaia, who is Earth perceived as a primordial cosmogonic element.[5] This Mother Earth is believed to have procreated (without male

intervention) to produce Uranus, or Father Heaven: a son who becomes incestuously involved with his mother so that other deities are created.[6] This Great Mother figures in universal creation mythologies as the original maternal, the true 'home' from which everything was emitted, and to which everything must return. Death, a literal disintegration which enforces a physical communion with the earth, permits this return.

The sense of duality, with respect to this symbolic universal Mother, is of particular relevance to the experiences of MacDonald's male protagonists (in *Lilith* and *Phantastes*) in their gynoscape-traversals. The natural world is demonstrated in both texts as offering, by turn, comfort and threat. It is only, of course, when the spiritual journeys of Vane and Anodos end that 'She' comes to be perceived as fixed in a position of omnibenevolence. First, however, 'She' must be evinced in her oppressive diversity. This status is reinforced via the protagonists' personal encounters of individual mother figures, who infiltrate their narratives as dualised aspects of the Great maternal. As this ambivalent maternal is an entity that must be encountered by both Vane and Anodos *before* they might locate completion and ultimate containment with(in) the (undifferentiated) Great Mother/Mother Earth, my analysis must begin with 'Her'. I shall briefly discuss the respective theories of Melanie Klein and Carl Gustav Jung with relation to the concept of the personal, as opposed to the universal, maternal. Following this, I shall, via a consideration of Erich Neumann's Jungian analysis, conduct a final return to the Great Mother concept.

The notion of the dualised (or ambivalent) mother (as an infantile fantasy) is granted prominence in the theories of the post-Freudian Melanie Klein (the implications of which shall be introduced in this chapter and developed in the next). Klein focuses upon a pre-Oedipal period where the infant is unable to comprehend, thus tolerate, ambivalence. The child relates to part-objects, with a lack of awareness of a greater wholeness. His/her earliest needs are oral, but, coming to be denied by the founding object of gratification, the breast, the child is provoked to split objects into 'good' and 'bad', loved and hated, stable and unstable. In this, the paranoid-schizoid position ('paranoid' because the child's central

persecutory anxieties are external; 'schizoid' because the child's central defence against persecution is to separate experience into good and bad), Klein asserts, the ego splits in order to project its death instinct onto the external object, the breast. The breast comes to be experienced as bad and threatening to the remaining ego. Co-existent, however, with this relationship with the 'bad breast' is one with an ideal breast. The projected libido constructs the 'good breast' as that which will endlessly satisfy the ego's demand of preservation. For Klein, therefore, the central position in the child's development is polarised.[7]

Similarly, Carl Gustav Jung's distinction between a Good and Terrible mother focuses explicitly upon duality and ambivalence. Jung postulates the *mother* (in conjunction with the *anima*) as comprising the feminine archetype. According to Jung:

> The mother is the first feminine being with whom the man-to-be comes in contact, and she cannot help playing, overtly or covertly, consciously or unconsciously, upon the son's masculinity, just as the son in his turn grows increasingly aware of his mother's femininity, or unconsciously responds to it by instinct. In the case of the son, therefore, the simple relationships of identity or of resistance and differentiation are continually cut across by erotic attraction or repulsion… (1959: 85-6)

Jung's mother archetype might be considered as comprised of a combination of literal mothers, figurative mothers and feminine symbols. In the first category he posits one's matrilineage. Correspondingly, MacDonald's Vane re-visits the gynoscape in an attempt to compensate for literal maternal loss, whilst Anodos is connected to Fairy Land through his matrilineal fairy blood. The second category features universal mothers such as the Great Goddess, Virgin Mary and Isis, as well as personal mother figures (that is, any actual women who have acted in a mother-like capacity towards the subject). Correspondingly, both Vane and Anodos encounter motherly female characters, such as the former's Mara and Eve, and the latter's nameless wise woman. These literal women and non-biological mothers (along with, of course, the feminine-imaged setting of the gynoscape) are also perceived as symbolising aspects of the Great Mother. The final category that comprises Jung's mother

archetype consists explicitly of apparently non gender-specific symbols, which are to be feminised. These include the sea, the earth, the moon, and hollow objects.[8] These symbols clearly correspond to many of the materials with which MacDonald's gynoscape-universes are composed, relating to both the natural and artefactual characteristics of the Lilithian and Phantastesian landscapes.

Conflated, the three categories (literal mother, universal mother, symbol) betray a common characteristic of ambivalence. Jung asserts that the mother archetype is to be both positively and negatively identified:

> The qualities associated with [the mother archetype] are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility[; t]he place of magic transformation and rebirth, together with the... underworld and its inhabitants...On the negative side the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate. (Jung, 1959: 82)

Accordingly (and as I have already indicated), Jung conceptually bisects this ambivalent figure into "the loving and the terrible mother".[9] (In order to permit a clear distinction between Jung's and Klein's polarised mothers, I shall term the former's *Good* and *Terrible*, and the latter's *good/bad* '*breast mothers*').

Erich Neumann, too, focuses (in his evaluation of the Jungian archetype) on the ambiguities of the maternal, suggesting a trisection of the concept. He images 'her' not only as Good mother (comprising positive elements), and Terrible mother (comprising negative elements), but as Great Mother (making possible the union of positive and negative elements).[10] Neumann's focus is predominantly on the latter, the Great Mother (from whom his study takes its title), who is defined as elementary; as immutable, as "the foundation of that conservative, stable, and unchanging part of the feminine which predominates in motherhood".[11] The other two (the Good and Terrible mothers) are defined as polarised facets or projections of this Great Mother.[12] The Good mother, as Jung already suggests, is

associated with the ideal balance of containment and release that permits her offspring's development. The Terrible mother fixates, ensnares, devours and dismembers her offspring. She promises only sickness, death and extinction, in contrast with the Good mother's provision of birth, rebirth and immortality. Of the maternal dichotomy Neumann writes:

> Just as the world, life, nature, and soul have been experienced as a generative and nourishing, protecting and warming Femininity, so their opposites are also perceived in the image of the Feminine; death and destruction, danger and distress, hunger and nakedness, appear as helplessness in the presence of the Dark and Terrible Mother. Thus the womb of the earth becomes the deadly devouring maw of the underworld, and beside the fecundated womb and the protecting cave of the earth and mountain gapes the abyss of hell, the dark hole of the depths, the devouring womb of the grave and of death. (1963: 149)

Accordingly, MacDonald's Little Ones, for example, will be perceived by Vane as Good mothers to the babies they find in the forest, and nurture and protect. They extend this loving treatment to Vane, feeding and amusing him whilst he is imprisoned by the evil Giants. However, the Little Ones might also be interpreted as the Terrible mothers who consider their 'offspring' to be possessions, and who will not relinquish ownership even when necessary for the babies' development. "One moonlit evening, as [the Little Ones] were going to gather their fruit, they came upon a woman...with a baby in her lap...They took her for a giantess that had stolen one of their babies, for they regarded all babies as their property" (*L*: 167). The oppressive Terrible mothers respond with violence to this supposed theft: "Filled with anger they fell upon her multitudinously, beating her after a...sufficiently bewildering fashion" (*L*: 167). The Little Ones take the baby, even though their initial justification for doing so (that is, their desired liberation of it from an apparent evil Giant) is rendered obsolete. The Little Ones recognise that the woman "hugged and kissed [the baby] just as they wanted to, and c[o]me to the conclusion that she must be a giantess of the same kind as the good giant [Vane]" (*L*: 168). Nevertheless, they refuse to return their 'prize', instead endeavouring to pacify the mother by bringing her fruits to assuage her loss.

In *Phantastes*, also, a woman at first perceived as a Good mother proves herself to be

Terrible. Anodos locates (or so he believes) the "white lady" (*P*: 79) who had once deserted him. This time, however, she promises (at least, implicitly) to remain. "Why did you run away from me when you woke in the cave?" Anodos asks her. "Did I?" she responds, suggesting that she did not consciously abandon him. "That was very unkind of me; but I did not know better", she finishes, expressing (presumably insincere) remorse, along with an immediate self-acquittal (*P*: 80). In order to reinforce her image of improved/repaired maternity (or, rather, her image, simply, of maternity, as she did not function as a mother figure on their very first encounter, but was, indeed, sired by a paternal Anodos), she invites her 'infant' into the womb. "Come to my grotto. There is light there" (*P*: 80). Not only explicitly offering Anodos passage into her womb-space, the white lady additionally promises the welcoming presence of light (the positive, masculinity-reinforcing substance), a "*warm* gloom" (*P*: 81, emphasis added), as opposed to a hostile darkness. The white lady is, in this instance, true to her word, leading Anodos into a cavern in which "glimmer[s] a pale rosy light" (*P*: 82). There, she permits him to rest, and relates to him a tale that convinces him of their (pre-Oedipal, primordial) (re)union. "I listened till she and I were blended with the tale; till she and I were the whole history" (*P*: 83). He sleeps, but, upon awakening, is confronted with her 'transformation'. "The damsel had disappeared; but...at the mouth of the cave, stood a strange horrible object. It looked like an open coffin set up on one end" (*P*: 84). The womb becomes explicit tomb, and the white lady is revealed as the evil "Maid of the Alder" (*P*: 85), the Terrible mother who is intent on "giving [Anodos]...into the hands of [his] awful foe" (*P*: 85), the Ash.[13] Unsatisfied with 'merely' ensuring the death of his masculinity, she also targets his subjectivity, endeavouring to capture and contain him in her deathly maternal embrace. "The [coffin-like] thing turned round – it had for a face and front those of my enchantress...[but] with dead lustreless eyes" (*P*: 84), Anodos reveals, making a direct connection between the two [Good and Terrible] mothers, thus proving them to be facets of one being.

Both a positive and a negative maternal are to be experienced within Anodos' and Vane's journeys through the otherworld, with seemingly bifurcated paths actually leading to the

same place: to the sought maternal womb of the Great Mother. Anodos and Vane are both impelled to die during the course of their respective narratives, a traumatic, destabilising experience that is, paradoxically, survived. Having been guided by some maternal figures and hounded by others, and even subjected to antonymically hostile and receptive treatment from individual 'mothers', their conclusions are univocal. This multiplicity of 'women' (a category which here includes female characters *and* the feminine landscape) are encountered – together, they constitute the gynoscape – and are variously projected as elementarily positive or negative, or transformatively both, by MacDonald's male 'orphans'. But this phase of a pejoratively infantile (or childish) not-knowing is eventually to be passed, to be usurped by the esteemed innocence of childlikeness. Anodos and Vane shall shed their physically-developed but spiritually-stunted selves via a traversal of the gynoscape, to mature into children. From a position of initial pre-Oedipal *materiality*, they progress into a *spiritual* union with a re-experienced 'mother'. 'She', the Jungian Great Mother (as Neumann defines her, in his study of her psychological and cultural-historical significance), now conceptually stabilised by her 'offspring', returns.

Extricating the concepts of Good, Terrible and Great mothers from psychoanalytic theory, I shall employ them in order to assist my gynoscopic readings, particularly of MacDonald's *Lilith* and *Phantastes*. I also intend to consider them in relation to a variety of ancillary texts which uphold similar thematic and theoretical concerns. This chapter shall be structured accordingly (but not rigidly, with close interaction permitted between pseudo-sections), so that the respective gynoscapes of first *Lilith*, then *Phantastes*, and finally a selection of MacDonald's shorter fairytales shall be interrogated.

2 GynoScaping *Lilith*

By way of an introduction to my commentary specifically on *Lilith*, I shall commence with an examination of certain aspects of the mythological biography on which MacDonald's

titular character is based. Raphael Patai culturally and historically locates the origins of the mythical Lilith in Sumeria, in the third millennium BC. The earliest reference to her, he identifies, is in the Sumerian King List (circa 2400 BC), where a *Lillu*-demon, belonging to the vampire class, is mentioned.[14] According to Sumerian legend, Patai relates, Lilith was incapable of maternity, possessing an unproductive womb and breasts. She was portrayed in the art of the period as a beautiful but bestial goddess who ruled by night.[15]

The 'biography'[16] of this Lilith was expanded in the Talmudic period (between the second and fifth centuries AD), coming to be fully recognised as an explicit she-demon.[17] The Lilith described by the Talmud, in perhaps her most (in)famous incarnation, is Adam's first wife, a woman who refused to lie beneath him during coition. Adam, according to this account – as Patai delineates – attempts to force her into submission. But, by uttering the magical name of God, Lilith flees to the Red Sea. Although the Bible (from which Lilith was expurgated) states that Adam had been responsible for naming the beasts – "whatsoever Adam called every living creature, that was the name thereof" (Genesis 2:19) – and that it was *his* language that constituted the contraction of the Word into words, of infinite spirit into finite nature, it is Lilith who possesses the language out of which the Divine Name is constructed. Lilith, uttering this Ineffable Name, is able to escape, and, although Adam appeals to the Creator for her enforced return, his wife is sufficiently empowered to decline. Her chosen residence, the story continues, is a place of evil, inhabited by lascivious and promiscuous demons, and here Lilith gives birth to her own demonic brood. God then sends angels in pursuit of his lost female, but she refuses to return. Only when they threaten to drown her does she compromise, consenting to the sacrifice of her own children in her place. She returns to Adam who, in the meantime, has received a replacement wife (Eve). Along with this new wife, Adam has been expelled from Paradise, and the couple have voluntarily separated. Lilith, intent on self-authoring an independent maternity, gathers Adam's nocturnal emissions and conceives by them.[18]

MacDonald's Lilith shares aspects of this history, being a woman whose "first thought was

power" (*L*: 147, emphasis in original), and "count[ing] it slavery to be one with [Adam], and bear children for Him [God] who gave her being" (*L*: 147). Adam identifies that Lilith's dominant flaw is her pride in her maternity. "One child, indeed, she bore; then, puffed with the fancy that she had created her, would have me fall down and worship her!" (*L*: 147) As Adam, perhaps motivated by envy at her female creative potential,[19] refuses to be subordinated to her, she takes revenge (*L*: 48). Adam does not, however, withhold her possible redemption, although her position as wife has been usurped. If she repents, she will be permitted to 'sleep' in (Mother) "Earth's bountiful bosom" (*L*: 230).

Adam (in the form of the Sexton Mr Raven) brings people 'home' to Mother, to "[his] *wife's* house" (*L*: 27, emphasis added) of sleep. The Raven speaks of this 'home' as a euphemistic womb-space: as "the only place where you can go out and into" (*L*: 15). This space is uncanny, a word Vane himself uses (*L*: 16) to describe his (once familiar) surroundings. "[T]he house had grown strange to me", he remarks, as it devolves into a "dreadful place" in which he "was nowhere safe" (*L*: 16): "[H]ow could I any longer call that house *home*, where every door, every window opened into – *Out*" (*L*: 21, emphases in original). Although the *unheimlich*, according to Freud's 'The Uncanny', refers specifically to what "is *not* known and familiar" (Freud, 1919: 76, emphasis in original), it proves itself to be a mere "sub-species of *heimlich*" (78), with the latter term indicating two conflicting and self-cancelling ideas: both "that which is familiar and congenial" (77) *and* "that which is concealed and kept out of sight" (77). What 'belongs to the house' is, thus, both 'homely' *and* withdrawn from the eyes of others; made secret, private, esoteric. Freud explicitly relates this dichotomy to the female genitals, which he describes as an "*unheimlich* place [which]…is the entrance to the former *heim* of all human beings, to the place where everyone dwelt once upon a time and in the beginning" (86). In *Lilith*, the Raven (or Sexton, or Adam) is responsible for delivering Vane to the 'mother' he has *lost* or has been lost *by* (and, equally, must prevent Vane from uniting with the Terrible mother by exposing her castrating and suffocating desires). "This is the couch that has been waiting for you" (*L*: 35), the Raven states. "Do not be a coward, Mr Vane…Give yourself up to the night, and you

will rest indeed" (*L*: 36). Vane must confront the uncanny, the feared return of the repressed. Horror provokes his response: "Would they have me make of a charnel-house my bed-chamber?...I will not[!]" (*L*: 36). Vane's hosts are transformed before his eyes from embodiments of "[l]ife itself, life eternal, immortal" (*L*: 32) into "two...spectres that waited on the dead" (*L*: 36). This confrontation with that which he has consigned to the unconscious, out of sight, (but not so) out of mind, provokes in Vane the desperate impulse to "escape" (*L*: 37): "I ran, I fled wildly, and bursting out, flung-to the door behind me" (*L*: 37). However, the outside is also the inside: "Had I come to myself out of a vision? – or lost myself by going back to one?" (*L*: 37) he wonders, sensing that his fearful experience of the new is a simultaneous return. Vane asserts a chaotic self-will in refusing the Raven's instructions to lie down and sleep, unable, at this point, to comprehend how death could ever be a prelude to action. But the rules are different in this otherworld from the logic that governs the 'waking' sphere. 'Reality' soon proves itself to be the wilderness (where history repeats itself, where doors show and conceal themselves, where mothers leave children forever), whilst the 'other' world appears more subject to determinism: an ordered spiritual realm in which good and evil, although in continual warfare, are bound by fixed laws.

To perhaps be imaged as a symbol of this oppressively ambiguous climate is MacDonald's prime negative embodiment of femininity: his titular Lilith. She is conceived as an elemental and libidinal being, associated with the materiality that opposes spiritual freedom. She is an incarnation of the fall-from-language made flesh, an absence that self-propagates to produce perpetual nothingness. Lilith is the embodied darkness that the male hero must conquer, in order that the "resurrection-morning" (*L*: 245)[20] sunlight be permitted expression.[21] Accordingly, her orifices must be sealed, her boundaries made inviolate,[22] ensuring that the masculine 'self' might retain a safe division from the feared space of the feminine 'other'.

Vane's first conquest of femininity in the otherworld *is* over this, the literal body of Lilith. He discovers her lifeless, wasted corpse and claims it as his "treasure" (*L*: 104), the Eve to his Adam (*L*: 102). And *to* this, his fetish-object, he is compelled to restore life, imaging her

an "angel-visage with lustrous eyes" (*L*: 102) when, in reality, she is "drawn and hollow" (*L*: 98), "emaciated" (*L*: 96), "worn" (*L*: 96), a "wasted shred of womanhood" (*L*: 102), her eyes "awful chink[s] out of which nothingness had peered" (104). When she is finally revived is a cold, cruel, hostile 'landscape', yet Vane still has a desire to look at her, mesmerised by her medusa-gaze.[23] "I cowered before the blaze of her eyes", he confesses, "but could not avert my own" (*L*: 110). He pleads to be allowed to be her slave, genuflecting at her corporeal altar even though it is contrary to his (masculine) reason: "Did I love her? I knew she was not good! Did I hate her? I could not leave her! I knelt beside her" (*L*: 110). She flees, he follows, she bites him and only then he desists. He remains, however, under her spell – he obeys, for example, a later request to climb a tree that he knows will be a 'grave' mistake. This senseless climb delivers him into the "stormy water" of the Terrible mother's amniotic fluid, in which he (the infant-again Vane) is "flung about wildly, and [feels him]self sinking" (*L*: 139). "Gasping and gurgling and choking, I fell at last upon a solid bottom" (*L*: 139), he relates, signifying both his unwitting return to a helpless, infantile state, and his unwilling expulsion into a hostile world. Vane then finds himself transported to the plane of his original, everyday existence, a world in which (as an orphan) the mother – the very object of his quest – does not exist.

The Lilith body regards Vane with hostility as a reaction perhaps against his idealisation of her as a somnambulant, supine female (which implies an association with the Victorian "[c]ult of [i]nvalidism" [Dijkstra, 1986: 25]). Whilst, in life, Lilith's animal energy makes her a threatening, active force, in death she is sustained in the silent realm of the passive erotic. Vane further (although perhaps unintentionally) degrades her body, in the course of his traversing the gynoscape, by imaging it as being comprised of a disjunction of parts. Operating as a feminine projection, her hair, for example, suggests her status as a (Victorian) madwoman or whore (when unleashed, functioning as a symbol of insanity or sensuality).[24] Lilith has "hair [which] was longer than itself" (*L*: 96); hair which Vane refuses to allow to become unruly, uncontrolled, a shattered surface (a symbol of madness). "How is it my hair

is not tangled?" Lilith asks when she regains (or, rather, reveals her) consciousness. Vane tells her that he has bathed her in the river and that her hair has "drifted in the current" (*L*: 108). Although she admits that he has "compelled [her] to live" (*L*: 108), she believes that he has *killed* her hair: "My poor hair!...it will be more than a three-months' care to bring *you* to life again" (*L*: 107, emphasis in original). Her hair, Lilith seems to claim, is (or would be) vital, potent (which is perhaps what motivates Vane to civilise it when the opportunity arises). Lilith perhaps locates her devastating powers in her hair, operating as a feminised, demonised Samson. MacDonald propagates the notion of Lilithian trichological danger when he explicitly identifies "the horror in her hair" (*L*: 203). Conceptualised thus, Lilith's hair connotes the woman's affiliation with the medusa of classical mythology: "Her hair hung and dripped; then it stood out from her head and emitted sparks" (*L*: 201). Although, in this configuration, she should not be looked upon – her naked body threatening to turn the seer into stone – Vane is a voyeur. The *Freudian* medusa (which metaphorically figures the female genitals) arouses sexual desires in 'her' male observer, causing the ossification of erection. However, it concurrently terrifies, causing the paralysis that is impotence.[25] Vane is not panoptical,[26] rather his vision is perpetually frustrated as Lilith wears many masks, sometimes appearing as a corpse, sometimes as a leech or cat, sometimes as a beautiful princess.[27] "We must be on our guard", warns Adam, "or she will again outwit us. She would befool the very elect!" (*L*: 150) Vane must commit himself, therefore, to a continuous process of unveiling; of stripping away at the incongruous, of excoriating the artificial. Lilith's hair, which "streamed in a cataract, black as...marble" (*L*: 127), is one such veil. The act of veiling is a duplicitous operation, which transforms the organic and natural (the hair) into an artefact (the veil). The nature of the material of the veil is irrelevant as the act of veiling confers artificiality upon it. Veiling is also deceptive because of its combined makeup of suggestion and actuality. When veiled (and therefore concealed from the masculine gaze), the female's body retains its autonomy. It remains an unknown entity, available only via the flawed, *unstable* analytic devices of supposition, implication and

assumption. It cannot be classified, categorised, or territorialised with masculine tools of rationality and certainty. On the other hand, this veiling permits the concept of the morselised 'body in pieces' to be reinforced, with the male gaze encouraged to visually traverse the female corporeal terrain, and to isolate dilatory fetishistic moments along the way. (Veiling can be understood as inviting the denigration of this body, as the focused-upon hidden surfaces are imaged, in this way, as erotic stimuli, as pudenda, wherever they might be located).

That veiling is ambiguous is a notion upheld by Terry Castle's *The Female Thermometer*, which posits a connection between the theme of the masquerade ball in eighteenth-century realist literature and the uncanny in fantastic fiction.[28] The masquerade comes to function as an uncanny space that Castle describes as a "dream-like zone where identities become fluid and cherished distinctions – between self and other, subject and object, real and unreal – temporarily blurred" (Castle, 1995: 17). The masked body is the veiled body, its intention being to sustain uncertainty of identity.[29]

The ambiguous nature of veiling determines that it be an activity, in *Lilith*, undertaken by disparate female characters. Therefore, along with the evil and hair-cloaked Lilith, the virtuous Mara is portrayed as veiled, her face bandaged with "a long white cloth" (*L*: 77). When Vane first encounters this putative "Cat-woman" (*L*: 73) he fears some "[e]xtraordinary ugliness" or "inconceivable monstrosity" (*L*: 73) to be her secret. She is only exposed to him when he steals a glance on leaving her cottage. Mara is then unveiled, de-mummified, demystified: which comprises a symbolic conquest – against her will. "I had scarce crossed the threshold when I turned again", Vane relates. "She stood in the middle of the room; her white garments lay like foamy waves at her feet, and among them the swathings of her face: it was lovely as a night of stars" (*L*: 80).[30] Vane is punished for his transgressive seeing,[31] as was the Biblical wife of Lot, with whom Mara herself is often (mistakenly) compared (*L*:77). Lot's wife, desiring to see truth unveiled, looks over her shoulder at the falling city and becomes a pillar of salt. Likewise, Vane comes to be banished for looking, suddenly locating himself "outside a doorless house" for which he "could find

no entrance" (*L*: 80).[32]

Mara's veil, a garment of mourning testifying to her role as "Mother of Sorrow" (*L*: 201),[33] might also be connected to her status as the Biblical Mary Magdalene (*L*: 240).[34] Once a harlot, then personally saved by Christ, Mara/Mary now wears a white veil as a physical sign of her purity: a 'virgin's veil', a symbol of the hymen returned to its original state of wholeness. As Mary Magdalene, Mara is "revirginised by [her] penance" (Newman, 1995: 177), cleansed of her former life, and rendered akin to the supposed apotheosis of femininity, the Virgin Mary. In the Gnostic Gospel of Philip, Mary Magdalene is revealed as being the disciple whom Jesus "used to kiss often on her mouth" (cited in Newman, 1995: 177). When asked why she was favoured, Jesus explained that she could see the light of truth, whilst the other (male) disciples resided in darkness (Newman, 1995: 178). The Jesus-kiss served to silence Mary's dissemination of this knowledge, and now Mara, with the physical absence of Christ, must use cloth to keep her mouth "muffled" (*L*: 79) and her secrets safe. The mouth, also, as displaced symbol of feminine sexuality, operates as a sign of difference (opposed to the Biblical egalitarian ideal whereby "all are one in Christ Jesus" [Galatians 3:28]) which Jesus' kiss/ Mara's veil must conceal (and seal).

Mara's veiling is also allegorical. The Little Ones fear the unseen, the unknown:

> "There she is – in the door waiting for us!" cried one [of the children], and put his hands over his eyes.
> "How ugly she is!" cried another, and did the same.
> "You do not see her," [Vane] said; "her face is covered!"
> "She has no face!" they answered.
> "She has a very beautiful face. I saw it once..." I added with a sigh.
> "Then what makes her hide it?" (*L*: 195)

Vane responds with a lesson in Christian faith. "You cannot like, and you ought not to dislike what you have never seen" (*L*: 195). He speaks from experience, having himself once expressed an inability to believe, which has resulted in his loss of both name and the 'vanity' and egocentrism implicated by it (*L*: 74). Faith (symbolised by the unseen, unknown, veiled Mara) facilitates, Vane comes to understand, the eventual translation of "dim memories" into

"broad daylight" (*L*: 252).[35]

Mara's veil, as I have suggested, serves to evoke an image of the cut-up female body, seen only in pieces through the fetishisation of various aspects of it. This theme is developed in *Lilith*, with reference also made to the titular female's mouth. Throughout the text, the female body-in-parts continues to be expressed via this image, with a particular focus upon the lips (which, as well as symbolising the genital labia, function as an expression of orality, of maternal sustenance). When Vane first encounters Lilith he notes her "beautiful yet terrible teeth, unseemly disclosed by the retracted lips" (*L:* 96). Lilith, who "lives by the blood and lives and souls of men" (*L*: 148), becomes the white leech, sustained by a vampiric feeding upon Vane[36] (an image also invoked in Stoker's *Dracula*, with the Count being described as "gorged with blood; he lay like a filthy leech, exhausted with his repletion" [*D*: 60]).[37] The act is always sexual – in both *Dracula* and *Lilith*. "[H]er mouth wore a look of satisfied passion; she wiped from it a streak of red" (*L*: 133), Vane observes of Lilith, in the latter text, after one such feed. This process is reciprocated, *bi*rectional, as he further confesses to experiencing a post-coital feeling: "Gradually the pain ceased. A slumberous weariness, a dreamy pleasure stole over me" (*L*: 110). He too, it seems, is vampiric, having been sustained, for a time, by his visual feeding off the unresponsive sepulchre of flesh; the ivory tower of Lilith-as-corpse. As with the three female vampires of *Dracula*, who inspire an alarming ambivalence of feeling in their (male) prey ("a deliberate voluptuousness which was both thrilling and repulsive" [*D*: 47], "a wicked, burning desire" [*D*: 47], an "intolerable, tingling sweetness" [*D*: 47]), Lilith encourages Vane's participation in her monstrous scheme. Like Harker, Vane is compelled to desire penetration, albeit an unnatural piercing from a female who, as Christopher Craft (writing on *Dracula*) suggests, has usurped the masculine prerogative to a dominant, aggressive appetite, manifested in her bisexed mouth.[38] Craft describes that, "[w]ith its soft flesh barred by hard bone, its red crossed by white, [the vampire's] mouth compels opposites and contrasts [femininity and masculinity] into a frightening unity" (Craft, 1999: 96). Accordingly, Stoker describes the

female vampires' phallic "white teeth" encased in vaginal "ruby…lips" (*D*: 46). As Harker "close[s] [his] eyes in a languorous ecstasy and wait[s] – wait[s] with [a] beating heart" (*D*: 47) of anticipation, so too Vane awaits Lilith's animation. He suspects that he might already be the object of her penetrative and emasculating gaze – "Then I bethought me that her eyes had been a little open…it might be she was awake and holding them close!" (*L*: 104) – and derives pleasure from the thought, desiring to implement a relationship with her wherein he is the "child whose mother pretends to abandon him" (*L*: 110), wherein he might undertake the role of a feminine passivity to masochistically become her "slave" (*L*: 110).[39]

Lilith, sustained by blood, becomes the pre-Oedipal mother who returns eternally replenished, eternally youthful and beautiful to fulfil with her son their mutual incestuous desires. As the infant feeds from the maternal breast, so too the Terrible mother turns upon the 'parasite' for sustenance. Significantly, even though both Lilith *and* Vane want to feed, both expressing a cannibalistic instinct, such desire in the female is considered transgressive: she is rendered a nymphomaniac, her atavistic hunger posing a threat as it targets the vital fluid of man's seminal energies. She becomes a menace to both narrative and social order and must necessarily be eliminated by the hero.

The act of feeding is, furthermore, *transmissive* if Lilith's black-spotted hand is to be considered an unholy stigmata – as a wound she re-creates upon Vane as she bites into his cheek. Her hungry mouth images the *vagina dentata*, the toothed, female genitals which symbolise the all-devouring (the penis-devouring) woman.[40] This is the mouth of two potentially deadly mothers, expressing both the cannibalistic, oral-sadistic mother (who threatens to devour her young) and the pre-Oedipal mother (who threatens to [symbolically] engulf her young). Lilith epitomises the former. "I will not repent", she says, "I will drink the blood of thy child" (*L*: 149). She is a literal mother herself: of angelic (Lona, whom she murders) and demonic offspring. The latter, when she has been imprisoned by Vane, come in search of her: "Monsters uprose on all sides…every beak and claw out-stretched, every mouth agape. Long-billed heads, horribly jawed faces, knotty tentacles innumerable" (*L*: 211). These creatures bear a maternal resemblance as physical medusas – one has a "dreadful

head with fleshy tubes for hair, and...a great oval mouth" (*L*: 211-2), another a "long neck, on the top of which, like the blossom of some Stygian lily, sat what seemed the head of a corpse, its mouth half open, and full of canine teeth" (*L*: 212). Like their mother (of whose dangerous power they are a literal projection), they threaten castration, they threaten to undermine the integrity of the (masculine) body, their hair phallically empowered, their mouths baring hungry teeth. Lilith must herself be dismembered, sealed and decapitated, her mouth infibulated, her head (one sight of which turned Vane momentarily to stone) removed. (Whilst she retains wholeness, Vane's own bodily/psychical integrity is at her mercy). Her offending hand, which contains the stolen waters of life, must be literally cut off. (While she retains wholeness, a death-sentence is imposed upon the land). The severance of this hand (or appropriated phallus) signifies the necessary extraction of the castration-threatening teeth of the *vagina dentata*; the deformation of her sexualisation cast out of sight, out of language: a violation disguised as curative. Lilith, the threatening 'phallic mother', the fantasised omnipotent maternal, *must* be castrated, to permit the restoration of order. According to Freudian psychoanalysis, the child, unaware of anatomical difference, initially believes both males and females to have penises. Visual evidence undermines this theory (proving that girls do not), and the boy concludes that a mutilation has occurred. In order to explain his 'presence' and her 'lack', the boy conceptualises 'castration', thus affirming his (narcissistic) phallic mastery or universality.[41] Vane/Adam/God must operate on that which challenges this theory, literally cutting away that which has resisted being cut.

Prior to the reality of her castration, Lilith attempts to sustain her empowering masculinity through a reparation of her broken body into impenetrable solidarity. She employs a mirror as a potentially unifying device, as it is in the mirror – as Lacanian psychoanalysis suggests – that identities are made or broken, depending on one's experiences of mis/recognition. Lacan, briefly, in explaining the socialisation of the subject, describes the necessary migration from the realm of the 'imaginary' (where the infant inhabits a symbiotic state, pre-differentiation) to the realm of the 'symbolic' (the locus of language and representation), via

the 'mirror stage'. During the 'mirror stage' (which is instigated by the intervention of the Name-of-the-Father,[42] which asserts an already patriarchally-determined societal destiny), the infant comes to identify the Other in the mirror as being both oneself and not-oneself, and attains subjectivity.[43] Lilith narcissistically affirms her own beauty in this mirror, which permits her an idealised, as opposed to realistic, reflection.[44] "[W]hat she called *thinking* required a clear consciousness of herself, not as she was, but as she chose to believe herself; and to aid her in the realisation of this consciousness, she had suspended...a mirror to receive the full sunlight reflected from her person" (*L*: 182-3, emphasis in original). Lilith, following the Lacanian model, is condemned to self-*mis*recognition.

Lilith's relationship with her mirror serves, in a sense, to undermine her status as monstrous feminine : as the vampire, according to a superstition plundered, for example by Adelbert von Chamisso (1781-1838) and E.T.A. Hoffmann (1776-1822)[45] casts no shadow. (In *Dracula*, likewise, Harker discovers this fact when the Count fails to appear in his "shaving-glass" [*D*: 35]: "[T]here was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself" [*D*: 35]). However, Lilith's mirror also *asserts* her monstrosity as, through aligning her with the sun rather than with the moon, she is (chaotically) masculinised.

Lilith fails in her attempted self-reunification. Her mirror betrays her (according to an infeminative perspective). Vane indirectly maligns her as the nothingness/absence of her female sex, when he metaphorically traverses her hostile body in his necessary passage via darkness and into the light of eternal life. She comes to be imaged as the "Bad Burrow" (*L*: 47), which is a "den of monsters" (*L*: 209), or as the 'monstrous feminine'.[46] In the Bad Burrow, Vane encounters "an animal like a tiger...showing his white teeth in a soundless snarl" (*L*: 48), a "large serpent...covered from head to distant tail with feathers of glorious hues" (*L*: 49), and a "worm...[like] a polar bear...with a white mane to its red neck" (*L*: 49). These constitute three images of the threatening (Lilithian) mother: biting, phallic, enormous. The fourth and final apparition, however, appears explicitly (and positively,

according to Vane's perspective) feminine: "the form of a woman" cloaked in a "white mist" (*L*: 50). The beauty of this woman's face seemingly assuages for Vane the fact that her eyes are dead[47] (and consequently shall always refuse to reflect his completed image back to him), yet he is inexplicably drawn towards her. Vane perhaps identifies her (falsely) as being that which he seeks: the ghost of the lost mother. He runs towards her, but stops, as this cruel parody of the maternal body suddenly and violently fragments: "A moment more and her legs, hurrying from her body, sped away serpents. From her shoulders fled her arms as in terror, serpents also. Then something flew up from her like a bat, and when I looked again, she was gone" (*L*: 50). Not a symbol of primordial wholeness, but evincing a (teratologised, monstrosised) body in disintegration, this fourth image, who "leav[es]" him in hostile "shadow" (*L*: 50), confirms for Vane that he is indeed "abandoned in a strange world" (*L*: 45), an orphan in both realms of his experience. Vane later describes the Bad Burrow as a "fearful hollow", the womb wherein "once had wallowed the monsters of the earth" (*L*: 244). He identifies these creatures as "abortions", as a "horrid brood" (*L*: 244), as children rejected by the Terrible mother who themselves can but become monstrous – as the child "learn[s] from the mother what it is to be [in/]human" (David Holbrook, 1991: 28).

The abyss is penetrated by Vane and he finally emerges unscathed, his masculinity intact. Following his temporary engulfment, he is permitted to return to his desired 'home'. MacDonald conceptualises places of 'home' and 'not home', of 'worlds' and 'otherworlds' in both *Lilith* and *Phantastes*.[48] Vane comes to recognise the presence of co-existent worlds, under, behind, beyond; worlds accessible through various portals, through orificial entrances and exits. The transition between 'heres' and 'theres' is made by Vane through books in libraries and mirrors in attics. The threshold divides to sustain order, preventing the 'other side' from infecting the space of the measured and known self. The threshold, as David Holbrook asserts, is the doorway into the 'paradise lost' of the maternal body.[49] Across the threshold, the orphan can seek and find that which he has prematurely (for it is always a premature happening) lost.

The orphan (Vane) enters the otherworld to locate and restore the dead to life – a

dangerous enterprise as it is "the mother who [already] rejected the child by dying" (Holbrook, 1991: 27), and who, revived, might live to reject him still. Vane encounters various manifestations of the maternal: the destructive mother who is averse to creation; the castrating mother, her capacity for medusan petrifaction enabling her to rule a Bulikan empire of stone; the nurturing, wisdom-imparting, life-initiating mother; the sexually desirable (but sexually unattainable) mother. The Kleinian 'good breast' (the pure "delicious little fruits" [*L*: 59] from the hands of the Little Ones) and the 'bad' (the heady, stupor-inducing wine given to him by Lilith [*L*: 132]) are both offered within MacDonald's gynoscape (a 'landscape' encompassing the menacing, predatory female body *and* the enticing sanctuary of the female body). Vane must take his chances with each. The space of death *must* be penetrated, the lost mother relocated, even if she might offer him the poisoned milk of the 'bad breast' which will threaten his being; even if she might manifest to him the deficiency, the 'lack' of the maternal body that threatens the totality of his (the child's) own. Doubts are over-shadowed by needs; by the orphan's primal, *oral* needs (which evoke an image of vampiric [but reciprocated] transmission, a system of mother-child mutual parasitism). The orphan is compelled to find his way 'home' to once-known intra-uterine existence. His selfhood might be challenged – the mother reminds him that he was once a part of another self, a part of *her* body – however, the threat of death is the last seduction, feared as the abyss, the hole, the nothingness of the female genitalia, but desired because it enables the incomplete man to return to a state of union. It is the inability to die, the inability to return to an antenatal slumber which Vane must overcome in order to be 'spiritualised'. Only when he is ready to submit to death will he be returned 'home': to the "ever so far away in the palm of [his] hand" (*L:* 45).[50]

In conclusion, the bodily 'landscape' explored and experienced by MacDonald's male narrator-protagonist Vane is, by turns, classifiable as sexuality, as fertility, as decay. In *Lilith*, the gynoscape is dis/embodied by several principal female characters: by the idealised sexless but productive virgin figure, the threateningly aggressive sexual figure, the female

bodiless, the female all-body. There are instances of defiant sexuality (Lilith's initial position), of sexuality repented and absolved (Eve and Mara, the purified and mariologised women), of sexuality unknown (the eternal child Lona). There are tropes of male-authored sexualisation (Lilith's fetishised, lifeless corpse; the child Lona's 'grooming' for wife-status; the exposure of the naked body of Mara). Equally, male operations of de-sexualisation are implemented when 'necessary' (Lona's being sustained as a child to facilitate her idealisation as pure; Eve's being imaged maternally, as opposed to being carnally defined; Lilith's final male-induced sleep; Mara's physicality being classified only by her milk and tears).

The feminine gynoscape supports a dialectic of life and death: the nurturing mothers Eve and Mara, and the devouring mother Lilith; the fecund forest home of the silvanian Little Ones and the dead city Bulika; and, most significantly, Vane's eventual rebirth and the death that permits this.

3 GynoScaping *Phantastes*

Likewise, in *Phantastes*, female characters constitute MacDonald's gynoscape, variously classified as fertility and sterility, as life and death. Although I shall wish to identify these operations in the course of my investigation, my analysis of the Phantastesian gynoscape shall begin with chronological intentions. I shall chart (approximately after the *Bildungsroman* mode)[51] the various movements of Anodos' journey into personal discovery, into spiritual maturity, to which he has recourse to return to the symbolic maternal body. Necessary deviations from this structure shall be made, nevertheless, along the way, where theoretical or intertextual references are of pertinence. Again, where episodes are of greater significance to my later concern of 'GynEscapes', their analysis shall be suspended.

To begin at the beginning, however, Anodos is initiated into gynoscopic exploration on the day of his official ascension to adulthood: his twenty-first birthday. His paternal inheritance is symbolically connoted by his receipt of phallic "keys" (*P*: 13), which shall unlock the

secrets of a "long-hidden world" (*P*: 15), and command him to conduct an act of penetration. Anodos must enter – enabled by the power-bestowing, authority/authenticity-providing phallic keys – a "chamber" (*P*: 13), investing it with "the first lights that had been there for many a year" (*P*: 13-14).[52] This chamber signifies perhaps the mother's genitals which, "since [his] father's death…had been left undisturbed" (*P*: 14) – both by coitus (the vagina) and by pregnancy (the womb). The metaphor enacts a repressive function, occulting that which should remain out of sight, so that the vagina (and the womb beyond it) becomes an explicit cavernous room. Anodos does not consciously acknowledge the maternal presence implicitly suggested by this space. His conscious motivation is indeed paternally-inspired, so that the secrets he identifies are his fathers': the story he seeks being one of his patrilineage. Nevertheless, he enters "with a strange mingling of reverence and curiosity" (*P*: 14); "Perhaps, like a geologist" (*P*: 14), perhaps like a gynaecologist. He desires to know, to penetrate that which "lay shrouded in a mystery" (*P*: 14), to pass through the "deepest folds" (*P*: 14), which sustain an almost unnatural darkness, a darkness which only blackens further when he attempts illumination. Crossing the vaginal threshold, Anodos becomes enveloped by an oppressive and uncompromising womb. Despite his best efforts to bring strong, conquering, masculine light to the scene, he must admit to the inferiority of his (mere) "tapers" which "seemed to throw yet darker shadows into the hollows" (*P*: 14). His movements towards satiation are thwarted, his endeavour "to learn how [his] father, whose personal history was unknown to [him], had woven his web of story" (*P*: 14) temporarily denied. All that might be concluded at this stage, and ascertained as unquestionable fact, is that this "story" can only be retrieved via the mother and her metaphoric body. The paternal story, with which Anodos intends to furnish his own, is to be located within this, the maternal bodyscape. The father's story is, in part at least, *his* story – the story of the father's fathering Anodos. In this sense, the story of Anodos itself dwells in the maternal space. He is compelled to probe deeper, to uncover "the secret of this long-hidden world" (*P*: 15), in spite of (and because of) an impending sensation "gathering around [him] as if the dead were

drawing near" (*P*: 14). He recognises the necessity of an act of aggression (imaging an uninvited defloration, or repeating the violent parental coition, as perceived by the infant, which reveals castration), targeting the supposed locus of the chamber's mystery: "One of the rusty hinges cracked and broke as I opened the door" (*P*: 15). The literal cabinet containing his father's papers and the metaphoric vagina resist his actions, until he locates a suitably brutal and phallic tool, "discover[ing] at last a scarcely projecting point of steel on one side" (*P*: 15): "I pressed this repeatedly and hard with the point of an old tool that was lying near, till at length it yielded inwards; and the little slide, flying up suddenly, disclosed a chamber" (*P*: 15). Inside he encounters "a little heap of withered rose-leaves, whose long-lived scent had long since departed" (*P*: 15), in addition to the sought papers.[53] The colourless papers are themselves compared with the dead roses, and neither is touched by a "fear[ful]" (*P*: 16) Anodos, who connects both with "oblivion" (*P*: 16). Both (potential) maternal vagina and paternal penis are symbolically revealed as inert – the roses and papers considered lifeless, and not to be animated or vitiated by Anodos' (living) touch. Anodos physically recoils – "I leaned back in my chair" (*P*: 16) – withdrawing his initially bold, curiosity-driven penetration. If the *paternal* penis has met with devastating devivifying conclusions, his (as direct heir) might be at risk of a similar fate. Whilst unquestionably identifiable as his father's papers (this womb-chamber is patriarchal property), thus reasonably associated with the phallus, the rose-leaves are a less solidly certifiable symbol. Although the *rose* itself operates as an effective vaginal emblem, what Anodos finds are mere *leaves* – memories of unity, or derivatives, ancillary to the holistic vaginal representation. The rose is fragmented. The vagina is fragmented. Petals, thorns, leaves. Lips and teeth. The leaves might be impotent, bloodless lips, drained of signs of life, of scent and colour. They might be mythical teeth, separated from a mobilising mouth, unable to sustain the vaginal threats of vampirism and castration. In any case, the detachment of these leaves from their originary consolidation has the fatal outcome of decay – a disintegration perhaps enforced by parental coition. The paternal papers (post-coitally "small" [*P*: 15] and "colour[less]" [*P*: 16], with phallic blood-flow having long ceased) have survived intact. The

maternal rose, however, is dust. Vaginas, when they are associated with sexuality/carnality or expulsion (as opposed to the passage into maternal uterine security) are expendable. The orphan desires to retreat not into this hostile (because ambiguous) space but (in a reversal of the birth process; in a second-chance gestation) into the privileged non-erotic maternal womb. The dangers implicated in the vagina become apparent for Anodos, following the logic that it poses a (castrative) threat to wholeness (thus demanding the paternal intervention that would authorise its own destruction).

After his initial exploration of his inherited space, his father's chamber, Anodos retreats to a space of which he is already master: his bedroom. "[I] went to my *own* room", he admits, "and to bed" (*P*: 19, emphasis added). Now, rather than actively pursuing his sought otherworld (in this case, Fairy Land), he awakens to find that it has found *him*. This space encroaches upon his own, making him its passive (feminised) recipient:

> [A] stream of clear water was running over the carpet, all the length of the room, finding its outlet I knew not where. And, stranger still, where this carpet, which I had myself designed to imitate a field of grass and daisies, bordered the course of the little stream, the grass-blades and daisies seemed to wave in a tiny breeze that followed the water's flow. (*P*: 20)

The effect is uncanny: the space approximately follows pre-existing definitions (real daisies sprouting from fabric ones, according to a plan imagined and controlled by Anodos), yet also adhering to its own design. The space both resembles Anodos' room and also violates its order, to operate in excess of its original state. It is the same room, a known room, yet somehow different, chaotic, *unknown*. Anodos' immediate recognition of change is associated, significantly, with water (this episode follows his vision of a maternal sea in the eyes of a fairy, who promises his subsequent entry to Fairy Land). "While these strange events were passing through my mind, I suddenly, as one awakes to the consciousness that the sea has been moaning by him for hours…became aware of the sound of running water near me" (*P*: 20). His language comes to be infused with fluidity: "overflowing like a spring" (*P*: 20); "the water's flow" (*P*: 20); "rivulet" (*P*: 20); "motion of the changeful

current" (*P*: 20-1); "dissolve" (*P*: 21); "fluent as the waters" (*P*: 21); "sinking sea-wave" (*P*: 22). The maternal, amniotic waters extend to Anodos, who has now reached the age of maturity, and is embarking on adulthood. These waters, to which he refers, are initiatory, instigating his journey into the gynoscape, the traversal of which shall permit his ascension into adult being. *Water* has numerous significances, as Mircea Eliade describes, in defining its role in religious symbolism:

> In water everything is 'dissolved', every 'form' is broken up, everything that has happened ceases to exist; nothing that was before remains after immersion in water, not an outline, not a 'sign', not an event. Immersion is the equivalent, at the human level, of death at the cosmic level, of the cataclysm (the Flood) which periodically dissolves the world into the primeval ocean. Breaking up all forms, doing away with the past, water possesses this power of purifying, of regenerating, of giving new birth... (cited in Douglas, 1966: 162)

Water performs, therefore, a spiritual function in the economy of initiation, constituting a baptism, which cleanses but also signifies a death: of former states, selves, beings. It might be conceptualised as the deluge, which Jung suggests as an image of the unconscious, bursting through into consciousness[54] – as traumatic but necessary for individuation. It might be imaged as that which permits new beginnings, *and* as signifying a return: to origins, to original beginnings, to the amniosis of the womb. Jung reinforces this proposal that water might be subjected to multiple interpretations. "Psychologically...water means spirit that has become unconscious" (Jung, 1959: 18-19), he asserts. Alternatively, "water is earthy and tangible, it is also the fluid of the instinct-driven body, blood and the flowing of blood, the odour of the beast, carnality heavy with passion" (Jung, 1959: 19). Both *Phantastes* and *Lilith* permit the co-existence of a spiritual and corporeal analysis of water. Fluidity is granted a literal happening (the waters, for example, which consume Anodos' bedroom, or the constant lachrymation of Mara), but, in reference to the abstract feminine conceptualisation of the gynoscape, it is also to be considered symbolically.

Lilith's Vane, like Anodos, commences his journey into the (otherworldly) gynoscape from

an ambiguous uterine space, "the main garret…whose gloom was thinned by a few lurking cob-webbed windows and small dusky skylights" (*L*: 10). This space is uncanny, being both "unexplored" (*L*: 10) and "[his] own" (*L*: 10), both unknown and known.[55] His initial portal *is* fluid, a mirror which "reflected neither the chamber nor [his] own person" (*L*: 11), but which created an impression of "the wall melt[ing] away" (*L*: 11). However, it leads Vane not into a watery, maternal embrace but directly onto "a wild country, broken and heathy" (*L*: 11), a hostile "tract of moorland, flat and melancholy" (*L*: 11). Vane is confronted, upon entering this region, with a desolate and arid landscape. This parched terrain, he later discovers, has been deliberately and dramatically deprived of water. "Except the hot stream, two draughts in the cottage of the veiled woman, and the pools in the track of the wounded leopardess, I had not seen water since leaving home" (*L*: 128), he notes. Lilith has enforced drought upon the land, gathering all waters into the palm of her deformed hand.[56] She monopolises fluidity, which extends to include her relationship with maternal milk and vampiric blood, deigning that there be "water in [her] palace, and not a drop in the city" (*L*: 128). Her paedophagia (that is, the motivation behind her child-eating enterprise) implements a necessary cessation of maternal lactation (milk-production is impotent without babies to feed). Equally, her vampirism determines that blood is *transfused* rather than is permitted autonomous flow. She feeds upon Vane, as I have indicated, in the form of a white leech when he perceives her to be most inert (believing her a corpse). Later, "[s]he seemed quite dead" (*L*: 192) and "[h]er hands were…"bound" (*L*: 192), yet she endeavours to continue her vampiric feast, again upon Vane. "Lilith was upon me…[W]ith her teeth she pulled from my shoulder the cloak Lona made for me, and fixed them in my flesh. I lay as one paralysed. *Already the very life seemed flowing from me into her*" (*L*: 192, emphasis added). Blood is not so much shed, then, as seamlessly transmitted, denying spillage and boundary-transgression.[57] Fluid does not seem, in *Lilith*, to flow freely. Water is consequently a substance to be sought; to be fought for. Prior to its restoration and reinstatement as 'divine fluid' ("[w]ater came from heaven" [*L*: 129]), its appearance in the

text is often mistrusted, due to its ambiguous status. It is variously perceived as deceptive (Lilith's bath, which Vane suspects is "medicated" and "enchanted" [*L*: 128]); as saviour and nourisher of evil (the stream which, although unsuitable for the sustenance of good, being an impossible drink for Vane due to its "strange metallic taste" [*L*: 99], vitalises Lilith's apparently lifeless body); as indicative of sorrow (Mara's face, muffled to conceal her lachrymation, is suspected monstrous [*L*: 73]); as associate of death (the bifurcated "dead river" [*L*: 192], near which Lilith endeavours to again feed upon Vane). 'Good' water, in *Lilith*, *is* omnipresent (Vane hears its existence under the ground), but dormant, anticipated, concealed.

For Anodos, however, water exerts an immediate and self-evident presence. Fluidity, in *Phantastes*, is primarily associated with functional maternity, although the water metaphor is also proven to have duplicitous implications. Night, for example, is *derogatorily* described in the language of flux and motion. Anodos considers the night to consist of "hours that *flow* noiselessly over the moveless death-like forms of men and women and children" (*P*: 26, emphasis added), imaging "mortals" (*P*: 26) – and, by implication, himself – as passive and static; as acted upon by the irrevocable operations of time. Anodos indicates the oppressive nature of this type of fluidity, describing the inert sleeping bodies as "lying strewn and parted beneath the weight of the heavy waves of night, which flow on and beat them down, and hold them drowned and senseless, until the ebb-tide comes, and the waves sink away, back into the ocean of the dark" (*P*: 26-7). The night flows with an errant and chaotic rhythm, battering the senseless, supine body, until the (masculine) light reasserts a revitalising presence, re-establishing boundaries and restoring order. Anodos shall, significantly, come to learn of his own 'belonging' to the night – the fairies' day – due to his fairy blood.

Whether granted positive or negative association, however, the *presence* of water is affirmed through repeated reference. Anodos follows the course of his bedroom-stream, which guides him further into the gynoscape. His entry into a new woodland terrain (which

marks, simultaneously, his exit from the amniotic fluid) acquaints him with the potential hostility of the landscape: "The trees, which were far apart where I entered, giving free passage to the level rays of the sun, closed rapidly as I advanced" (*P*: 24). This forest symbolically attests (in its imaging of pubic hair) to the vaginal portal, a seemingly hostile space, which must be crossed to permit eventual womb (re-)entry. At first, Anodos is not daunted by penetrating this passage – the trees are fragmented by sunlight, a masculine force of whiteness, lightness, goodness, rationality, clarity. However, upon entry, the trees conspire to form "a thick grating" (*P*: 24), "barr[ing] the sunlight out" (*P*: 24), illustrating a feminine victory over the light. This serves to divide Anodos from his masculinity. Already he is deactivated. "I seemed to be advancing", he says, "towards a second midnight" (*P*: 24). He is advancing (that is, making forward steps), but is concurrently retreating – his is a motion of degradation, diminution, a falling into the abyss. Any life contained within this domain is apparently dormant: "Everything sleeps and dreams now" (*P*: 26).

Anodos escapes, however, to encounter a mother figure who is willing to feed him. Her cottage is a forest within a forest, being "built of the stems of small trees set closely together, and...furnished with rough chairs and tables, from which even the bark had not been removed" (*P*: 28). (This recalls the earlier scene of the obstructive wooded mesh that imposed darkness upon Anodos. Such repetition serves to reinforce the conception of the gynoscape as a cyclical entity, which is an aspect of its femininity, commemorating female circularity, the rhythm of 'her' menstruation, the uroboric configuration of 'her' genitals). Its occupant permits the hungry 'child' to partake of her food (the Good mother, of course, presents rather than withholds her potent and replete breast), alerting him, even, to "the *home*liness of the fare" (*P*: 29, emphasis added). She further reinforces her matrilineal relationship to him by asserting their racial (blood) bond – informing him of their common fairy origins (*P*: 28). Again, when Anodos expresses the "rash" (*P*: 31) decision to leave her, and to independently continue his journey, she permits the realisation of this need, allowing the (healthy) separation in spite of her maternal instinct to protect him from a potentially

hostile exterior world.

Apart-ing and departing, Anodos enters a forest, which proves equally maternally accommodating, being illuminated by the "unusually bright, and sight-giving" (*P*: 48) moon. This moon "send[s] a great many of *her* rays" (*P:* 48, emphasis added) in order to facilitate his passage. However, the forest also illustrates the dual potential of Mother Nature[58] as the moon becomes obscured by the "filmy vapour" (*P*: 50) of clouds. Anodos, consequently, is subjected to the will of the Terrible maternal, who embodies the hostile darkness (concealing his would-be annihilator, the shadowy Ash).[59]

The duplicitous, ambivalent mother is also evident in the character of the marble lady, whom Anodos encounters after escaping the forest darkness. Anodos enters an apparently positive womb-space, "a rocky cell, all the angles rounded away with rich moss" (*P*: 65): a Good maternal environment, which provides him with a water source that he interprets as the "elixir of life" (*P*: 65). In this cavern he discovers the partially concealed form of a marble lady, which he – in an explicitly "Pygmalion" (*P*: 65) enterprise,[60] recalling Vane's 'restoration' of corpse-Lilith – (re)animates. This episode I shall examine in depth in the following 'GynEscapes' chapter, nevertheless, I shall indicate *now* the bearing that this marble lady shall have upon Anodos' gynoscape-quest. She is of particular significance for two main reasons. First, this is because she is transformative, inhabiting, or seeming to inhabit, the various forms of other female characters, allowing her repeated identification with the maternal. Second, when she flees from him, the focus of Anodos' quest shifts: to be principally motivated by the desire for her recovery. The marble lady, in this way, becomes the mother he explicitly seeks; a mother he can best identify as his own psychic projection, as she is literally created by him. With reference to her transformations, briefly, she is granted both positive and negative associations. She visually images the "tiny woman-form, as perfect in shape as if she had been a small Greek statuette roused to life and motion" (*P*: 16) of Anodos' fairy grandmother. (This woman had appeared to him on the morning of his birthday to instruct him that the lost maternal was to be located in Fairy Land). Her form is

also adopted by the treacherous "Maiden of the Alder-tree" (*P*: 76), "befool[ing]" (*P*: 86) Anodos into believing that he is in the company of his would-be lover, the white lady. Being, furthermore, a woman who "will smother" men "with her web of hair" (*P*: 25), she might be considered an inversion of the Beech-maiden, who wraps Anodos with a *protective* tress.[61] Through the combination of her medusan hair, her pallor and, indeed, her very powers of transformation, the marble lady (when negatively perceived) might also be compared with Lilith.

Anodos' compulsion to follow the woman temporarily prevents his progression, as it causes him to re-tread ground. His story not only repeats that of, for example, the (meta)fictional and *intratextual* Percival (the Arthurian knight who is similarly seduced through her adoption of the white lady guise), but also that of the fictional and *intertextual* Vane. Anodos surrenders the Good maternal environs of the fluid-containing cavern in order to pursue an illusion, quitting, like Vane, the spiritual sleep of immortality he had begun to enjoy within the 'womb' for a material and mortal pursuit. He does momentarily return to the positive embrace of the Great Mother, but is urged on by a desire for *physical* union. "Earth drew me towards her bosom; I felt as if I could fall down and kiss her. I forgot I was in Fairy Land, and seemed to be walking in a perfect night of our own old nursing earth" (*P*: 77). The intangibility of this 'mother' proves all too apparent, and Anodos, even "in the midst of this ecstasy…remember[s] that…[somewhere] sat the lady of the marble…waiting (might it not be?) to meet [him]" (*P*: 78).

Rejecting this embrace proves catastrophic, as Anodos, led away from it by the white lady he perceives to be his beloved, is "nearly slain" (*P*: 86) by the Ash. Immediately following this, the landscape becomes alien and indifferent to him. "The birds were singing; but not for me. All the creatures spoke a language of their own, with which I had nothing to do" (*P*: 87); "there was no well to cool my face" (*P*: 87); "the daylight was hateful to me" (*P*: 87).

This situation is partially overcome when Anodos locates a farm, a hermaphroditic symbol, feminine in its productivity, its fecundity, its creative and nutritive capacity, but masculine in

its civilisation of the natural world. "The sun was high...shining over a wide, undulating, cultivated country...Everything was radiant with clear sunlight" (*P*: 97), Anodos observes. The farm functions (albeit transiently) as a welcome antidote to the hostile, dark, uncivilised, chaotic femininity he had earlier encountered. It affirms his (masculine) rationality, so that he is able to announce: "I did not believe in Fairy Land" (*P*: 97). This perspective is rapidly reversed as he experiences a nostalgic yearning (*nostalgia*, connoting a longing for home);[62] as a femininely fluid "tide" or "gush of wonderment and longing" (*P*: 99) anoints him, recalling his literal lost mother, with whom he associates water. Earlier, whilst gazing into the eyes of his fairy grandmother, he had "remembered somehow that [his] mother died when [he] was a baby" (*P*: 19). "I looked deeper and deeper [into the fairy's eyes], till they spread around me like seas, and I sank in their waters...'Surely there is such a sea somewhere!' said I to myself. A low sweet voice beside me replied – 'In Fairy Land, Anodos' " (*P*: 19). Fairy Land now reasserts its hold over him, "[drawing him] towards it with an irresistible attraction" (*P*: 99).

Anodos leaves the farm cottage, intent on re-penetrating the forest, his "spirits" (along with the phallus of his restored masculinity) "[rising]" (*P*: 101) in the process. Rather than continuing to cower in the safety of the sun-infused environment provided by the farm, Anodos confronts directly his anxieties regarding femininity. He submerges himself in the blackness.

The binary opposition of *light* and *dark* is – as I have already indicated – hierarchically dualised in MacDonald's writings, so that the latter is postulated as inferior; so that *darkness* can be only *light*'s other, denied existence in its own right. Whilst light is admitted operation as a symbol of masculine transcendence, darkness, on the other hand, is feminine, the irrational and chaotic counter to masculine reason and order.[63] This serves to uphold the Manichean principles of the Judeo-Christian tradition: the dichotomy of good versus evil, whereby light, God, the masculine, the soul are posited in opposition with darkness, Satan, the feminine, the body.[64] (Likewise, in Stoker's *Dracula* the vampire is defined by Van

Helsing as "a blot on the face of God's sunshine" [*D*: 242]).[65]

Examples of black/white polarisation, of course, abound in both *Lilith* and *Phantastes*. In the former, MacDonald defames Lilith's felinity (connecting her with the ravenous and merciless *black*-spotted leopardess), whilst portraying Mara (who is identified as a cat-woman) as an embodiment of goodness. Mara is associated with a *white* leopardess, whose fighting of the (black) other, in order to spare the Bulikan infants from Lilith's hunger, constitutes an affirmation of life. Mara's white leopardess, furthermore, conducts an act of reverse-vampirism, nourishing the very sources that the Lilithian black-spotted equivalent would deplete. "I was wakened by something leaping upon me, and licking my face with the rough tongue of a feline animal", Vane relates. " 'It is the white leopardess!' I thought. 'She is come to suck my blood!...' But...a pleasant warmth instead began to diffuse itself through me" (*L*: 124).

Lilith, nevertheless, is ambiguous in her appearance, fluctuating in description between black and white association (with black and with fair hair, with spotted and with spotless skin). Before she is 'redeemed', she is evil, thus is an agent of blackness[66] (a spiritual condition that manifests itself as a tainted body). She is also associated with the satanic Great Shadow,[67] a figure who prowls the streets of Bulika, and silently monitors the Lilithian spotted leopardess' infanticides. Although MacDonald defines her as having originally escaped from Adam, in order to unfetter herself from a position of abject passivity to a male 'owner', Lilith's relationship with her consort, the Shadow, is another (albeit black) prison. The resultant submission occurs in spite of the fact that *she* initiated the affiliation, having "so ensnared the heart of the great Shadow, that he became her slave, wrought her will, and made her queen of Hell" (*L*: 148). "I will do as my Self pleases – as my Self desires" (*L*: 199), she later asserts. "You will do as the Shadow, overshadowing your Self inclines you?" (*L:* 199), taunts Adam, in response. The Shadow's identification, ironically, as another man, undermines her claim to autonomous being.

It is only after her 'redemption' that Lilith can shed this Shadow, this blackness, and be

truly associated with a positive whiteness[68] (a spiritual whiteness, as opposed to the death-pallor of her material state); a 'redemption' via castration, at the hands of Vane/Adam/God. The result of this operation this masculine trinity deem 'whiteness', thus conflating gendered and racial hierarchies. Lilith's body, although previously linked with the spotted leopardess, is now 'cleansed', draped in a "white creature" (*L*: 220), "Mara's leopardess" (*L*: 220). "[W]e laid the beauty [Mara's white leopardess] across the feet of the princess, her fore-paws outstretched and her head couching between them" (*L*: 220). Whilst the spotted leopardess was symbolically indicative of moral corruption (a literal testament to blackness encroaching on whiteness),[69] the white operates as a figure for salvation. (Lilith is 'saved' even though she is literally cloaked in 'base' bestiality. The employment of an [otherwise perhaps degrading] *animal* image in conjunction with *redemption* is validated when an association is made with the Biblical conceptualisation of Jesus as a sacrificial [white] lamb).

In *Phantastes*, also, the shadow is associated with a feminine evil. Anodos describes the (thereby feminised) male Ash-shadow's appearance in bestial language, "the fingers...[being] like the claws of a wild animal, as if in uncontrollable longing for some anticipated prey" (*P*: 51), "[t]he hand [being] uplifted in the attitude of a paw" (*P*: 51). Such descriptions of the Ash-beast recall those of the Lilith-beast (in her leopardess capacity – in which guise she was also illustrated as colluding with a shadow). Anodos, furthermore, comes to associate the Ash-shadow with vampires – he was earlier warned of its "greed[y]" (*P*: 33) nature – which again suggests similarities with the bloodthirsty Lilith. "It reminded me of what I had heard of vampires; for the face resembled that of a corpse more than anything else I can think of" (*P*: 52). Like those of the beautiful corpse Lilith, "[t]he features were rather handsome" (*P*: 52), however, the *male*-sexed shadow's *feminine* characteristics particularly contribute to its corrupted and distorted effect. Anodos focuses on the shadow's lascivious and vampiric mouth, which suggests – as I indicated earlier, with reference to Craft's study of Stoker's vampire – a visual bisexuality. This conflation of the male and

female constitutes a transgression of the 'either/or' (patriarchally-perceived) fundamental law of gender, making it monstrous and chaotic according to Anodos' perception. The male-with-vagina (as attested to by the mouth) is comparable with the 'phallic female'. This vagina (being vampiric) does not testify to the inert 'absence' which would suggest a deactivation of the male's potency. Rather, it is an active and aggressive eater, visually accompanied by (penis-imaging) fingers. "Especially I remarked, even in the midst of my fear, the bulbous points of the fingers" (*P:* 50), notes Anodos. The fingers comprise the large hand, in which form the shadow attacks (the mouth, however, is part of an inner figure, visible "in the central parts" [*P*: 51]). This would suggest an external and dominant male sexing, which contains a hidden (vaginal, thus invisible, abyssal) feminine aspect: posing a secondary threat to Anodos' integrity. Whilst the masculine hand (with five penises unlike Anodos' singular member) threatens to crush, to discipline, to chastise, the female vagina threatens to engulf and devour. And, together, the fingers provide the mouth with the necessary teeth image, which would enable both the de-vitalisation (and emasculation) permitted by (bi-gendered) vampiric feeding, and the castration at the mercy of the toothed-vagina. "The lips were of equal thickness...[and] they looked slightly swollen. They seemed fixedly open, but were not wide apart" (*P*: 52). Anodos' description of the shadow's mouth, which he identifies as a particular site of horror, is, then, clearly vulval. Engorged with blood, its lips establish a metonymic link with the vampire, which is itself (or herself) defined predominantly by its "haemosexual" (Frayling, 1991: 388) activity. The lips are permanently parted, as the immortal vampire requires blood-sustenance (and speech) for eternity. They are not, however, opened to the extent that would suggest separation, division – the mouth retains its integrity, refusing to confer an image of negation, which would otherwise perhaps constitute an acknowledgement of its supposed origin as male-inflicted wound. Despite the lips' visible plurality, their duality, in their retained proximity they prevent a disruptive (and silencing – with vocality being dependent upon not only their opening but the interjection of this with moments of closure) divisibility.

In addition to this monstrously feminised Ash-hand, Anodos is subsequently confronted

with another shadow, even more destructive to the integrity of his identity than the first. This shadow literally bifurcates him into black and white. This shadow is his own.[70] Disobeying a feminised Bluebeard, who forbids his passage into a particular room of her cottage, Anodos is seized upon by his own shadow. This shadow proves dominant, manipulating his actions and distorting his motivations. However, it is eventually cast off as inferior, as second, as *feminine*, when Anodos, like Lilith, comes to be 'redeemed'.

With regard to darkness (and marking a return to chronological analysis), Anodos' decision to leave the masculine light of the farm, and to confront shadows, is motivated by a *penetrative* desire. This penetration of blackness, he hopes, shall enable him to reclaim the masculinity undermined by the Terrible mother, the Alder-maiden. Her utilisation of the Ash in her attack upon Anodos was as a phallus. Her possession of this symbolic appendage (which does not belong to her, but is appropriated from the male body of the Ash) serves as a visual threat of her castrative powers. Anodos consents, nevertheless, to sacrifice his physical body to the devouring feminine, to the darkness. This decision, however, causes him to be deposited into "a great hole in the earth" (*P*: 208), an "abyss" (*P*: 209) which images a threatening vagina with no "perceiv[able]...bottom" (*P*: 209), and which commands a "tortuous descent" (*P*: 209). This "infernal hole" (*P*: 216) is granted a direct birth/death association, visualised as both a "[birth] passage" (*P*: 220) and as a "tomb" (*P*: 221), which Anodos describes as "recall[ing]terrible dreams of childhood" (*P*: 220).

Anodos is eventually delivered, albeit through the traumatic experience of a deathlike birth, into the care of *Phantastes*' most significant Good mother figure. At first identifying his surroundings (after expulsion from the ambiguous "hole") with desolation, as "bare, and waste, and gray" (*P*: 220), as another "heaving abyss" (*P*: 222), Anodos comes to recognise the positive maternity of his new-found landscape. Initially attempting a suicidal surrender to the personified hostile mother of the sea, he receives a sudden intimation of the presence of the Good aspect of the Great Mother: "A blessing, like the kiss of a mother, seemed to alight on my soul; a calm, deeper than that which accompanies a hope deferred, bathed my spirit"

(*P*: 222). This (grand)mother, as personified Nature,[71] prevents Andodos from an annihilating engulfment. The "[amniotic] waters of themselves lifted me, as with loving arms, to the surface" (*P*: 223), he notes. In these arms, Anodos sleeps, accompanied by "dreams of unspeakable joy" (*P*: 224); dreams which promise his salvation, telling "of restored friendships; of revived embraces; of love which said it had never died; of faces that had vanished long ago, yet said with smiling lips that they knew nothing of the grave; of pardons implored, and granted" (*P*: 224-5). Anodos is anointed by these visions, these femininely fluid "bursting floods of love" (*P*: 225). He awakens in the physical arms of the wise old woman, who continues the redemptive (maternal) work of the dreams, taking his "head on her bosom" (*P*: 229), and permitting him to weep "happy tears" (*P*: 229); "feeding [him] like a baby" (*P*: 229); and singing him to sleep. This woman is paradigmatic of the benevolent mother, with whom union would mean the positive fulfilment of the gynoscape-ideal. "I was in Elysium", Anodos describes, "with the sense of a rich soul upholding, embracing, and overhanging mine, full of all plenty and bounty. I felt as if she could give me everything I wanted; as if I should never wish to leave her, but would be content to be sung to and fed by her, day after day, as years rolled by" (*P*: 234-5). Being a Good mother, however, she is *willing* to release her child. Anodos feels "as if [he] were leaving [his literal] mother for the first time" (*P*: 250), and "weep[s] bitterly" (*P*: 250). The wise old woman invokes this response because, as the benevolent and universal Great Mother, she does not act as a substitute or surrogate for the literal mother: she *is* her.

Anodos leaves because he has earned his death, and now is his time. This death, like that experienced by Vane, is, paradoxically, life-affirming (or, rather, eternal-life affirming). "I breathed the clear mountain-air of the land of Death. I had never dreamed of such blessedness. It was not that I had in any way ceased to be what I had been...[I transcended] the old form!" (*P*: 310) This death is experienced as a return to Mother Earth, who welcomes and nurtures the prodigal son. "Now that I lay in her bosom, the whole earth, and each of her many births, was as a body to me...I seemed to feel the great heart of the mother beating into

mine, and feeding me with her own life, her own essential being and nature" (*P*: 312). Revelling in his liberation, Anodos is, however, torn from this maternal embrace – his story, like Vane's, shall have no ending within the confines of this narrative.[72] Rather than an experience of his true death, this 'return' is merely instructive, advising Anodos on how to most profitably (in a spiritual sense) live, and providing him with a cleansed vision with which to perceive life. Following this tutelage, Anodos is sent away from Fairy Land, traumatically expelled from the womb, and delivered to the world of "common life" (*P*: 317). "[A] writhing as of death convulsed me; and I became once again conscious of a more limited, even a bodily and earthly life" (*P*: 314), he intimates of the trauma of birth. Anodos is transported from the uterine "state of ideal bliss" (*P*: 315) into life, its fetters of materiality, carnality and sexuality rendering it perhaps "the [feminine] world of shadows" (*P*: 315). Having been enlightened during his traversal of the gynoscape, these shadows are unable to consume, possess, or infect him with their (hostile feminine) blackness. Nevertheless, his "anxiet[ies]" (*P*: 318) are not entirely assuaged, nor does his new-found knowledge entirely obliterate his ignorance. He is suspended in a position of not-(yet)-knowing, which the text refuses to alleviate. Anodos' "questions...cannot [be] answer[ed] yet" (*P*: 318) with univocality, thus multivocality (a matter I shall now address, in relation to potential MacDonaldian intertexts) remains the necessary mode of expression.

4 GyroScopics

MacDonald is himself keen to promote a multivocal approach to literature, making this fact explicit in his 1893 essay, 'The Fantastic Imagination'. "Everyone...who feels the story, will read its meaning after his own nature and development: one man will read one meaning in it, another will read another". Following this, MacDonald asks rhetorically, "how am I to assure myself that I am not reading my own meaning into it, but yours out of it?" He answers, "[w]hy should you be so assured? It may be better that you should read your meaning into it...[Y]our meaning may be superior to mine" (MacDonald, 1999: 7). MacDonald refuses to

assert fixed, self-privileging, author-as-god definitions. Indeed, he suggests that the recipient should take an active (perhaps Barthesian)[73] role: that s/he should introduce his/her own readings to the text; that s/he should confer his/her own conditions and interpretations upon it; that s/he should be writer as well as reader.

This position of legitimised plurality permits, of course, the validity of infemination-reading/writing. It also permits, however, the bringing to the reading of the text readings of other *texts*, in an activity of *intertextual* interpretation (which shall now become my focus). It validates an endless influx that sustains the open-endedness of interpretation. This open-endedness visualises circularity over finity: the *gyroscope* (a feminine image whose implication in the masculine infeminative text reinforces my assertion that infemination need not be its only possible reading).[74] As my concerns are not primarily with 'solid' ties between texts, with the concrete, external facts and data which consciously and rationally shape them (which strictly intertextual interpretation demands), my analyses of a selection of MacDonaldian ancillaries shall centre upon their *textual* (as opposed to historical or biographical) relevance to gynoscopic and/or other gender concerns expressed in *Lilith* and *Phantastes*.

Commencing with an indication of thematic repetitions located in the core MacDonald texts, I shall progress via a consideration of several of his short fairytales, namely, 'The Grey Wolf', 'The Light Princess', and 'The History of Photogen and Nycteris'.[75]

4:i Primary GyroScopics

The gynoscape's repetitive and recollective activity, its operation of doubling, comments on the very nature of Anodos' quest, it being for a story already told. ("He has begun a story without a beginning, and it will never have an end" [*P*: 45], assert the fairy folk, indicating the inevitability of his outcome). Anodos longs for Fairy Land without real hope of its existence, until the ancestral fairy messenger reveals this place to be his *pre-destined* destination.

Vane, too, is implicated in processes of repetition, of doubling. Foundational to his character, he admits, are "inherited...tendenc[ies]" (*L*: 5), which cause him to seek "analogies" (*L*: 5) everywhere – in both his dreams and waking life. Vane immediately (that is, before he even encounters a separate, second world) acknowledges the fact that duality informs his experience. He indicates, for example, the indisputable actuality of his literal inheritance (a "house" [*L*: 5], an "ancient property" [*L*: 6], a solid material gain), yet professes a belief in "the *transitory* nature of possession" (*L*: 6, emphasis added). What appears real, static, immobile might yet be fluid, vital, mutable; what appears definite, factual, indisputable might yet suggest otherworldliness, unreality, fiction.

Vane (like Anodos) begins in a landscape of *confrontation*, alone (being orphaned, and temporally distanced from his ancestors), yet forced to accommodate (despite *his* singularity) duality. *Lilith* itself might be perceived as being fundamentally informed by the rhythms of repetition, duality, duplicity. The story of Lilith has, of course, Biblical and mythical origins: a story, insofar as its basic premise and characterisation, that is already told. In MacDonald's *Lilith*, the major players from many of these earlier accounts are present: Adam, Eve, God (who exerts an implicit, invisible presence) and Lilith. Morternalisation, also, is a repeated concern (with Lilith's infamous infanticide being retained from tradition). Her assertion of independence from patriarchal authority is, again, evident (her claim to self-creation and desertion of her husband). Like her mythological predecessor, she lives, also, in seclusion, isolated in a hostile region, over which she reigns.

MacDonald manipulates this 'original' to produce an extended 'copy', a 'second' which echoes yet advances the story. He contributes additional characters and issues previously unexplored in traditional, mythical reports, centring the narrative around his Mr Vane, composing a first-person account, thus reclaiming focus for the masculine subject and authority for his (infeminative) voice.

MacDonald's *Phantastes*, although in a manner less direct and self-evident, might be understood as sharing *Lilith*'s tendency to double. Firstly, its gynoscape is revealed as

inherently duplicitous – a fact later communicated explicitly to Anodos by a knight:

> "Somehow or other," said he, "notwithstanding the beauty of this country of Faerie, in which we are, there is much that is wrong in it. If there are great splendours, there are corresponding horrors; heights and depths; beautiful women and awful fiends; noble men and weaklings." (*P*: 295)

The Phantastesian gynoscape demonstrates the dual function of the 'two': being an aggressive, chaotic and oppressive environment *and* providing the hero with the receptivity of an eventual maternal 'home'. Tradition aligns the 'two' with femininity, evident not only in (feminist) notions of second-sexing and othering, but also asserted by the Pythagorean bisection of the universe. Pythagoras declared that odd numbers belong to the right side: associated with the limited, the fixed, the masculine, the straight, the light, the good; with the power of organic unity and mutual attraction. Even numbers, however, he relegated to the left side: the sphere of the infinite, the unlimited, the manifold, the mobile, the feminine, the crooked, darkness, evil; with the power of disparity and random disruption (Schimmel, 1993: 13).[76] Whilst 'one', then, is an odd number (and masculine), 'two' is even (and feminine). If the 'two' is to be considered femininely gendered, it follows that anything that is doubled might be associated with the feminine.

In this way, the dualities which repeatedly inform MacDonald's textual terrains are indicative of femininity: transforming the neutral 'landscape' into the gendered 'gynoscape'. Characterised as a feminine, labyrinthine, organic 'absence', not only destined to be actively traversed/penetrated by a masculine, linear, univocal 'presence' but also threatening to absorb and contain this subject, the gynoscape is a textual universe which embodies chaos. This disorder, however, also permits a liberating polyphony,[77] which asserts the impossibility of a story-*telling* which connotes an enforcement, an assertion and a foregone conclusion, in favour of plurality. Stories are not told, finished, spent, but continue to reveal themselves in new and endless configurations – both in themselves and in their (intertextual) lives within other fictions.

Phantastes, with its titular assertion of being 'A Faerie Romance', would immediately suggest such a concern with multivocality, with the duality of the 'two'. This text might be understood as constituting a *repetition* or *recapitulation* of existent fabular constructions, and as extracting universal truths from a given repository. The fairy tale (with which *Phantastes* appears to claim generic affinity) demonstrates a dependency upon a finite and pre-determined number of forms. Whilst details may differ between individual tales, the fixity of the universal story structure arguably never falters. The fairy tale plot, simply, begins with a misdeed or a lack, and ends with a happy recovery, repair or satiation. The protagonist must progress from the initial position of lack (from muteness, from self-incompletion, from not-knowing), until 'presence' (the once [upon a time] seemingly inaccessible 'treasure') is found.[78]

Anodos' quest is "to find [his] Ideal" (*P*: 318), his 'shadowless' (spiritual) self, but the space of Fairy Land must be suitably experienced before he can hope to locate this elusive 'treasure'. Anodos', in this sense, is a story already told, a fact he seems to acknowledge when he describes the "unfinished story [which] urged [him] on" (*P*: 60). *His* story, at this moment, has not reached its conclusion, just as the *generic* story, the fairy story, is yet to end. Anodos makes overt references, even, to the stories which have gone before, which have already been told, which have transpired yet are permanently available for future salvaging and recovery:

> Numberless histories passed through my mind of change of substance from enchantment and other causes, and of imprisonments such as this before me. I thought of the Prince of the Enchanted City, half marble and half a living man; of Ariel; of Niobe; of the Sleeping Beauty in the Wood; of the bleeding trees; and many other histories. (*P*: 68)

Anodos' literal experience of reading, furthermore, suggest that, actually, *only* re-writings are permitted in the Phantastesian world. His books occupy a dual reality, existing in their own right as apparently autonomous and isolated stories, but also coming to encroach upon his life. The manuscripts he locates in the fairy-palace library impose their individual

realities upon him. "[I]f the book was one of travels, I found myself the traveller", he explicates. "New lands, fresh experiences, novel customs, rose around me. I walked, I discovered, I fought, I suffered, I rejoiced in my success" (*P*: 140). Anodos comes to live, for a time, vicariously through the books. "Was it a history? I was the chief actor therein...With a fiction it was the same. Mine was the whole story. For I took the place of the character who was most like myself, and his story was mine" (*P*: 140-1). (His assertions – "Mine was the whole story"; "his story [HIStory] was mine" – intimate, incidentally, a masculine domination of language, of telling, of speech). Anodos finds that although the books are doubled (recounting tales of anonymous people, whilst synchronously shaping his own tale), his life, via this replication, is diminished ("years condensed in an hour" [*P*: 141]). He must, therefore, reinstate a process of incremental repetition, a duplication that will prevent his reduction into nullity, into a (textually-induced) premature "arriv[al] at [his] deathbed" (*P*: 141). He does this by writing, or, rather, re-writing: a process he refers to as "reconstruct[ion]" (*P*: 153) or "reproduc[tion]" (*P*: 153). Anodos endeavours to relate the tales he has experienced/read, not as a word-for-word replication, but as "a translation from a rich and powerful language, capable of embodying the thoughts of a splendidly developed people, into the meagre and half-articulate speech of a savage tribe" (*P*: 153). Although his versions of the stories might be *inferior* literary creations, they are, indeed, *creations*. It is their very difference, polarised dramatically in Anodos' self-deprecating description, which renders them profitable re-workings. The books invest in him the ability to double. "I could tell many a tale out of them" (*P*: 187), he asserts. This gift permits immortality, enabling Anodos to be continually "buried and risen again" (*P*: 187); implicating him in a harmonious (and feminine) cycle.

4:ii Secondary GyroScopics

Like both Anodos and Vane, the male protagonist in MacDonald's short story 'The Grey Wolf' is affected by duality. He begins from a hostile space – an Englishman, a foreigner, a

stranger in Scotland;[79] a nameless man, defined by his outsider status, in terms of not only nationality but profession (a student, whose 'cultivated' mind contrasts sharply with his 'wild' surroundings); a man whose (emphasised) youth or 'between childhood and adulthood' status renders him perhaps deserving of the 'Anodos' monicker – which is the Greek for 'pathless', or 'aimless'.[80]

This man – I shall refer to him as 'man' as an indication of maleness not maturity – who already commences from a position of uncertainty, is additionally burdened by the weather, being "caught in a storm of wind and hail" ('GW': 132), which "entirely obscure[s] the landscape" ('GW': 132). In desperate search of shelter as the weather deteriorates, he takes a path ironically blemished with relics of death (strewn with "the bones of many small animals" ['GW': 132]), which leads to a "little cave in [a] rock" ('GW': 132). This cave, as an obvious womb-symbol, promises to provide him with his desired "refuge" ('GW': 132). However, he is reluctant to enter into its abyssal embrace, hearing from its entrance "a footfall, stealthy and light as that of a wild beast" ('GW': 133). He is reassured when his masculine sense of vision is restored, released from its initial oppression at the mercy of an oppressive (feminine) darkness. The wild, raptorial footsteps are proven (it would seem) to belong not to visually repellent "dangerous animals" ('GW': 133) but to a young woman. The man is reassured, greeting her (semi) presence ("He could not see her well, because she was turned towards the darkness of the cave" ['GW': 133]) with an "[e]agerly" ('GW': 133) emitted response. His request for directions, for a map to navigate the hostile gynoscape, is temporarily denied. However, in spite of the young woman's reluctance to guide him to the labyrinth's exit, the man is (temporarily) comforted by her presence. Now, her initial animalistic aural emissions (the bestial-sounding footsteps) are replaced, according to the man's (albeit limited) perception, by a "sweet tone[d]" ('GW': 133) voice. Her bared teeth appear "bewitching" ('GW': 133), rather than as carnivorous; as "smil[ing]" ('GW: 133), rather than as anticipating mastication.

The young woman, although refusing to free him entirely from the hostile feminine space,

offers the man an apparent (Good maternal) haven, a "shelter" ('GW': 134) from the oppressive elements. During their journey to this supposed sanctuary, he notes her appearance:

> She was barefooted, and her pretty brown feet went catlike over the sharp stones, as she led the way down a rocky path to the shore. Her garments were scanty and torn, and her hair blew tangled in the wind. She seemed about five and twenty, lithe and small. Her long fingers kept clutching and pulling nervously at her skirts as she went. Her face was grey in complexion, and very worn, but delicately formed, and smooth-skinned. Her thin nostrils were tremulous as eyelids, and her lips, whose curves were faultless, had no colour to give sign of indwelling blood. ('GW': 134)

As yet, however, the man does not consider the ramifications of her physicality, although his description indicates her bestial nature. She is barely clothed yet is not oppressed by the elements, instead comfortably and agilely confronts both the gales and the jagged pathway. Her affinity with the natural world might suggest her ethereality, but this is refuted by the fact of her burnished skin. Rather than being preserved in an exalted whiteness, her skin is brown, tarnished by the sun, which can only operate thus upon a strictly physical body. Her form is not idealised, like those of *Lilith*'s female characters (to a state of *unreal* whiteness as permitted the *acorporeal* Lona, Mara, Eve). Rather, it is tangible, mortal, and therefore corruptible by natural forces. Her unruly mesh of hair (along with her state of undress) images her as a lascivious (sexual and bestial) madwoman.[81] Her twitching nose (privileged over her shielded eyes) indicates her highly evolved olfactory capacity, a sense developed in predatory animals in order to locate their prey. Her grey face, as shall become apparent, is indicative of the colour of her true lupine countenance – she is, of course, the titular grey wolf (a reversal of Little Red Riding Hood, as the, albeit reluctant, hunter, rather than the hunted). However, at this moment, her complexion seems to correlate with the description of her similarly bloodless lips. Her greyness operates as an image of her ebbing vitality, as blood can only be restored to her via the satisfaction of her carnal desires. Redness will return to her mouth when she feasts upon it – her lips must be painted (artificially granted

'life') in the blood of another, and vitality will be both physically and cosmetically reclaimed. This act is one not of mere feeding, of Darwinian survival,[82] but of vampirism. She will feed with a purpose *other* than personal physical sustenance. Her hunger is of a more complex nature than that of a basic, functional necessity. But, rather than a portrait of a Lilithian vampire (who operates in this capacity as woman, as leech, as leopardess), this young woman, as shall become apparent, feeds in the specific form of a wolf, rendering her, more strictly, a werewolf.

The relation of lycanthropy to blood is made apparent when the former is considered a metaphor for menstruation (although the phenomenon itself is not always gender specific). Whilst masculine blood might be conceptualised as vital, courageous, positive, feminine blood (especially when seeming to replace the nutritive, Good maternal fluid of milk) signifies the violence of carnality. Whilst milk flows freely from the Christ-nurturing breasts of the traditionally-conceptualised Madonna, blood is to be associated with the brutality of the Crucifixion, a concession to corporality made by Christ to *enable* a subsequent disembodiment. Bloodshed is punitive: connoting sacrifice and slaughter. It is permitted visible expression when the solidarity of the (would-be inviolate) body is penetrated, whether by literal or symbolic weapon (whether knife-stab or deflowering phallic-stab). The blood lost during menstruation testifies to a *mysterious* wounding ('wounding', itself, being an act of violence), without an evident, visible cause. The fact that this blood's origin is endogenous but becomes tangible without external intervention, and, furthermore, that its spillage can be regularly sustained by the female body without causing fatality, grants it a seemingly magical potency. This creates a basis for its association with myth – with vampirism and lycanthropy alike.

Menstruation, vampirism and lycanthropy are incomprehensible to the rational (masculine) mind, and are sustained as feminine 'illnesses'. Menstruation (the onset of which permits *future* parturition, whilst a *present* happening temporarily, but routinely, prevents conception) conducts a *direct* breach of (patriarchally-determined) social and natural orders. Already, the blood expelled in it constitutes an aberrant effusion in its disavowal of

boundaries. And, more significantly, this disruptive menstrual excess, indicative of female sexual maturity, is paradoxically disruptive of woman's reproductive capabilities, so that the woman who bleeds rather than conceives is guilty of failing to fulfil her biological (and social) destiny of maternity. Lycanthropy, or werewolfism, is connected to menstruation via their shared identification with the moon.[83] As the lunar cycle determines the menstrual, so too is it mythically purported to effect the changes of female into wolf. The first act of menstruation, a monumental 'change' from sexual immaturity to adult fertility, also suggests the lupine transformation, and the recurrent bleeding periods thereafter re-live this original 'change'.

At this point in MacDonald's narrative, however, the male protagonist is unaware of the young wolf-woman's condition – of her connections to either animal, moon or blood. He is unaware that her greyness images her lupine fur; that her colourlessness shall demand a blood-sacrifice for the enabling of its restoration. He senses her bestiality, noting, for example, how her demeanour is "catlike" ('GW': 134), but clearly is yet to comprehend the actual nature of the beast. His suspicions of her are confirmed by her eyes, which she at first endeavours to conceal from him. "What her eyes were like he could not see, for she had never lifted the delicate films of her eyelids" ('GW': 134). Upon reaching her mother's cottage she unwittingly and fleetingly reveals them:

> A moment after [their arrival] the youth caught the first glimpse of her blue eyes. They were fixed upon him with a strange look of greed, amounting to craving, but as if aware that they belied or betrayed her, she dropped them instantly. The moment she veiled them, her face, notwithstanding its colourless complexion, was almost beautiful. ('GW': 134-5)

The young woman has the aggressive (masculine) gaze of the hunter, a perversion of her femininity which causes, according to the man's perspective, her 'ugliness'. Only when she submits to his gaze (by lowering her own) can any semblance of beauty be restored. (Her eyes must be "[re-]veiled" because their revelation confirms, in a reversal of Mara's

unveiling, her bestiality).

The man sits down to eat, but the young woman, perhaps disgusted at the (meticulously described ['GW': 135]) civilisation of their meal, flees. She soon returns, preceded, the man intimates, by a "sound like the pattering of a dog's feet" ('GW': 135). The man now substitutes a *canine* interpretation of the woman for his earlier *feline* assumption, and later reinforces this by imaging her as a "four-footed creature as tall as a large dog" ('GW': 137).

When the cat/dog woman does finally enter the cottage, he concedes that "[s]he looked better, perhaps from having just washed her face" ('GW': 135). This cleansing permits her skin to now be perceived as "white" ('GW': 135), but it is perhaps only thus in contrast with the "single drop of blood" ('GW': 135) that now appears "within her torn dress" ('GW': 135). The encroachment of a tainting redness upon a seemingly almost-redeemed white ground would perhaps suggest that she has been out to feed. But rather than solely indicating this venture to satisfy a primitive carnality, the blood-spot also suggests the onset of her menstruation. The man, directly after recording his "bewilderment" and "horror" ('GW': 135), reveals his captivation by the young woman, a reaction which would appear to infer the operation of lunar influences (with the moon, as I have described, being intimately connected with menstruation). "[T]he youth could not take his eyes off the young woman, so that at length he found himself *fascinated*, or rather *bewitched*. She kept her eyes for the most part veiled with the loveliest eyelids fringed with darkest lashes, and he gazed *entranced*" ('GW': 135-6, emphases added). When the young woman again reveals her non-shrouded eyes, "his soul shuddered within him" ('GW': 136), yet this is insufficient to break her spell. As with Lilith's physical appearance for Vane – and the three female vampires for Stoker's Harker – this young woman's "[l]ovely face and craving eyes alternate[s] fascination and repulsion" ('GW': 136) for the man. Even when her face seems to transform hideously before him (to "[reveal]", most significantly, "her [*vagina dentata*-imaging] dazzling teeth in strange prominence" ['GW': 136]), he is compelled to remain in her presence. He chooses to believe in bewitchment, although giving its form a rational, tangible,

physical explanation, concluding that his senses have been intoxicated not by magical powers on her part, but by a drink given to him by her mother, which "must have been drugged and have affected his brain" ('GW': 136). The man is roused from his unnatural sleep with the reality of physical discomfort. "In the middle of the night he felt a pain in his shoulder, came broad awake, and saw the gleaming eyes and grinning teeth of some animal close to his face. Its claws were in his shoulder, and its mouth in the act of seeking his throat" ('GW': 137). The beast endeavours to "[fix] its fangs" ('GW': 137), preparing itself for a vampiric feed, but the man struggles. He wields his knife, the symbol of phallic mastery (and a masculine arbiter of order, being the tool which had been responsible for sanitising the otherwise chaotically formless food into neat portions), and the creature withdraws.

The male-borne knife recalls Adam's sword, which administers (a castrative) punishment to Lilith (*L*: 218). It also images the stake, the traditional device employed for the (gender) neutralising of vampires. In 'The Grey Wolf' the knife-wielding man suddenly detects a sound that is both human and bestial, a "sound as of mingled weeping and howling" ('GW': 137), coming from outside the hut. Eventually, the girl returns – in human form, her eyes now purged of their "fierceness" ('GW': 138), which is replaced by "sadness" ('GW': 138). She is finally explicitly identified as the beast, as "a huge grey wolf" ('GW': 139), her throat bearing the bruises which testify to the struggle of the previous night. (A sexual struggle wherein the male endeavoured to brutally enforce the subjugation of the would-be masculine female). Unlike *Lilith*'s Vane, however, the man refuses to finally destroy the woman, even if she is a monster: "There was no weapon at hand; and if there had been, his inborn chivalry would never have allowed him to harm a woman even under the guise of a wolf" ('GW': 139). The wolf-woman leaps at his throat, but "just as he expected to feel her fangs, he found a woman weeping on his bosom, with her arms around his neck" ('GW': 139). Unlike Lilith, this woman is illustrated as struggling against (rather than as embracing) her monstrosity, as "wringing her hands" ('GW': 139) in despair of her condition, as battling against her negative, instinctual "growling" ('GW': 139) with a positive, penitent "moaning" ('GW':

139). She is permitted, albeit in a state of constant persecution, to live.

In contradistinction to this grey wolf-woman, who fights her bestiality (yearning perhaps for the civilisation and order of masculine being), one might consider another of MacDonald's animal-associated women, Makemnoit, of his short story 'The Light Princess'. Makemnoit is the witch/fairy who, in MacDonald's parody of the 'Sleeping Beauty', confers an evil gift upon the (titular) newborn princess, depriving her of physical and moral gravity. Not only is the princess condemned to float, but, to the frustration of her parents, is destined to be unable "to see the serious side of anything" ('LP': 23), finding amusement even (and especially) in others' anticipated pain ('LP': 23). Her parents are perhaps particularly troubled because of the impact this 'gift' has upon her femininity: its depriving her of the (supposed) feminine virtues of tenderness, compassion and chastity. In the first instance, she refuses to continue in the tradition of the passive, supine heroine, like the 'Sleeping Beauty' to whom MacDonald initially alludes. Rather, her curse makes her particularly *active*, so that she would "bound" ('LP': 24) and "run" ('LP': 24) in the air, "rolling about...in an ecstasy of enjoyment" ('LP': 25). Whilst her mother, a 'real woman', sheds feminine tears (imaging the pure and feminine mourners, the Virgin Mary and *Lilith*'s Mara), she can only mock: "What queer faces mamma makes! And she squeezes water out of her cheeks! Funny mamma!" ('LP': 23). Her femininity is further undermined by her lack of modesty, demonstrated when she accidentally flies into an embrace with a page yet "did not mind it much" ('LP': 24). The fact that "she ha[s] no shyness in her composition" causes the king's "dignity" to be "greatly hurt" ('LP': 24). Her demeanour might be perceived as inappropriate on the basis of both class and gender, offending her father not only because of the social implications of a princess kissing a servant, but because a female who actively instigates sexual relations is (according to the patriarchal definition) not feminine. In spite of her apparent failed femininity, however, the princess does learn of her natural affinity with (feminine) fluidity.

Water, when she immerses herself in it, restores her physical gravity. The princess bathes

in a lake, where she is joined by a prince, whose perception of her assists a (negative) restoration of her femininity. Perceiving her as a white beauty, he confers upon her the passivity (of objectification) she lacks. When imaged as a corpse (as "*Radiant whiteness*"; as "*Swan-white*" ['LP': 37, emphases in original]), she is deprived of the ability to undertake the errant activity which tainted her femininity. Now, her actions must be *re*actions; responses to his imperatives. "*Lift thine eyes*", he orders, "[*b*]*anish night/By the might/Of thine eyes*" ('LP': 37, emphases in original). The prince finds that his 'treatment' of the princess is, to a great extent, curative, permitting him to love her. (To have loved her prior masculinised state would perhaps have suggested a patriarchy-defying homosexual desire):

> The prince soon found out that while in the water the princess was very like other people. And besides this, she was not so forward in her questions or pert in her replies at sea as on shore. Neither did she laugh so much; and when she did laugh, it was more gently. She seemed altogether more modest and maidenly in the water than out of it. ('LP': 38)

The princess' new-found femininity becomes, however, the target of the evil Makemnoit, who drains the gravity-restoring lake. Makemnoit, like Lilith, plots to steal the waters, and to replace them with "mud...full of lovely creatures dying, and ugly creatures coming to life" ('LP': 39). Makemnoit plots "the unmaking of a world" ('LP': 39), as Lilith transforms Bulika from a fertile "*Land of Waters*" (*L*: 75, emphasis in original) into a desert. Makemnoit shares also with Lilith a bestial association, being accompanied by a "black cat" ('LP': 40), and employing an equivalent of the Lilithian white leech in her plans. Makemnoit prepares a magic potion, out of which emerges "a huge gray snake" ('LP': 40):

> It grew out of the tub, waving itself backwards and forwards with a slow horizontal motion, till it reached the princess, when it laid its head upon her shoulder, and gave a low hiss in her ear. She started – but with joy; and seeing the head resting on her shoulder, drew it towards her and kissed it. Then she drew it all out of the tub, and wound it round her body. It was one of those dreadful creatures which few have ever beheld – the White Snakes of Darkness. ('LP': 40)

The pallor of the serpent reinforces the instability I have already indicated with regard to the

moral natures of darkness and light. This snake, like Lilith's white leech, has a somatic whiteness, but is spiritually black. Its whiteness perhaps suggests its masculine gender, which correlates with its phallic form. This 'male', nevertheless, is clearly subordinated to the female witch, as not only is she his creator (and he the mere *object* of her creation), but he is described in terms of (a feminising) horizontality. If the snake had emerged from the potion vertical (that is, erect) the power balance between them might have been altered. As it is, he sways horizontally (imaging the supine, the passive, the feminine), and is forced to encircle her body (imaging the 'round' of the female genitals).

Makemnoit takes her creation to a cavern below the lake. "She then untwine[s] the snake from her body, and h[olds] it by the tail high above her...till at last the snake ma[kes] a sudden dart, and cl[ings] to the roof with its mouth. 'That's right, my beauty!' crie[s] the [evil] princess; 'drain it dry.' " ('LP': 41). The snake obeys, "sucking at the stone" ('LP': 41) like Lilith's entomological incarnation drains Vane, and now coming to be explicitly described as "a huge leech" ('LP': 41). When it is satiated, and the lake/Good maternal ("mother Earth" ['LP': 42]) receives an enforced aridity, the creature "shrivel[s] up" ('LP': 41), and the underground cavern receives its waters. The 'light princess' begins to "wast[e] away with her lake, sinking as it sank, withering as it dried" ('LP': 42), "fe[eling] as if [it] were her soul, drying up within her, first to mud, then to madness and death" ('LP': 43). The degradation of the water from purity to a corrupt and soiled status is perceived by the princess as paralleling her own situation. This sense of co-defilement suggests a possible psychosexual anxiety, whereby the princess transfers her sexual inhibitions, using the distancing device of metaphor, onto the experience of the water. Like the water, which begins from physical cleanliness, the virgin is (metaphorically and idealistically) untainted. Then, as the water is muddied, the deflowered woman comes to be imaged as marked with the corporeal 'stains' of sexuality. Finally, according to the princess, this sex – perhaps secretly and guiltily enjoyed – leads to madness, and madness leads to (social) death.

Makemnoit stipulates a condition for the water's return: "The body of a living man could

alone stanch the flow. The man must give himself of his own will; and the lake must take his life as it filled" ('LP': 43-4). The prince (again in a reversal of fairytale paradigms) must sacrifice himself for the sake of the princess.[84] "She will die if I don't do it, and life would be nothing to me without her; so I shall lose nothing by doing it" ('LP': 44). His motivation is not the desire for them to be together (as a mundane, physical, human couple), but an idolatrous wish for her to be immortalised as a supreme *object*. "How lovely the lake will be...with that glorious creature sporting in it like a wild *goddess*" ('LP': 44, emphasis added). In this way, her virginity shall be eternally preserved: she shall never be soiled by the inevitable sexual union involved in human relationship.

The prince demands that, if he is to perform this sacrificial act, the princess must accompany him. "[She must] go with me, feed me with her own hands, and look at me now and then to comfort me" ('LP': 46). His body is forced into a hole in the lake-bed, where it must continue to be wedged until the waters return and he is drowned. The princess, her gravity again absent, feels nothing for the man: "The hole wanted stopping; and if only a man would do, why, take one" ('LP': 47). She addresses him "coolly" ('LP': 48), with indifference and "condescension" ('LP': 49). Only when he is engulfed and "past breathing" ('LP': 50) is she moved by his sacrifice, and dives into the water to save him. He is revived by a combination of the princess' love-driven efforts and the (male-empowering) sunlight. At the sight of his recovery the princess finds that she has developed her own source of fluidity, far superior to the waters of the lake. "The princess burst[s] into a passion of tears, and [*falls*] on the floor" ('LP': 51, emphasis in original), her gravity coming to be fully restored. Makemnoit is punished as the waters of the land destroy her home, "burying her in its ruins; whence no one ever venture[s] to dig up her body" ('LP': 53).[85] Unlike Lilith, who is eventually 'saved', Makemnoit is denied redemption. Rather, "[t]here she lies to this day" ('LP': 53). Unhappily ever after.[86]

Sharing thematic similarities with this fairy tale (as well as with the other MacDonaldian works) is another of MacDonald's short stories, 'The History of Photogen and Nycteris: A

Day and Night Mährchen'.[87] This commences with the introduction of an evil female character, a witch named Watho: a 'woman' whose bestiality renders her particularly comparable with Lilith, and with the wolf-woman of 'The Grey Wolf'. Like the latter, the nature of her condition is lupine: "she had a wolf in her mind...the wolf had made her cruel" ('HPN': 304). Watho is compelled to commit acts of evil ("She was not naturally cruel" ['HPN': 304]) in order to "soothe her wolf-pain" ('HPN': 332), like the young woman who is forced to carry out necessarily brutal and predatory activities when she becomes a werewolf. Watho invites to her castle two women, who physically image the polarities of darkness and light. Lady Aurora (named after the Roman goddess of dawn) has "hair of the yellow gold" and "fair" skin ('HPN': 305). She is given an apartment with "airy spaces" and "plentiful sunlight" ('HPN': 305). Vesper, however, (her name meaning 'evening') is a blind widow with skin like "darkened silver" and "black and fine and straight-flowing" hair ('HPN': 305). Watho lodges Vesper in windowless rooms, like a "sarcophagus" ('HPN': 305), encouraging in her "an atmosphere of sweet sorrow" ('HPN': 306).

Both Vesper and Aurora become pregnant, conceiving seemingly 'immaculately', without human male intervention. (The 'father' of their babies, one might infer, is neither divine nor male, but the masculinised Watho, who is paternalised [and morternalised] by magic). Aurora gives birth to a boy "[j]ust as the sun rose" ('HPN': 306), who is named Photogen. Watho, determined to claim ownership of the child, informs the mother that he is still-born. Watho proposes to prevent Photogen from ever experiencing darkness, permitting him to live only (as his name suggests) in the light. A little later, Vesper delivers a girl in the darkness of "the windowless tomb of a blind mother" ('HPN': 307). The child is named Nycteris, and Watho intends to force her to live (as her name suggests) solely in the dark. Whilst Photogen's body grows to become "strong and elastic and swiftly responsive" ('HPN': 306), Nycteris remains "a sadly dainty little creature" ('HPN': 307). Whilst Photogen is granted every privilege, being encouraged to "[bask] in the full splendour of the sun" ('HPN': 306), which enables him to become "the merriest of creatures, always laughing, always loving" ('HPN': 306), Nycteris is deprived of almost all human interaction,

and is bestialised into a "little bat" ('HPN': 307).

Nycteris, via reading, gains a vicarious (and distorted) awareness of the presence of another world, exterior to the oppressive Terrible mother's womb (of Watho) in which she is held captive. She finds, and clandestinely utilises, a secret entrance to this otherworld, this symbol of surrogate benevolent maternity. Entering it, she experiences a "resurrection" ('HPN': 313) or "a birth itself" ('HPN': 313) – a deliverance from the womb-tomb into life. Outside, Nycteris encounters the light of the moon, which she understands as "the mother of all the lamps" ('HPN': 313). She anthropomorphises the moon into "a live thing" ('HPN': 316), maternalising 'her' into a Good mother figure who embraces her "with such loving kisses, and such liquid strokings of her cheeks and forehead" ('HPN': 315); who "holds [her] to its bosom and loves [her]" ('HPN': 335). The moon comes to be associated with femininity – a correlation asserted throughout MacDonald's writings. (The feminisation of the moon – versus the masculinisation of the 'superior' light-source, the sun – is a common feature of male-authored Victorian literature in general,[88] with Stoker, for example, describing an anthropomorphised and feminised "Moon herself…[which] stood before me in all her size and splendour" [*D*: 284]). The current MacDonaldian moon, then, "lift[s] *herself* above the horizon" ('HPN': 317, emphasis added), and is additionally conceptualised as a mother, who rises in order "to see what her children [the wind, trees, clouds and river] were about" ('HPN': 317). Nycteris is unaware, however, that this 'mother' *is* the moon, believing her instead to be the sun (with the understanding that the artificial light of her dimly illuminated room is lunar). She only learns otherwise when she encounters Photogen, who had himself conspired to experience darkness.

Photogen is ordinarily courageous, but finds himself fearful (or emasculated) at the extinction of light. Outside, at night, he sees Nycteris' personified moon, which he perceives as "a fresh terror…so ghostly! so ghastly! so gruesome!" ('HPN': 320). He interprets her as "the darkness alive – and after him! the horror of horrors coming down the sky to curdle his blood, and turn his brain to a cinder!" ('HPN': 320) He aligns the moon with a

conceptualisation of the Terrible mother, his description recalling that which his hunting instructor Fargu had previously conferred upon Watho: "When she [Watho] looked at him [Fargu] in a certain way, he felt, he said, as if his heart turned to ashes in his breast, and what ran in his veins was no longer blood..." ('HPN': 308) For Photogen, the "great lamp [is] dreadful...looking like a witch, walking in the sleep of death" ('HPN': 324). She appears to have the power to castrate him, being an ally of the "horrible darkness that creeps into [him], goes all through [him], into the very marrow of [his] bones [which]...makes [him] behave like a girl" ('HPN': 325). The setting of the sun serves to extinguish his own "fire" ('HPN': 322), and his despair at this emasculation is emphasised with his desperate plea for the returned erection: "If only the sun would rise!" ('HPN': 325)

Nycteris, though ordinarily a fragile girl, is strengthened by the night, and endeavours to comfort the boy, who cowers from what he understands to be an embodiment of death: the moon as "the ghost of a dead sun" ('HPN': 325), as "the shadow of the world" ('HPN': 319). However, the darkness is not destined to last. The moon, her light seemingly drained from her, dies, and is replaced (according to Nycteris' perception) by the "terrific sharpness" ('HPN': 332) of a "terrible light" ('HPN': 338); by the "flaming furnace" ('HPN': 328) that is the sun. Although Nycteris had protected Photogen during the night, permitting him to sleep in her lap, the rising of the sun causes her to be abandoned. Nycteris is forced to shade herself by employing her hair as a "veil" ('HPN': 333), to create an artificial, but effective, "twilight of...blackness" ('HPN': 333), thus learning perhaps that she (as a woman) is a natural source of darkness.

In spite of Photogen's desertion of Nycteris on this occasion, the two decide to unite in order to flee their captor. Nycteris warns Photogen that he must learn to accept the night along with the day, "else [he] will always be only half brave" ('HPN': 336). Without an acceptance of femininity, he will also be (according to a Jungian perception) half a man. Nycteris claims to have commenced her own consolidation of day and night: "I have begun already – not to fight your sun, but to try to get at peace with him, and understand what he really is, and what he means with me – whether to hurt me or to make the best of me"

('HPN': 336). She comprehends the necessity of a dual-gendered psyche, which permits the desired outcome of Jungian individuation. Even though she suggests, at this point, that sun and moon, masculinity and femininity, are equal forces, she does later compromise this position. Nycteris appears to finally acknowledge the sun's (masculine) superiority, "com[ing] to love the day best, because it was the clothing and crown of Photogen, and *she saw that the day was greater than the night*" ('HPN': 340-1, emphasis added).

The prominence of the theme of 'darkness versus light' in 'The History of Photogen and Nycteris' permits a connection between this tale and *Lilith*, which is further reinforced when the Lilithesque Watho reappears to pursue her escapees. As Lilith's hair is black (in order that she might be dramatically contrasted with the blonde – and spiritually white – Eve), Watho's hair is red, allowing her differentiation from Nycteris and Photogen; from polarised night and day. The redness of Watho's hair suggests bloodshed, brutality, carnality – she not only encourages Photogen to "spen[d] his days in hunting" ('HPN': 318), but is herself predatory when she occupies the form of a (red) wolf. The redness of her hair might also symbolise a permanent menstrual sanguinisation, so that she (in 'refusing' to procreate) is morternalised. She profits, after all, from a surrogate maternity, causing by magic, one might infer, pregnancies in Aurora and Vesper, whilst sustaining her own flow of blood.

Watho takes the form of "a wild beast" ('HPN': 339) when she pursues Photogen and Nycteris, appearing to them as "a great red wolf" ('HPN': 339), and is duly slain by Photogen's (phallic) arrow. Photogen approaches the dead form of this apparent "monster" ('HPN': 339) in order to retrieve his arrow, and finds that "[t]here lay – no wolf, but Watho, with her hair tied round her waist" ('HPN': 339). 'Watho as wolf' was perhaps a masculine construction, all along – a female rendered monstrous due to her phallic dominance which oppressed and undermined the development of Photogen's masculinity. Freed from this retentive Terrible mother, Photogen becomes able to move, at last, into an adult heterosexual relationship with another woman (that is, Nycteris).

Vane, likewise, must shed the oppressive Lilithian mother, although is denied (courtesy of the stubbornly inconclusive ending) the consummation of his union with Lona, which would finalise his reintegration into the symbolic womb of the Great Mother. Anodos, also, must triumph over the hostile maternal body in order to fulfil his destiny, however, like Vane, is denied final satiation. This is the point on which the principal MacDonald texts diverge from the shorter (finite) tales.

The purpose, with relation to the gynoscape theorem, served by 'The Grey Wolf', 'The Light Princess', and 'The History of Photogen and Nycteris' is to illustrate the quest-in-completion, the 'oppressive mother lost' and/or the 'benevolent mother found'. Dramatising thematic rhythms apparent in *Lilith* and *Phantastes*, but in miniature, these fairy tales portray not only useful capsule-gynoscapes, but also operate as guides on how to effectively navigate (and overcome) them.

5 EndScapes

My analyses of *Lilith*, of *Phantastes*, and of the additional short texts, which conclude with an affirmation of (predominant) similarity, serve to illustrate the nature of MacDonald's writing as re-visitation, as revision. *Thematic* repetitions, intertextual connections and intratextual co-operations bind these works, whilst the principal texts *Lilith* and *Phantastes* also communicate explicit *structural* collaboration. Both *Lilith* and *Phantastes* centre on notions of return: to mothers, restored, re-membered. And in their structural lives they image a common shape: the shape of the gynoscape. They are cyclical narratives, in which Vane and Anodos begin and end at the same place, in uncertainty, with neither story being permitted true closure. Mothers are found, lost again, and replaced. Mothers are transiently experienced then forbidden. Then promised. Vane and Anodos are suspended in a state of perpetual frustration, and unfailing anticipation.

The 'persistent' narrative, the narrative that just *will* not end, visualises the uroboros, the serpent which devours its own tail and gives birth to itself: the symbol of eternity. The snake

is a symbol identifiable with the phallus. The snake, periodically shedding and re-growing its skin, mimics also the rhythm of menstruation , a symbol of rejuvenation and transformation. The snake is masculine and feminine, embodying in its uroboric configuration "the 'Great Round', in which positive and negative, male and female, elements of consciousness, elements hostile to consciousness, and unconscious elements are intermingled" (Neumann, 1963: 18). Likewise, 'GynoScapes' is a bi-gendered (if hierarchic) fiction, representing masculine presence (the penetrating orphans, the infeminators) and feminine absence (the penetrated maternal body, the infeminated). The fact that GynoScopic stories are *Gyro*Scopic stories permits polyphony, the communication of alternative voices. A counter-representation in the rhetoric of negation perhaps 'writes back', opposing the solely infeminative fabrication of the feminine, in the structure: in the circle that is spatially infinite, the (w)hole composed of an endless line, with no part that could be determined as beginning or end, yet with beginning and end at every point. The feminised circle demands permanent return, suggesting an unwavering *need* in the orphans for the maternal. Nevertheless, the shape of the gynoscape narrative also reinforces the infeminative word: return means an endless traversal of female bodyscapes (*Lilith*) and feminised landscapes (*Phantastes*),[89] with its implications of morselisation, fragmentation, dissection, suppression, sanitisation, territorialisation. Mothers will always be sought, and punishments will always accompany the seeking.

CHAPTER TWO: GyneScapes

1 DefinEscape

The *gynoscape*, as I have conceptualised it, is a feminised terrain, a female body-in-parts, a womb-territory both hostile and enveloping, both creative and malignant. In the previous chapter I discussed the potency and concurrent impotency of this ambiguous body – strong as it creates itself, forges its own image (asserting the chthonic primality and wholeness of the Great Mother/Mother Nature), but diminished when figured as an androscopic construct (the inert, passive principle of the fetishised female corpse). In this chapter I charted the movement of MacDonald's male protagonists across the female bodyscape (*Lilith*) and the feminised landscape (*Phantastes*), their encounters with both Jungian and Kleinian dualised maternity, and their final almost-reunions with the desired lost mother (who, in MacDonald's Christian and Lilithian vocabulary, might be implicitly termed 'Father').

The male and masculine penetration of the *gynoscape* might lead its subject to the conclusion of *gynescape*, which signifies literally an 'escape from the womb'. This (current) chapter, although necessarily dealing with feminised, bodily landscapes, shall be concerned specifically with the male subject's 'maternal misrecognitions' with regard to *female* characters. With a central textual focus, now, upon *Lilith* (womb-escape being a concern most evident in Vane's experience), I shall investigate MacDonald's protagonist's search for the elusive bountiful breast and fecund womb. The woman who possesses these shall be considered, after the Jungian maternal dichotomy, a Good mother, whilst the woman who does not shall be rendered Terrible.

The venture to locate the positive breast and womb, it shall become apparent, inspires numerous fluctuations in and re-directions of desire[1] for Vane, with regard to specifically two 'objects': Lilith and Lona. Briefly, Vane gravitates towards the sexual woman Lilith, but this leads him into the barren desertland of the monstrous feminine – the body which denies its reproductive function, resisting procreation and opposing life. Relinquishing this futile

endeavour, Vane targets Lona, the pre-sexual woman, the eternal child. However, despite her Good mother qualities (albeit in surrogacy), her status as a child renders her effectively wombless. Whilst Lilith is fertile, but refuses to either bear or nurture, Lona is an eager mother, prevented (due to her suspension in sexual immaturity) from ascending to the role. Whilst Lilith chooses a metaphoric self-mastectomisation (withholding the desired breast), Lona *would* feed, but with the empty (thus, futile) breast.

Demonstrative, then, of Vane's impulse 'to gynescape' are his encounters with these two figures: Lona (matriarch of the Little Ones, product of the barren Lilith-womb, and chosen as Vane's – sexualised, yet non-sexual – bride); and Lilith (the filicidal child-killer and dangerous mother compulsively pursued by Vane). I shall commence my investigation with a consideration of the gynescape-contributions of each (Lilith and Lona), through which respective relations to specific 'perversions of the feminine' might be mediated. These often intimately related concepts (to include necrophilia, paedophilia, idolatry, sado-masochism, bestiality/zoophilia and scopophilia) might be understood as associates of the more general terminology of infeminative practice: from morternalisation, teratologisation, dysgenication.

This project might envisage them variously as active proponents, or as passive recipients, of such 'treatments': as advocates of perverting femininity, or as embodiments of the 'feminine perverted'. Following this, I shall briefly implicate two potential thematic intertexts with *Lilith*, namely, MacDonald's *Phantastes* and Sacher-Masoch's *Venus in Furs*, before concluding with a gynescopic overview.

2 LilithScape

Vane's quest to locate and reinstate the absent mother necessitates his encounter, as I have suggested, with gynoscapes, with a geographical maternity that fluctuates between Lilith-badness and Lona-goodness. I shall commence my investigation of the activity of Vane's

gynescape by briefly defining the contrasting landscapes associated with both potential 'mothers', and by considering his manoeuvring through and manipulation of (and by) the dualised terrain.

The locale inhabited by Lona and the Little Ones is described in positive maternal terms, as a "hollow" (*L*: 56) populated by "fruit-bearing" trees (56), a fertile landscape out of which babies appear to grow. Lona explains to Vane that babies "don't come to the wood" (61), but that they appear in response to the Little Ones' desire ("we go to the wood and find them" [61]). But where do they come from? "From the wood – always" (61); they are the product of a procreative bodyscape. Furthermore, the Little Ones retreat into "nests" (85), the womb-like cradle that serves as "God's bird-nursery" (85), to inhabit the vital architecture of nature (as opposed to the city of Bulika which consists of "nests of stone" (178). This is an act which compounds their infancy, as they claim to have "c[o]me from the wood. Some think we dropped out of the trees" (62), so that a return to tree-dwelling signifies a literal return to origins. Although lacking water (the Little Ones live in a "valley" [75] that was once "overflowing with live torrents" [75]), this terrain remains a fecund womb, where life is grown out of love. Nevertheless, without water the children have nothing "to cry with" (141), so are denied the necessary outpouring that will make them (spiritually) grow. The Raven instructs Vane that the Little Ones must be allowed to grow and implies his suspicion that Vane has deliberately prevented such maturity: "You might have removed some of the hindrances to their growing!" (141); "You confess you thought it might be water they wanted: why did you not dig them a well or two?" (141) Vane himself admits: "I fear what you say is true, Mr Raven! But indeed I was afraid that more knowledge might prove an injury to them – render them less innocent, less lovely" (142).

Lilith, on the other hand, rules Bulika, a country which was once inhabited by "simple folk" (75), by an innocent childlike people to whom she introduces a corrupting greed (instructing them to abandon their former nature-respecting ways of "tilling the ground and pasturing sheep" [75], and to instead "dig for" dead spoils, for "diamonds and opals and sell them to strangers" [75]; and to "build a city" [75] where once the landscape was naturally

determined). As a punishment for killing a "huge snake" (75), the Biblical Satan-in-serpentine-form, Lilith apparently "gathered up in her lap what she could of the water over the whole country, closed it in an egg, and carried it away...leaving the country as dry and dusty as her own heart" (75). Her sterile ovum becomes, ironically, the receptacle of the life-giving waters, her 'ovulation' conducting a cruel and perverse mockery of reproduction. Bulika, in its Lilithian-authorised artificiality, becomes the antithesis of the pure, natural state of childlikeness, and its inhabitants are condemned to the forms of physical giants, whilst remaining spiritually stunted – as "[t]o grow, they must have water" (76): one is not born a 'child', one becomes it.

Lilith strives to uphold the Bulikan emptiness by "doing what she can to keep [the Bulikans] from multiplying" (75); by sustaining a condition of childlessness, a resistant, empty uterus, in an attempt "to put an end to the race" (115). The bite of her infanticiding leopardess-projection operates as an effective morternalising device, with the consequence of there being "not many mothers in Bulika" (120). Lilith, somewhat of a feminine counterpart to the Biblical Herod, strives to keep the landscape fruitless in response to "an old prophecy that a child [Lona] will be the death of her" (115). She "live[s] in terror of the birth of an infant destined to be her destruction" (168); an infant who threatens to exceed her in youth and beauty, and perhaps to usurp her status as prime object of masculine desire. As exemplary, as I have suggested, of the Victorian vampire, then, she refuses to feed her babies, choosing instead to parasitically and monstrously feed *upon* them.

Lilith, in refusing to mother might be construed not only as a woman who draws blood from external sources, but as a woman who herself bleeds; as a woman who lacks the parturition that would interrupt the menstrual flow. It is this incessant bleeding, this persistent loss, which might be understood as enforcing her necessary condition as a vampire. Lilith, in this sense, loses blood (vaginally), which must be replaced (orally). She is intent on harnessing the (feminine) power of fluidity, whether it be a matter of shedding the blood of her rivals, or of stemming the Bulikan waters. She strives to regulate and dominate

emissions and out-pourings, perhaps in the light of her inability to control the inevitable "open channel" (that is, Lona) "through which her immortality…is flowing fast away" (150).

The hostile landscape in *Lilith*, then, is the titular female's bodyscape – the terrible burrow and wood; the rocky, water-starved terrain; the non-productive city of Bulika. These "silent and empty" (83) wastelands are dead (51), as is the Lilith-body in its inability to create. Lilith's perverse opposition to life subjects her to a naturally accelerated process of decay, whilst her daughter is granted an eternal inability to age. *Her* people are condemned to an eventual extinction, whereas *Lona's* (the Little Ones; the children of nature) prosper in their living city. The children, however, are unable to grow until Lilith and her waterless (thus infertile) lands are redeemed. The Sodomic Bulika must be destroyed by the (patriarchal) hand of God, cleansed in a neo-diluvian enterprise of renewal and reparation.

Vane recognises the necessity of water restoration to the development of the Little Ones. He endeavours (unwisely) to enforce this recovery through war, leading an army of these naturally peace-loving children against Lilith. The consequence of Vane's instruction is death: the death of Lona at the hand of her malignant mother. Indeed, all the children (who are enticed into war by the promise of a reunion with their lost mothers) are subjected to a repeat rejection, as the women of Bulika know only a commitment to the self.

Vane's constant desire for possession, for mastery, evidences what might be interpreted as an anal-sadistic impulse, with such fantasies being derived from the anal erotogenic zone. The child, dominated by the anal-sadistic libido-position is impelled, according to Kleinian psychoanalysis, to wish to appropriate the contents of the ('bad') mother's body. As Klein expounds in her 1928 paper, 'Early Stages of the Oedipus Conflict', the mother has already frustrated his oral desires (in weaning) and now appears to target his/her anal wishes. Klein indicated how the child, feeling deprived by his mother of milk and faeces, desires revenge – wanting to bite, deface, devour and rob her. This leads to a dread of being similarly mutilated by her; of being attacked orally and anally. The boy, motivated by penetrative impulses, however, is caused to genitally desire the otherwise hated mother, but fear of the father as

castrator renders him reluctant to compete with him for her. Such Oedipal and genital rivalry can be avoided by his regression into pre-genital impulses: of robbing and destroying the faeces, babies and paternal penis, which are imagined by the child as being incorporated within the mother in sex. With relation to the child's experience of maternally-induced anal deprivations, then, Klein asserts that sadistic tendencies will arise. The child desires to obtain possession of the mother's faeces by penetrating her body (by sending into Lilith the burning [and raping] worm that "pierc[es] through…her secret chamber" [*L*: 201]); by cutting it to pieces (by slicing off Lilith's offending hand); by devouring it (by demanding that Lilith, even as a corpse, should "nourish his life" [*L*: 102]).[2]

The anal-sadistic desires communicated by Vane's constant possession-attempts (exercised over the maternal body) serve to testify to his child-within-the adult; to his (persistent) infantile tendencies. In spite of his striving to assert himself as the adult in relation to the Little Ones (that is, his commitment to guarding, defending and protecting them in the role of 'saviour' Good Giant), his own infantile inclinations continue to surface, to return. This is evident in his persistent egoism, which motivates, for example, his aspiration to replace the current Bulikan monarch (Lilith) with Lona: he envisages his own installation as the new queen's consort. (His ill-advised unification attempt, of course, leads only to a separation, as Lona is killed by her mother's hand).

Infantilisation is, however, also reinforced, with Vane's final 'reward' being the promise of reunion with the positive gynoscape: the promise of being promoted into an eternal childlike status. (The differentiation must be made, however, between childlike and childish being. Whilst the former is beneficial, the latter impedes spiritual self-realisation).[3]

Lilith, like Vane, must mature into innocence. Her defeat comes not by the might of Vane's child-army but in the moment of self-recognition. Lilith learns to see her (true) self. Then she wills a change. She agrees to a sleep: to be re-integrated into the body of the Mother. Agreeing to sleep, Lilith is, according to the infeminator, agreeing to live (albeit in a permanent passive, pliable, silent, 'feminine' state). Her city, its waters restored, is also permitted life. Likewise, when the sleepers awaken ('sleepers' being all those who have

willingly embraced their 'deaths'), a similarly fertile landscape awaits, constructed of "*living* stones" (*L*: 250, emphasis added). Lilith the Terrible mother's Bulikan *tomb* is finally usurped by the vital gynoscape of the Great Mother's (a feminised Christian God's) *womb*.

Having thus summarised the basic gynoscopic configurations of the text, I shall proceed to consider its major (maternal) players in some detail. The perfected, *bodiless* Lona, as I have suggested, is textually polarised with the tainted, *corporeal* Lilith. The living body, Vane (as infeminator) comes to understand, exists as a counter to the ideal of spirituality. The soul, according to this definition, cannot be perfected whilst it remains ensconced in a 'base' bodily receptacle. Whilst humans continue to cling to their corporeal packaging, they remain anchored to the finite; they cannot rise as God-images, but crawl with beasts. "Every one, as you ought to know, has a beast-self – and a bird-self, and a stupid fish-self, ay, and a creeping serpent-self too – which it takes a deal of crushing to kill!" instructs the Raven. "You can tell what sort a [hu]man is by his [or her] creature that comes oftenest to the front" (*L*: 30). The Raven directs Vane to an acknowledgement of the (variously expressed and repressed) animal(s) within. According to *Lilith*, humanity might be construed as 'beastlike' in two opposing senses: the human is a natural, inevitable animal in comparison with the Divine, but can also be a deliberate animal, in choosing to associate with the "[v]ilest of God's creatures" (148). Humans *are* beasts because they are products of nature, of natural drives and impulses. However, they can also be *degraded* to 'beastlikeness' in their compulsion to sin.[4] The Raven advises Vane to harmonise the many animal selves that constitute him (to embrace the positive aspects, and to dis-integrate the negative, the evil snakeisms that must be "crush[ed]").[5]

Lilith, however, is personified evil because she visually sustains her negative bestial selves. She is an unnatural woman, constructed of malignant parts: the sexualised incarnations of a raptorial cat-body, a parasitic leech-body, a petrifying snake-body. She might endeavour to appropriate a superficial whiteness (to perhaps physically emulate her usurper, Eve), but (initially) fails in this because of her refusal to be spiritually cleansed. In

her first textual appearance, therefore, she quickly disintegrates before Vane's eyes – fragmenting into her disharmonious many-selves, her negative beastlikeness "unmask[ed]" (143).

Whilst animals, the Raven explains, are born out of the earth ("when the earth gives a heave, and out comes a beast" [19]), men and women are granted superior (divine) origins.[6] Humanity is created "not out of Nothing, as say the unwise, but out of [God's] own endless glory" (147). Lilith, however, refuses to acknowledge this, instead expressing a belief in self-creation – which is communicated in the poem the Raven recites to Vane. This relates that Lilith was originally an immaterial, discarnate being, who took physical substance (embodiment) from a man (Adam), "*cloth[ing]*" herself "*in the likeness true/ Of that idea where his soul did cleave*" (144, all poetic emphases in original). When 'bodied', Lilith not only considers herself to be superior to all other women ("*All women, I, the woman, still outran,/ Outsoared, outsank, outreigned*" [144]), but exploits her "*power/ Over the soul of every living man*" (144). As a "*bodiless thing*" (144), she had represented a male's unreal, erotic ideal, being derived explicitly from Adam's own longing ("*wrought/ By him out of himself*" [145]). However, such male creation, whereby Lilith is constructed as an Adamic fantasy, rebounds on its unwitting proponent: Lilith refuses Adam his request for *bi*rectional companionship, instead "*[g]iving him nothing where he gave his whole/ Being*" (145). Nevertheless, she eventually comes to be "*held*" (145), imprisoned, trapped within a body – a body that she initially enjoys as a source of sensual pleasure, but which rapidly proves to entail undesirable conditions of ageing, decaying and death. Lilith observes her corporeal decline from "*ivory tone*" (146) to "*dark all within*" (146); from the sexually intoxicating force that "*made [Adam] love [her] – with a hungering/ After he knew not what*" (145) to a sexually repellent mass, characterised by "*pulpy skin*" and "*slimy horrors*" (147).

Lilith vows to exploit the creative potential (of maternity) inherent in her condition of materiality, to impel Adam to "obey and worship her" (148). Her husband, however, declines obeisance, and she responds, as I have earlier indicated, with bad maternity.

"[S]he poured out her blood to escape me" (148), relates Adam, indicating that she perhaps

menstruates as an outward sign of her rejected maternity. Lilith refuses to fulfil God's (patriarchal) imperative to populate the earth, instead "consum[ing] and slay[ing]" (148) the children who bear God's image; "liv[ing] by the blood" (148), rather than nourishing by it.

It becomes Vane's duty to succeed with Lilith where Adam had initially failed: to sanitise and silence the bestialised and morternalised female; the female who is denigrated (by the infeminator) for being both a 'natural' woman (femininity being equated with the realm of the material) and an 'unnatural' woman (as expressing an aversion to the corporeal conditions of her sex that are sanctioned by patriarchy). Lilith, in short, is both too much of a woman (whilst she fails to transcend her material condition) and not woman enough (whilst she is reluctant – in her refusal to mother – to fulfil patriarchally-approved bodily 'duties'). The infeminator, in this way, paradoxically opposes both nature (the wild feminine counter to masculine civilisation and order; the bodily sphere, which is positioned as hierarchically inferior to the spiritual) and the 'unnatural' (the female who is not feminine).

Vane, at first, attempts to fashion Lilith into the image of a *Good* mother, but is lured into her *Terrible* body: into the black, ellipsoidal room (which the text explicitly identifies as being a projection of her brain). Within the black marble palace, Lilith allows Vane to bathe in an amniotic fluid which "seemed to invite [him] to its embrace" (128). She continues her maternal role-play by offering him her (apparently) nurturing lactation, a literal "bowlful of milk" (129), followed by an intoxicating wine from "two silver goblets of grotesquely graceful workmanship" (129), which figure her (artificial) breasts. Vane describes the sensation imparted on him by Lilith's wine/milk: "A delicious languor infolded me. I seemed floating, far from land, upon the bosom of a twilight sea. Existence was in itself pleasure. I had no pain" (132). This is immediately followed by a sudden "shoot of mortal pain" (133), which violently interrupts his paradisal suspension (and which suggests the equation of Lilith with the ambiguous Kleinian mother, whose breasts are 'good' and 'bad'). The pain instigated by Vane's ingestion testifies to his coming-into-being. It is the pain of expulsion, of division and separation. The experience, although identified by Vane as an apparent death,

might be more accurately associated with the gynoscopic feelings of gestation and birth.

Vane comes to recognise his imprisonment within, first, the *mother's* body (wherein his "whole body seemed paralysed" [133]; wherein his "will agonised, but in vain, to assert itself" [133]; wherein he had to "lay passive" [133]; wherein his identity as an individual, as a separate being in his own right was yet to be established). Vane recognises, second, that his imprisonment is, in fact, within the *Terrible* mother's body ("Some evil thing was upon me!" he cries. "[S]omething hateful!" [133]), realising that Lilith is in the process of feeding upon him ("she wiped from [her mouth] a streak of red" [133]). Lilith welcomes the orphan Vane into her body with the intention of utilising him as a "tame animal for her to feed upon; a human fountain for a thirst demoniac" (133). Vane, in complying (at least, temporarily) with her design, is emasculated – engulfed by her dominant body to become himself material, sexual, bestial, mortal.

To be defined as 'body' cannot, according to *Lilith*'s (patriarchal) Christian persuasion, be indefinitely condoned. Vane retains a body until he learns the lesson of humility and accomplishes the abandonment of his arrogant and egocentric claim to free-will. Prior to this, however, his being 'bodied' has potentially devastating consequences for his masculinity (in addition to those imposed by the temptations proffered by Lilith). Vane is regrettably compelled to employ his body as a vessel of desire, loving transgressively, with the outcome of death (although not necessarily his own).

Vane expresses, for example, a bestial (or feminine) desire for horses (155),[7] a passion that he claims to have expressed at the cost of human relationship: "Hitherto I had loved my Arab mare...more, I fear, than live man or woman" (55). As Lilith has rejected her maternal function, so too Vane rejects, in this way, his paternal role (although, for the woman such renunciation is termed 'monstrous', whilst the man's resistance might yet be defined as being as an expression of spiritual-above-corporeal devotion).

When presented with the Sexton's horse, Vane asserts a passion similar to that which he directs towards the dangerously bestial Lilith:[8] "The sight of this mighty one, terrible to look

at, woke in me longing to possess him" (155). The horse, with its "eyes of the dead" (156), its body "a block of marble" (156), "smooth and thin, and shiny as satin" (156), operates as a Lilithesque "temptation" (156). (The former is never more desired than when it exposes "protuberant bones" [156], and the latter also attains greatest sexual value when it is a wasted corpse). Both beast and woman-beast represent the Shadow, the darkness of adult carnality, as opposed to the light of the child's body-not-yet-known. Vane is offered the choice of darkness or light but selects, at this stage, the bestial option, revealing that he "forgot the children, infatuate [sic] with the horse" (157). He rides the beloved steed against the Sexton's advice, and the horse is necessarily diminished from an unfaltering "tornado" (158), embodying the brute force of nature, to a "helpless bulk" (159), a passive mass; to a "horse no more" (159). His 'lover' resists his untimely advances, frigidly refusing to be 'ridden' ("the body froze under me" [159]), and delivers him instead to a position of sexual subordination.[9] Vane is forced to become the (non-consenting) object of a lupine lust, signified by the wolves' (into whose midst he is inserted) "quick panting" (159); to be enclosed in the wolves' vagina-like "half-circle [which] contracted around [him]" (159). "My time was come!" Vane fears, spying the (repression-indicative) castrating teeth of the lupine *vagina dentata*, "[a]las, I had not even a stick!" (159). His wolf-lovers approach him, "their eyes flashing with fury of greed, their black throats agape to devour [him]" (159), and Vane can do nothing but passively and "hopelessly [await]" (159) their simultaneous penetration and engulfment. He is not consumed by them, however, as he is 'purchased' by an equally ravenous (and penetrative) horde of cats: "In a moment the sharpest of sharp teeth were in my legs...biting wherever they could bite, furiously scratching me anywhere and everywhere" (160).

This episode of feline "persecut[ion]" (161) might also be understood as illustrating Vane's receipt of a corporal punishment from a disciplinarian (but not necessarily sadistic) mother. *Mara* is identified with cats (imaged by the Little Ones as the feral "Cat-woman [who] is awfully ugly – *and scratches*" [71, emphasis in original], and perceived by Vane through

similar child-eyes when he describes the cat collective she leads [and is part of] as a "hateful swarm" [160]). The cats/Mara/Mother, then, torment Vane throughout the "miserable night" (160), their chastisement of him eventually coming to be apparent as an act of 'love'; an act which serves to direct him (both physically and spiritually) along a "comparatively smooth path" (160). The infantile Vane initially resisted punishment ("Madly I fell on [them], every finger instinct with destruction" [160]); he then recognised that recalcitrance is futile ("[I] could not rid myself of one" [160]); and now, finally, he learns a lesson of motherly love at the extremity ("When at length the morning appeared, I was beyond the channels...In my joy I would have made friends with my persecutors" [160-1]). At the close of his ordeal, Vane expresses a profound sense of not only relief but pleasure. This fact is communicated by his submergence into "moss" (161), a natural velvet which re-configures the erotic animal fur, and by his falling into a deep (perhaps post-coital, sexually-sated) sleep.

Vane, in this incident, might also be understood as a self-styled, active victim; as the masochist who controls his punishment, who employs the sadist in a "contractual power arrangement" (Kincaid, 1992: 262), who requires the sadist on a definitional basis. In this way, he teratologises the mother so that she is the beast, she is the monster that he is not. Nevertheless, the sadism/masochism, active/passive, subject/object dynamic is also easily (and readily) reversed, as expressed by Vane's aggressive desire for the text's literal children. ("They [the Little Ones] were so charming, so full of winsome ways, that *I must see more of them...*'Tomorrow,' I said to myself with delight [and determination], '*I shall see them again!*' " [*L*: 60, emphases added]).

Vane's transgressive equine love (my initial example of emasculating, bestial desire) occurs, of course, even before he encounters the Little Ones (who similarly become 'bestial' objects of his desire, in that they are defined as belonging to a different, perhaps less evolved species [Little Ones or Lovers, as opposed to Giants] from him). The horse, his commanded lover, dies in his premature conjugation with it, exposing him to the further emasculating episodes in the Evil Wood. The death of the horse results in Vane's subjugation to a humiliating sexual sterility. He is, to summarise, submerged in a hostile-womb darkness

without even a substitute phallus (the absent "stick" [159]) to assert his masculinity; he is then delivered into the jaws of the simultaneously sexual ("now rubbing...up against me" [160]) and devouring she-cats. Whilst the living horse had enabled Vane to vault the "evil hollow" (158), the dead horse serves to submerge him in the dangerous, femininely-sexualised landscape: to be "caught in the net of the darkness" (159).

Despite Vane's apparent attraction to the bestial, a tension might be demonstrated as persisting between his attitudes towards (for example) the masculine, adult, sexualised horse and the feminine, non-sexual child Lona. Vane's interest in the latter illustrates his desire for the clean, undefiled child of idealisation (as opposed to the 'dirtiness' of sensual reality). Purity, in *Lilith*, is defined as a state before the (pubertal) "*coarse*[*ning*]" (146, emphasis in original) of the body. Purity characterises even Lilith's original condition, prior to her spiritual descent into 'evil' where even her *physical* self becomes degraded: "*rott*[*en*]" (146, emphasis in original); liquidised into a formless "*mash*" (147, emphasis in original); emitting blood (in menstruation) and the vaginal secretions that signify sexual desire. Purity, in short, is associated with childhood.[10]

Vane comes to seek maternal restoration in the figure of the child (Lona), renouncing his original quest to locate 'home' within the gynoscape of the (physically and spiritually corrupted) adult female (Lilith). This is perhaps due, in part, to the fact that the figure of the child has an unambiguous and permanent body. The paedophilically desirable child is the "inert child, the child of stasis, uncontaminated by the threat of change, growth, independence" (Kincaid, 1992: 93). The Little Ones, as eternal children, are "empty" (*L*: 68), and are available to be 'filled' by the maternal-womb-seeking adult Vane. He resists his initial inclination "to teach them many things" (68), "[t]o enlarge their minds [if not their bodies] after the notions of [his] world" (71), perhaps desiring unconsciously to sustain his own infantile position. "[T]hey had in no way become dependent on me", he insists, "they were still my protectors, I was not theirs" (68). This assertion testifies to his attempted rejection of the adult world, a world he has escaped upon entering the gynoscape. Such a

rejection is suggestive of the paedophile's[11] pathological withdrawal from the perceived oppressive world of adult responsibility. Re-fashioning himself as a (permanent) child, the orphan need not become the 'man of the house', to fill the blank created by parental death. If his status as a child is sustained, so too is his need of the gynoscape. (The activity of gynescaping demands the annihilation of *some* mothers – 'bad' mothers; Lilithesque mothers – but not necessarily of *all*. Certain gynoscapes must continue to be upheld if the orphan is to retain his position as child).

In summary, Vane desires Lona because, as an eternal child, she will never degrade into 'dirty' adult female sexuality. He asserts for himself, on the one hand, the dominant position in their relationship, based on his (persisting) adult (as well as male) status. However, he remains unable to completely reconcile his dualised convictions regarding the adult, the bestial, the in/human (*bestiality*, in *Lilith*, connoting both the 'inhuman animal' and the 'Divine-opposed human'), the material, the bodily, the blemished, and the child, the in/human (*child*, in *Lilith*, connoting both the 'transcendent-because-idealised-inhuman' and the 'beast-opposed human), the spiritual, the 'clean'. Consequently, he simultaneously conceptualises Lona as a 'pure' mother, and posits *himself* as her (redeemed) *child*.

3 LonaScape

Vane's evasion of adult-being culminates, as I have indicated, in his attempted acquisition of a child-mate. In order to contextualise Lona, an evaluation of her origins (as *initially* established in the text) is necessitated. Briefly, Lona is a 'Little One'. The Little Ones do not grow up. They might physically grow, but this is demonstrated as signifying a spiritual deformity or degradation. Within the arid bodyscape of the ruling Princess Lilith's realm, they can only be children. The biggest of the Little Ones become either mothers or giants. Lona, the biggest girl ("the tallest and gravest of the community" [*L:* 61]) becomes a mother, even though she acknowledges a fear about her size, expressing doubt at her qualifications

for being her people's matriarch, the "heart and head and sheltering wings" (150) of the children: "I am the biggest", she tells Vane. "It frightens me sometimes" (63). Bigness necessitates an expulsion from one's home, both literally and metaphorically. Little Ones who grow can become a new species and must leave the forest. Likewise, the infant, having grown too much for its original resting place, must eventually experience the trauma of birth. Bigness, for the Little Ones, can, therefore, have fatal consequences: the Little Ones who grow can cease to be, dying out of the old and entering an undesirable and irreconcilable new state. This newness is deemed a punishment, a response to sin, a response to their transgression of the laws of eternal innocence. Lona explains: "If a Little One doesn't care, he grows greedy, and then lazy, and then big, and then stupid, and then bad" (64). The child-sinners become Giants, or "Bags" (159), a term which, in Scots dialect, can connote gluttony, meaning 'to cram the stomach'.[12] The Little Ones who commit this 'deadly sin' are, significantly, described as feasting upon (perhaps Edenic, Fall-inducing) apples: "Look at little Blunty: he is eating one of their [the Giants']apples! He will be the next...he will soon be big and bad and ugly, and not know it!" (64). An alternative meaning of *bags* (again, according to the Scots) is 'to swell or bulge'.[13] *Lilith*'s Bags, therefore, are children whom sin has swollen into giants.[14] ("That is what comes of Little Ones that *won't* be little!" [67, emphasis in original]).

'Growth', for the Little Ones, might be conceptualised as a gendered process. If female children were to become big they would become mothers (their bigness signifying metaphoric wombs). It is these, the "bigger girls...[who have] the smaller [children], and the smaller the still less, to tend and play with" (61). If males (like Blunty) grow big, however, it is interpreted as a sign of developmental dysfunction: they might *only* become giants (and never 'big' with pregnancy). They are transferred between two non-desirable (emasculating) poles – from a state of infantilisation whilst little, to a state of greediness, laziness, stupidity, badness and childlessness when big. Males, with their potentially inherent inferiority, are subordinated within this (matriarchal) community until Vane, proponent of a 'superior' masculinity, intervenes, to become 'all the man they need'. (Vane challenges their belief-

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system: he is big, but good; big, but not a Bag; big, but [potentially] fertile).

Whilst the Little Ones' community operates as a matriarchy (with Lona at its head), the Giants reify a male of their kind, "the biggest and fattest of them – so proud that nobody can see him; and the giants go to his house at certain times, and call out to him, and tell him how fat he is, and beg him to make them strong to eat more and grow fat like him" (66). Whilst Lona is admired for a selfless maternity (although a surrogacy – not giving *birth*, but indeed giving *life*, through nurture), the biggest Giant attains his social standing through a non-creative, non-productive, non-yielding consumption – taking where the (Good) mother only gives. With regard to gender, again, the female's position is one of a positive instability, a flexibility, so that even though possession of a womb might enforce a passage into hysteria ([Victorian] woman enwombed 'grows' mad),[15] it can also be obviously productive, containing the capacity for creation. The male, on the other hand, is granted a negative stability, a (patriarchal) rigidity which declares that, once reached, his condition of bigness is unchangeable. He will have no recollection of a past ("He will wake one morning and find himself a giant...He will think he has been a giant always, and will not know...any of us" [66]). He will have no capacity for the comprehension of an 'other' ("He will be like the rest; he will not remember us – most likely will not believe there are Little Ones" [65]).

Lona, as a female, will never be degraded into such the same (paradoxically) stultifying growth as befalls the males of her community. She is the child figured as a "free woman" (*L:* 179); as freed from the imperative of her sex (that is, her function to reproduce). She is the Little Ones' appropriated 'mother', who is, ironically, denied a procreative capacity of her own; a womb-disabled 'woman' who is consequently unable to 'deliver' her people from Lilith. Instead, it becomes (the Good Giant) Vane's responsibility to implement the expulsion of the Little Ones from Lilith's oppressive womb-cage.

Lona is (infeminatively) sustained, as I have asserted, in the purity and sexlessness of childhood, her body prevented from becoming an instrument of 'expulsion' (with its

negative connotations of faecal emission, the defecation of an inseparable life-death dyadic). Her name, itself expressive of the *lone* that, in Scots dialect, denotes a fecund space,[16] might be imaged as a (gynoscopic) *receptacle*, the originary pre-fissured uterus. In an extension of this, Lona's body comes to signify for her people the Kleinian 'good breast', as she nurtures the babies she finds.

This breast, which figures throughout Klein's writings, exists in infantile fantasy (as I have already indicated) in a relationship of antagonism with the opposing 'bad breast'. Klein's 1945 paper, 'The Oedipus Complex in the Light of Early Anxieties', for example, describes the child's relationship with part objects, primarily the mother's breast, split (to begin with) into a good and loved one, and a bad and hated one – a relationship which eventually extends to the mother's whole body. Dividing the mother figure into a good and a bad 'breast mother' is the child's way of interpreting ambivalence. It is the child's way of bisecting and confronting the world. The idealised *good* 'breast mother' is a bountiful source, never frustrating desire, never ceasing to give. The *bad* 'breast mother', however, comes to epitomise all that persecutes, threatens and frightens.[17] Experienced first as a body-in-parts, a reintegration eventually occurs, so that the maternal fragments come finally to be understood as a whole – so that the bad figure and the good figure come to be understood as one and the same: mother. When this is finally achieved, when love and hate are reconciled, the infant knows wholeness.

Lilith describes an episode of 'maternal' breast-feeding which is suggestive of the conflicting perception an 'infant' might direct to a single source. In this incident Lona demonstrates how she, the assumed mother, feeds her 'finds'. She exhibits this to a self-infantilised Vane in response to his need. (It is, after all, he who specifically requests to witness the experience: "But how do you feed him?" Vane asks. "I will show you", Lona responds [62]). Vane's desire, here, is for a vicarious, externalised and voyeuristic experience; for the opportunity to witness Lona's maternity without being personally implicated. (He perhaps requires a 'demonstration' of her mothering before he can decide

whether she is a Kleinian good or bad 'breast mother'):

> She put [a plum] to the baby's lips...Without waking he began at once to suck it, and she went on slowly squeezing until nothing but skin and stone were left...'But what if you let the stone into the baby's mouth when you were feeding him?' [Vane] said. 'No mother would do that,' she replied. 'I shouldn't be fit to have a baby!' (62)

Lona feeds her babies on the displaced breast of the fruit. They passively suck, but she, the aggressor, pulping 'her' flesh, might be interpreted as transforming the 'innocent' act to one of eroticisation. Prolonging the feed ("slowly squeezing"), she perhaps expresses, albeit unconsciously, a masochistic (and auto-erotic) fascination with the potential destruction of the maternal breast. Vane appears to sense a Kleinian 'bad' maternity at work, and ventures to suggest that she might indeed be offering a 'bad' breast – not only a source that becomes depleted (so that only "skin and stone" remain) but a murdering milk: the stone would choke. She assuages his fears, however, her innocence operating as guarantor for her sincerity. She *innocently* denies that a mother should harm her child – without knowledge, at this point, of her own maternal origins. Her own mother (Lilith), after all, would certainly offer the stone concealed within the plum to her suckling child. (Lilith does as much to Vane, persuading him to drink her wine which renders him helpless, and then proceeding to drink his paralysed body's blood). Lona redeems herself with her innocence: she becomes the bountiful Good (and 'good breast') mother once more.

As Lona nourishes from a displaced breast, she is herself a displaced mother. The eternal child is not physically capable of child-bearing, but is sustained in a permanent position of neophytic in-betweenness. "I thought what a lovely woman she would grow. But what became of them when they grew up? Where did they go?" (62) ponders Vane. "That brought me again to the question – where did they come from first?" (62) Lona's provides a single answer: "Here" (62). She is destined to both begin and end (according to the infeminator) with childhood, her physical maturity and physical (biological) maternity to be forever made "unknown to herself" (151).

Lona's indefinitely prolonged child status is perhaps established and enforced, as I have earlier indicated, in response to Vane's desire. The Little Ones are perceived by Lilith as a "savage dwarf-people" (130), and the children themselves reveal that, according to the perceptions of the Giants, they do not exist as children but as "moles and squirrels" (69). Vane, however, subjectively identifies them as "lovely little goblins" (57). His interpretation might be related to the very nature of his quest: he is seeking the *Good* mother who offers uterine *safety*; this woman might not exist in reality; he must, consequently, select an object on which to project idealisation; the children, being "innocents" (179), have the necessary malleability to permit this transformation (unlike the sexually mature and manipulation-resistant Lilith). The idealised mother-lover must contain discordant qualities of chastity and fertility, and these are the very (unrealistic) characteristics that Vane imposes upon Lona.

He deliberately keeps the truth of her origins a secret from her ("I never told her anything about her mother" [174]), even though he plans for her to assume the very role her mother occupies ("Lona should take her seat on the throne that had been her mother's" [172]). Although Vane insists that Lona should appropriate her mother's status, he opposes her identification with Lilith, insisting, rather, that she become the untainted, pure, Virgin Mother.[18] Lona must not, he determines, learn her maternity from a corrupt source (to become the 'copy' of a blemished, imperfect 'original'). Vane's position in this succession shall not, he reveals, be one of equality, but shall require his "spend[ing] [his] life in her service" (172). He offers himself here neither as father nor as husband but as a (self-subordinated) son: as the *object* of his 'mother's' omnipotent creation. Vane relinquishes conquest-desires, resisting the imperialistic, phallic impulse to explore and to master, instead seemingly affording Lona the reverence of a mother goddess: as, whilst *he* must traverse the gynoscape, the geography of maternity, to locate 'home', the female Lona is *already* 'home' – she *is* the gynoscape. He can, however, honour her without a threat to his masculinity, as *this* gynoscape is the female-body-without-threat. It does not forsake boundaries with the fluid outpourings that operate as a defiance of patriarchal order (Lona, as a child, is in a state preceding pubertal menstruation). It does not debase itself in (a bestial) copulation which not

only defiles the female's purity but also threatens to engulf, devour and castrate the male (Lona, as a child, is sexually immature). Furthermore, Lona's inability to literally procreate (Lona, as a child, cannot physically conceive) is rendered insignificant as, in Vane, she already has 'offspring'.

Vane's withholding of the truth from Lona serves not only to spare her from learning the fact of her evil origins (with the implication that she might be in possession of an inherited 'bad blood') but also operates to conceal from her that she actually *has* parents. This allows for the dissemination of the myth that Lona is no product of 'human' (tainted, corporeal, mortal) coition. Apparently lacking in parents, she can be fantasised (by Vane) as having been created only in God's divine (immortal, inhuman) image: as a direct projection emanating from a spiritual male.

Vane's project of 'dehumanising' Lona might be conceptualised as an expression of his necrophilic desire.[19] Whilst Lilith functions as woman-as-death, her daughter Lona is woman-as-dead. Lona is transported to heaven before she can be (sexually) defiled by life. Death is her defloration, death acquires her virginity.[20] This act is instigated by her mother: Lilith (Vane's rejected and usurped love-object) kills her daughter. And although Lilith kills, it is Vane who is granted ownership of the body.

Vane's fantasy about preserving Lona's corpse expresses his anxiety regarding her physical dissolution. Equally, it intimates his reluctance to permit her autonomy (and autonymy):[21] it is an expression of his mastery. In death she can, of course, be possessed in his prolonged viewing of her: to become the permanent object of his fetishistic desires. Additionally, the fetishisation of her corpse represents for Vane a triumph over death. As Bronfen indicates, the male, in fetishising death, preserves "his narcissistic sense of self", to become "immortal" (Bronfen, 1992: 97).

Lona, as the eternal virgin, is freed from material time and bodily declivity, and is sustained thus by Vane's objectification of her: "I fell a wondering where Lona was gone, and dropping on the grass, took the *dead thing* in my lap, and whispered in *its* ear, 'Where

are you, Lona? I love you!' But *its* lips gave no answer" (*L*: 188, emphasis added). Lilith was also (initially) loved in her status as silent memorial, as ideal feminine, as immobile and inert. However, Vane learns that her death is not the (passive, supine, exquisite) *feminine* version that *can* be loved by the male subject. Her death is self-asserted, *actively* adopted as a mask that veils her true vampiric state of animation. She informs Vane that he does not make her live or die, but that she controls both spheres of non/being (a claim which extends even to *his* body, as *she* kills the parasitic leech, deciding the precise proximity of his body to death). Lilith asks him, "[h]ad you failed to rouse me, what would you have done?" (107) Vane answers, "[h]ad I seen the smallest sign of decay, I would at once have buried you" (107), endeavouring to (re-)assert his mastery over her mortality. He resorts to explicit objectification in order to affirm his position as subject. "I would have buried it" (107), he declares. " 'It! What? – You would have buried *this*?' [Lilith] exclaimed, flashing round upon [him] in a white fury" (107, emphasis in original). She contests both her imposed object and death statuses. "I was but in a trance!" (107) Furthermore, Lilith accuses Vane of "pretend[ing] [she has] lain unconscious" (107). Her 'death', she asserts, is of his manufacturing, an infeminative fantasy, a fabulation based on necrophilic desire.

Vane might attempt to sequester Lona from Lilith through his fantasy of her occupation of an uncontaminated and untouchable space, however, they are not to be so simply divided. Lona was born, and is the product of Lilith's parturition – albeit an 'ungrown' progeny. Her mother is described as grown: as a "giant-girl...queen" (70) and an "awful bad-giant witch" (70). She "certainly...is not a girl", the text instructs emphatically, "[s]he is older than this world" (75). Lilith is, in a certain sense, an expanded Lona, a Lona bloated with her own sexual maturity, with her own potential to give (and take, if it is to be understood that a delivery into being is a necessary delivery into death) life. Vane notes, "I had been struck, the moment I saw [Lona] again, with her resemblance to the princess [Lilith]" (164). However, he perceives that the mother's "dazzling beauty...was softened by childlikeness" (165) in the daughter – a beauty less dangerous, less savage, less 'hard' (that is, masculine);

a beauty that can be regimented, civilised, even unsexed into a safe (childlike) androgyny.[22] Vane learns to reject the "dazzling beauty" (165), the beauty that literally dazzles, charms, blinds.[23] He must favour Lona's "beauty...deepened by the sense of motherhood" (165), the beauty of the pure, non-sexual mother, the beauty of the nurturer whose genitals are yet to be defined (or defiled) by the vocabulary of adult sexuality. Lona's beautiful motherhood consists not even in immaculate conception, a parturition that can be absolved. Rather, she loves like a mother whilst loving as a child. Vane falls in love with Lona: "I loved her as one who, grow to what perfection she might, could only become the more a child" (165). He loves her because she makes of him a child also; "She drew my heart by what in me was likest herself...Every word she spoke seemed to go straight to my heart, and, like the truth itself, make it purer." (165). Lona becomes a cleansing device for Vane, a means by which he can remove the 'stains' which tarnish his (human, adult) soul, and which prevent him from entering the paradisal New Jerusalem. This 'entering' constitutes the ultimate penetration he desires, the heavenly city imaged Biblically as feminine, as "a bride adorned for her husband" (Revelation 21: 2).

Vane's initial "heart's desire" (*L*: 104) is, of course, the sexually mature Lilith. He re-vivifies her, asserting his own (feminine-appropriated) creative potential: "As a father his motherless child, I had borne and tended her" (109). He speaks of her in procreative terms – as well as having "borne" her (carrying her in his borrowed womb), he refers to the intense "labour" (109) he has endured in her creation, and names her "a sleeping child" (99). He gives her a life that she (whose ultimate 'crime' is her commitment to free-will over humility/subordination to paternal law) cannot accept; an unnatural life (he subjects her to a period of gestation within a "cave" [100] he makes his own) that she duly rejects, asserting a right to self-creation (and even making of him the "[*c*]*hild* of folly" [136, emphasis added]). Such resistance to masculine creativity had been responsible even (according to the Raven/Adam's account) for her original exile from Paradise.

Vane's turning to Mother Earth might be understood as an attempt to reverse his own birth:

to be male-authored and self-authored, as opposed to being the passive product of female (and 'other') productivity. This creation shall, in theory, be superior to that of his first birth, the creation performed by his mother, because his own (self-)reanimated corpse will deny the death that *her* creating demands. Vane's entry into the gynoscape illustrates a desire to harness the mother's creative power of birth *and* its necessary accompaniment, death. But, in his attempt to claim creative autocracy, Vane also finds himself preserving the dead mother when he extends his new powers to reanimate the body of Lilith. This 'creation' (a Terrible mother, who was always resistant herself to reproduce) re-lives only to propagate death. Forced to live, she is forced to fulfil her bad-maternal destiny, to 'produce' (through a brutal infanticide) the feminine corpse of Vane's beloved Lona.

Nevertheless, Vane is (for a time, at least) seduced by her 'monstrosity': "My frame quivered with conflicting consciousnesses, to analyse which I had no power", he describes, in an erotically-charged affirmation of carnal desire. "I was simultaneously attracted and repelled" (127). She is the "wounded angel" (102) of his dreams, with the "innocent smile of a girl – and in face, figure, and motion seem[ing] but now to have stepped over the threshold of womanhood" (127), whilst sustaining a predatory cruelty, a "danger" (127) that accompanies sexual maturity. Vane, although "tempted to love a lie" (131), learns that he cannot make of her the child that gynescaping desires demand. She will not follow him but asserts a dominant sexuality, a Sacher-Masochian sexuality (like Severin, Vane must regret his insistence on being made his furred Venus' "slave" [*L*: 110], her marble, controlled, sculpted-by-his-own-hand body encased in feline – leopardess – savagery). "To satisfy the hunger of my love, you must follow me looking for nothing, not gratitude, not even pity in return! – follow and find me, and be content with merest presence, with scantest forbearance!" (130). This is Lilith's imperative. Her daughter makes no such demands. She shares with Lilith a potential fetish-object status, yet is desirable in other ways (being "[always] almost a woman" [173], "divinely fostered" [150], raised by "angels" [150], and born with a dormant "mother-heart" [150] that was to be awakened on finding "a baby in the

wood" [150]). In Lona, Vane finds (or projects) the face of his lost mother. "I hardly remembered my mother", he states, "but in my mind's eye she now looked like Lona" (173). However, he also degrades (or morternalises) the mother in his (teratologising) visualisation of her as a "devot[ed]...divine *animal*" (174, emphasis added). It is, nevertheless, her "humility" (175), her concession to being "most at home by [his] side" (174), that causes her to be privileged by Vane over the transgressive Lilith.

Vane focuses upon preservation, fearing the loss of not only 'his' Lona but of 'his' Little Ones in general. He harbours an inner desire to prevent their reunion with their absent mothers (a reunion which has troubled connotations for the *orphan*, who is defined thus because of his originally being abandoned by a 'faithless' – dying – parent). "Perhaps you will be hurt!" (177) warns Vane, in an endeavour to dissuade them from undertaking this return. "We don't mind that!" they reply. "Some of you may possibly be killed!" Their response is the same. "I would give my life", says Lona, "to have my mother! She might kill me if she liked! I should just kiss her and die!" (177) Lona's life is, of all the Little Ones', the most valued by Vane, and the most endangered (because her mother is Lilith). Lona is, however, destined to become the lost child. At the hand of Lilith she is condemned to a separating sleep, a sleep that Vane cannot share, the death that must be entered alone. "[B]etween me and my Lona", he comes to lament, "lay an abyss impassable!...Space and Time and Mode of Being, as with walls of adamant unscalable, impenetrable, shut me in from that gulf!" (236). Her sex (the abyss, the gulf) now sexualised, now "ripe" (238) – as she "fell asleep a girl...[and] awoke a woman" (238) – becomes hostile; a "desolate" (237) landscape, a "pale, starry night betwixt [Vane] and the sun" (236). Although momentarily likened, pre-sleep, to her evil birth-mother's appearance, upon Lona's awakening Vane states that "*she* was not dark!" (238, emphasis in original). Rather, she emerges "white as snow and glistering" (238), her eyes assuming "the radiance of the [Great] Mother's" (238). Lona's transformative sleep implements a tripartite transition: from the 'clean', innocent, unblemished, sexless child-body, to the tainted blackness (whereby it is identified with its

maternal source, Lilith) of (pubertal) sexualisation, and resulting in the cleansed, 'saved', spiritualised adult-body. Lona becomes a woman, but in the image of the Virgin Mary, the redeemed Mara (Magdalene), the redeemed Eve.[24] She is not a Terrible mother (like Lilith), a mother whose unwilling maternity causes her to be conceptualised as monstrous. She is not a 'human' mother (like the Bulikan women: "[A]t sight of...[them] what a dismay clouded the face of Lona! Hardly one of them was even pleasant to look upon!" [180]), a mother whose visual, tangible imperfection signifies her 'inevitable' degradation (with maternity being considered as the privileging of the material, the sexual over [sexless] spirituality). She resembles, rather, the Good aspect of the Great Mother – her overwhelming goodness and spirituality perhaps enabling her to subvert the morternalist project (although affirming dysgenication as she becomes another typological Mary).[25]

Vane seeks union, as I have repeatedly asserted, with the maternal body (to affirm the "mother and son" relationship in which "no farewell is possible" [239]). However, this mother is not to be located in Lona, and the two finally separate again, never to be reunited (in the course of the text, at least, which claims for itself an "[e]ndless [e]nding" [250]). This final separation occurs as Vane and Lona re-enter the (Great) Mother's body; as they "[pass] through the fringe, and [enter] the deep folds" (250) of her uncanny sex. This final separation is itself a death, functioning to "[remove] all complexity, purif[y], [put] what we love at such a distance that it becomes sadly pleasurable and irresistibly erotic" (Kincaid, 1992: 234). Lona must be lost so that she is free to be shaped by Vane's (selective) memory forever.

4 TranScapes

Vane's project of inducing and/or sustaining feminine death in order to facilitate manipulation (an activity he conducts upon both potential 'mothers', Lilith and Lona) is echoed in the intertextual repetitions of *Phantastes*, in the intratextual repetitions of the stories within the Phantastesian story, and in the 'involuntary' repetitions of (the otherwise unconnected, due to the decontextualising approach of the infemination reading) Sacher-

Masoch's *Venus in Furs*. A brief (trans-textual) consideration of these additional texts shall, combined, provide cross-referential support regarding infeminative activity for many of the thematic concerns of *Lilith.*[26]

Both protagonists of MacDonald's adult fantasies (that is, *Lilith* and *Phantastes*) sculpt women out of a (pure) inanimate source, then flesh out this shared erotic dream. In *Phantastes*, Anodos, another orphan, is led to his Fairy Land by a mother (a maternal fairy grandmother), where he discovers/creates a white marble lady. He is compelled to awaken her from her "death of dreams" (*P*: 70). Animated, however, she flees her 'creator', and Anodos must embark on a quest of pursuit. Anodos comes to be involved with this 'woman' upon locating a stone that he envisages as having the potential to become an ideal female companion – when 'she' is appropriately and sufficiently doctored by his own hand. He discovers a "rock [which] is marble, white enough and delicate enough for any statue, even if destined to become an ideal woman in the arms of the sculptor" (*P*: 66). First, he must purify his find by "removing the moss from the surface of the stone" (*P*: 66), the 'moss' which connotes the pubic hair that sustains the woman as earthly, body-bound, naked, as opposed to (the artificial and ideal) nude. The surfaces must be "polished", "smooth[ed]" (*P*: 66), the "crust" (*P*: 67) that corrupts the surface of natural woman removed. When freed from such material fetters Anodos' 'find' reveals itself to be "a block of pure alabaster enclosing the form, apparently in marble, of a reposing woman" (*P*: 67). This woman, her body an "alabaster tomb" (*P*: 68), a "marble prison" (*P*: 79), a "pearly shroud" (*P*: 78), becomes as much a fetish object for Anodos as Lilith's emaciated and lifeless corpse becomes for Vane. Like Vane, Anodos feels obliged to restore her to life: "the longing had grown into a passionate need of seeing her alive" (*P*: 71). His own life comes to depend upon her response to his desire: "Cold lady of the lovely stone! Awake! Or I shall perish here" (*P*: 71). Both women are successfully revived, and both flee, leaving their creators unsatiated. As Lilith reveals herself to be the child-devouring ruler of the dead city Bulika, the marble woman is exposed (albeit inaccurately) as the "walking Death" (*P*: 86) that (literally) shadows Anodos.

Both Anodos and Vane locate in their respective endeavours of creation the Terrible mother. As Lilith is the source (as I have already suggested in the preceding chapter) of a poisonous lactation, offering a seductive but fatal 'bad breast' to the orphaned 'home'-seeking protagonist, likewise the marble woman lures her unwitting prey (himself an orphan also) into the "sepulchral cave" (*P*: 87) of a hostile, engulfing womb.

The contrast between the material and the spiritual, between the defiled, bestial, hairy adult-body and the pure, unblemished, smooth child-body, is similarly suggested by Sacher-Masoch's image of the 'Venus in furs' (in his text of the same name). Sacher-Masoch, although not strictly focusing upon a MacDonaldian woman-body/girl-body dichotomy, describes nonetheless a "marble" female body furred "like a chilly cat" (*VF*: 21). 'Venus' is cat and marble, animal and mineral, woman and child, human (material, palpable, sexual) and divine (spiritual, intangible, untouchable).

Sacher-Masoch's 'Venus' originates as a literal artefact, a "statue…in stone" (*VF*: 32), a "beautiful woman of sculpture" (*VF*: 36). This woman *should* be constant, unchanging – her marble body never to desert him as material flesh would – as maternal flesh would (*VF*: 145). Severin comes, however, to conflate this static, unobtrusive, univocal image with that of a real woman. Pursuing this feminine unreality, he is suddenly confronted with female reality (*VF*: 36): Wanda von Dunajew, a woman he endeavours to poeticise, idealise, 'venusise'. Wanda, unlike her compliant counterpart, introduces the notion of feminine duality – presenting Severin with an image of a combined life ("coloured" cheeks) and death ("stone[-like]" coiffure" [*VF*: 36]). Such *cosmetic* ambivalence is desirable (as appearance can be controlled – the body can be fetishistically attired according to the specifications of Severin's fantasy). Even a dualised character is permissible (when it is strictly controlled within the confines of role-play). However, Wanda later reveals that, additionally, women are informed by a *natural* duality:

> *[N]ever be sure of the woman you love*, for the nature of woman hides more than you think…No woman is either so good or so bad as to be incapable any moment of thoughts, sentiments or actions the

> most devilish or the most divine, the most degraded or the most elevated...[W]oman...according to the impulse of the moment, is faithful or treacherous, generous or cruel. (*VF*: 75, emphasis in original)

Severin is himself a man governed by dualised thinking, believing that a man "must choose to be the tyrant or the slave [of a woman]" (*VF*: 29). Unable himself to be a master (being a self-confessed "dilettante" [*VF*: 31]), Severin vows to accept a position of slavery. Severin desires to become the "absolute property" (*VF*: 107) of Wanda, (errantly) investing faith in a supposed feminine malleability (which would permit him to shape her into his ideal master). Wanda ('virtuously') reveals herself to be a natural masochist:[27] "I could quite well dream of belonging to a man for life, but he would have to be a complete man, a man who could impose himself on me, who could subjugate me by the force of his character" (*VF*: 49). However, 'playing Venus' awakens in her genuine sadistic impulses, so that boundaries between life and art, between true being and performance are no longer discernible.[28]

Wanda refuses to authentically reproduce the Severin-authored fiction, but transgresses his idiosyncratic boundaries (even *renaming* him Gregor).[29] Failing to accurately "realise [his] dream" (*VF*: 63), but operating in *excess* of it (*VF*: 62), Wanda frustrates Severin's desire. Nevertheless, he continues his pursuit of her until she commits her superlative unscripted act of cruelty against him. This final and 'curative' degradation involves his being 'sold' to a male rival, who has earned (the essentially masochistic) Wanda's respect through his assertion of a masculinely "master[ful]" (*VF*: 147) stance.[30] Alexis Papadopolis is described by Wanda as "every inch a man" (*VF*: 136), the very antithesis of the impoverished masculinity represented by the farcically abject Severin. Alexis, nevertheless, physically resembles a woman (*VF*: 138): as a paradoxical male furred 'Venus'. He operates perhaps as 'Wanda exposed' – a version of the Wanda, that is, who was fabricated by Severin. This Wanda was masculinised, her omnipresent whip a phallus grafted onto her (feminine, passive, masochistic) body in response to Severin's desire. Alexis reveals the truth of her identity. Resembling her in appearance and in action, he substitutes Wanda's performance, *explicitly* operating out of a motivation of cruelty, not love. Only when his oppressor is

known to be biologically male can Severin perceive his treatment to be a rape. "My blood was spurting under the whip" (*VF*: 158), he acknowledges of the brutalisation, the non-consented sex-act; "he went on striking without mercy" (*VF*: 158). Similar exertions at the hands of Wanda had always augmented his passion. However, Alexis-as-Wanda[31] alerts Severin brutally of his emasculated status (his phallic "worm…being crushed" [*VF*: 158]), instilling in him the necessary "shame" (*VF*: 158) that impels him to return "to the paternal hearth" (*VF*: 159). With his father's guidance, the doubly-emasculated Severin (first, by his own doing, by his assertion of masochistic desire; second, due to his rape by Alexis-as-Wanda) "learn[s]…*to work and fulfil [his] duties*" (*VF*: 159, emphasis in original). No longer does he court castration, the desire to succumb to the respective female-administered fates of (beheaded) Holofernes and (blinded) Samson (*VF*: 34).

Now, Severin recognises the futility of his search for the lost mother in the marble woman. This was the initial path he pursued with devastating consequences: due to his confusion of reality and art, and his attempts to conflate these incompatible entities into an impossible union. There are no mothers for Severin. Only fathers. Learning this, he is freed from bondage to his 'Venus' and to all women.[32]

Having thus described the chronological activity of Sacher-Masoch's *Venus in Furs*, I shall proceed to integrate the text with aspects of MacDonald's *Lilith* and *Phantastes*.

The *idealised* forms of statues and women are desirable when they are successfully segregated from the corrupting potentiality of the *real*. They *must* concede to the limitations of their frames. The 'women' of Severin's, of Vane's, and of Anodos' respective experiences, however, transgress, violating the phallic-voiced regulations which would sustain them as 'art' in distinction to 'life'. Severin sets the rules (for an ordered masochism), but Wanda breaks them. He sculpts an ideal woman (marble-bodied and cloaked in furs) from his desire. He fashions her meticulously to satisfy his scopophilic impulse, taking for inspiration the blue-print of *art* (*VF*: 33, 37, 60-1). Also inspiring his action is *history*, both world and personal (that is, stories already told and comfortingly distanced from his present reality). History comprises, for Severin, not only historical figures

("all the depraved women...lovely and despotic, such as Libussa, Lucrezia Borgia, Agnes of Hungary, Queen Margot, Isabeau, the Sultana Roxelana, the Russian czarinas of the last century" [*VF*: 61-2]) but his childhood experiences of women (such as the pleasurable tortures he suffers at the hands of the fur-cloaked Countess Sobol [*VF*: 56]). Finally, he is inspired by *mythology* (again safely removed from both time and reality), the "world of antiquity" (*VF*: 55) (from which the original goddess Venus is, of course, derived).

In short, Severin's 'Venus' must fulfil certain specified criteria as defined by her (dysgenicating) creator. Instead, of course, she threatens to turn the image against him, to assert her own autonomy, to *act* according to her *own* script. Worse still, she threatens self-degradation, which entirely undermines his demand for a clearly defined sado-masochistic relationship – in which she is woman, he is beast (*VF*: 87). Wanda authorises her own bestiality when she confers animation upon the fur (in an errant act of self-definition). The fur, although self-designed as passive object of Severin's gaze, threatens to interfere with life; to turn upon its creator, the artist responsible for its being, and devour him. (The child of psychoanalysis desires, on the one hand, to delegate responsibility to the mother, yet on the other, fears that such a renunciation of autonomy will make him the prey of her sadistic operations). Severin expresses a fear of feminine engulfment, deriving from a general "aversion" (*VF*: 54) to women that originated in his childhood. He recounts his various endeavours to evade (or 'gynescape') his potential oppressor: evident in his rejection of breast-milk (*VF*: 54); his "flight" (*VF*: 55) from a "ravishing" and "amorous" chambermaid (*VF*: 55); his being drawn to unreal feminine images – "a *cast* of Venus" (*VF*: 55, emphasis added).

The threat of engulfment is similarly expressed and/or enacted by both Anodos' marble lady and Vane's Lilith. In the cases of these 'women', it is their hair which transgresses, which threatens the unbroken symmetry of the ordered (and dysgenicated) white body. It obscures the face of the former from sight: "her hair had fallen partly over her face, so that I could not see the expression of the whole" (*P*: 67). For the latter, it is a violent "cataract"

against the passive, gentle "soft white[ness]" (*L*: 127) of her body. As metonymically exemplified by her hair, the female sex, in *Lilith*, *Phantastes* and *Venus in Furs*, is connected with the elemental, with nature, with the alien, the hostile and incalculable, and repeatedly imaged as contrary to male culture, reason and civilisation. The female sex, being conceptualised in this way, must be tamed into artifice; with woman safely rendered a work of art, cosmetic, masked, concealed. Both Anodos and Vane are seeking ways 'home' to the Mother and, as she is presumed inconstant (having abandoned her son, in the first instance, in the waking world), they look in the most dangerous places. When the willing and responsive Anodos is engulfed by the maternal "waters" (*P*: 19) of his fairy grandmother's "eyes" (*P*: 19), he believes himself to have located the Great Mother. However, he soon finds himself unwittingly plunged into the amniotic waters of a hostile mother, a resistant mother; a mother who seems, significantly, to physically resemble the dangerous desire-object Lilith, a "tall, gracious lady, with pale face and…dark hair [which] flowed behind" (*P*: 17-18). "Foolish boy", she chides, in a Lilithian fashion, "if you could touch me, I should hurt you" (*P*: 19). Her "sea" is described as "still as death", and reveals itself to be no true sea after all, "but a low bog burnished by the moon" (*P*: 19).

The mothers first selected by the respective male protagonists are *dangerously* sexual. Anodos strains to see his marble lady's countenance in the dark, "looking for the beauty of her face" (*P*: 80) which, he discovers to his discomfort, "I found *too plenteously*" (*P*: 80, emphasis added). She epitomises excess, a woman of "*intense* loveliness" (*P*: 83, emphasis added), "*extreme* beauty" (*P*: 83, emphasis added), constituting a sensual overload, an intoxication for her creator.

Lilith, too, threatens to "kill [Vane] with her beauty" (*L*: 110) – an intention he acknowledges. However, being "dazed" (*L*: 108) by her, "haunted" (*L*: 108) by her, even "enfeebled" (*L*: 108) by her, he is unable to avert his gaze. Such obeisance to her deified "Greek goddess" (*L*: 109) body means that he, the masculine principle (on the side of rationality, civilisation and order), is defiled into (a transgressive) bestiality. " 'Down!' she

cried imperiously, as to a rebellious *dog*. 'Follow me a step if you dare!' 'I will!' I murmured, with an agonised effort" (*L*: 111, emphasis added).

Sacher-Masoch's Severin, too, having offered himself as Wanda's slave, is (teratologically, femininely) degraded into an animal. "Just wait", warns his cruel mistress, "and you will whimper like a dog under the whip" (*VF*: 110). She explains that, as her slave, "[his] love has no more value for [her] than the attachment of a dog which one can always kick and drive away" (*VF*: 124). He is "not a man" but is of a "canine nature, which fawns when trampled on, the more so, when it is ill-treated" (*VF*: 86).

Neither Severin nor Vane can renounce totally their masculine claims to mastery, with both eventually withdrawing their initial commitments to female servitude. The smooth body of the statue must necessarily be re-configured as bestial in order for this break to be made; for the roles to be reversed. Severin, then, learns only to "hate and despise" Wanda when she "become[s] vulgar" (*VF*: 144), visualised as "a huge bear" (*VF*: 100), an image devoid of the seductive bestial sexuality that a feline or serpentine conceptualisation might allow. Severin is able to derive erotic pleasure from his imaging her furred body as a cat's, and also expresses sexual arousal – his being "all on fire" (*VF*: 118) – when she "kiss[es] [him] like a *serpent* with her tongue" (*VF*: 118-9, emphasis added). However, as a bear, Wanda appears only predatory – without sexuality. This absenced sexuality is, nevertheless, re-instated when Severin describes her *vampiric* hungering for his "warm blood" (*VF*: 100).

Severin's beast/vampire nightmare strikes an obvious parallel with Vane's experiences in *Lilith*. When Vane finally understands himself to be no more than anticipated prey for Lilith, he projects savagery and monstrosity upon her (*L*: 133). This demonstrates an endeavour to avoid accepting responsibility for the degradation of his masculinity into the emasculated status of the 'weak eaten'. He focuses upon Lilith's conceptualisation as the 'unnatural woman', rather than on his own position as the 'unnatural man', reluctant to acknowledge his role in the construction of his failed/failing masculinity.

Of course, once defined, the bestial female can be conquered; the leopardess put "in a cage,

her mouth muzzled, and her [clawed] feet in gloves of crocodile leather. Chained..." (*L*: 120); the devourer castrated, ensuring that the "Princess will not bite now" (*L*: 209). The broken beast (becoming the slave) can be shaped into a valid femininity, a fertile maternity, so that Lilith, when conquered, releases the waters ("her tears…flowing as she slept" [*L*: 208]) which allow Bulika to be recovered. "The white juice is running out of the princess!" observes a Little One (*L*: 208), connoting the shedding of milk in place of blood – the milk which means motherhood, the success of conception, as opposed to the menstrual flux that testifies to an unfertilised womb.

Neither of MacDonald's women, the marble lady nor Lilith, can be adequate mothers for the respective orphans who seek a productive, self-fulfilling reunion, because both embody the cruel and perpetual frustration of desire – manifesting the sacred (white, pure, innocent, childlike) body alongside the antagonistic profane (sullied, sexual, bestial) body. Vane is troubled by this dichotomy: "Could such beauty as I saw, and such wickedness as I suspected, exist in the same person? If they could, *how* was it possible?" (*L*: 128, emphasis in original). (Sacher-Masoch's Severin expresses a similar perspective on woman, conferring his own inability to reconcile his divided loyalties to fear and to desire. "[W]omen", he describes, "inspired me with a singular aversion, naturally coupled with the fact that they interested me so much" [*VF*: 54]).[33] Lilith physically embodies the conflict (of a juxtaposed, coterminous ugliness and beauty), with her one "hand shut hard" (*L*: 131) and covered in (animalistic) "hair and claws" (*L*: 131), and her other "lovely as hand could be" (*L*: 131); with her one hand that recalls the Kleinian good 'breast mother' and the fecund and *heimlich* womb, and the other which symbolises the alternative bad, the empty, nourishment-refusing maternal body.

Anodos is also troubled by his chosen mother's feminine duplicity: "What distressed me most...was the perplexing question, How can beauty and ugliness dwell so near?" (*P*: 87) Even though she is proven "faithless, deluding, traitorous" (*P*: 87), he continues to confess an inexplicable attraction to her. Eventually, however, she *must* be cast off, her barren,

expulsive womb exposed as a "hollow deformity" (*P*: 86), her mock-hymen "mask of nothing" (*P*: 90) dashed "to pieces" (*P*: 90), so that her seductive but fatal beauty is evinced in an episode of naked clarity. The woman must be stripped (a second excoriation, following that involved in Anodos' Pygmalion activity).[34] Guise and artifice – *bodily* accoutrements – must be exposed as deceit.

The subject of clothing is also pertinent to *Lilith.* Vane first sculpts the Lilith-body to his own specifications, so that she is transformed from the "skin and bone" (*L*: 107) he first encounters, to the "plumper" and "fairer" (*L*: 105) form he desires. Then, however, he fashions for her a garment to conceal her nakedness – a nakedness imposed by presumed "savages" (*L*: 96): "I must not, could not let her lie exposed and forsaken! Natural reverence forbade it. Even the garment of a woman claims respect; her body it were impossible to leave uncovered! Irreverent eyes might look on it!" (*L*: 96) Although endeavouring, at this point, to make a mother out of her, he does not consider his own eyes "irreverent". Rather, he sustains her as the object of his gaze (as it is the *gaze* which shapes the *object*, making it pure or defiled at will) for three months. This constitutes the son's daring to look upon the naked maternal body; the son's sharing (a premature) intimacy with a mother's body which is (apparently) the 'home' he seeks. In the poem related by the Raven/Adam, the narrator (Lilith) describes Vane's endeavour "*to clothe* [*her*] *human*" (*L*: 145, all poetic emphases in original). His attempts are in vain because she is, although not to be equated with life-giving, the determined creator of herself. In this poem Lilith recounts her self-motivated change, whereby she "[*f*]*ouled* [*her*] *fair hands*" (*L*: 146), and, although admitting that "[*her*] *past entire* [*she*] *knew, but not* [*her*] *now*" (*L*: 145), she was indeed the instigator of her 'fall' (having *actively* "*given* [*her*] *opals for a smock*" [*L*: 146]). When he discovers Lilith to be the Terrible mother, Vane makes instead her *daughter* (Lona, the 'good breast', the nurturer of the Little Ones, the anti-Lilith) his lost 'mother'. Already observing her maternal capacity, he makes for her a garment to cover her 'shame'; to veil the sexualised, immodest, post-fall body; to shroud, Mara-like, the (maternally) torn hymen, restoring her to a status of pre-

sexuality. In clothing Lona he invests her body with erotic significance, rendering her the tainted mother, in contrast with himself, the (pure) child. Vane describes her vestment: "I rose and put it on her. She rose, took it off, and laid it at my feet – I imagine from a *sense of propriety*" (*L*: 174, emphasis added). In this account he acknowledges his possible 'staining' of her natural, unmarked body; his clothing of her in an unwarranted sin. Lona's disrobing operates, in this way, as a visual renouncement of sin.

Similarly, Mara conducts a sanctified revelation of her nakedness, disrobing as an expression of her sorrow, as a symbol of an inner destitution. Mara's shedding of artifice constitutes an abandonment of materiality, and a complete surrender to God (a return to the pre-fall state of an ignorant purity).

Lilith's relationship with clothing is another matter entirely. When she first appears, she struggles to swathe herself in mist: "Up and down she walked, vainly endeavouring to lay hold of the mist and wrap it around her" (*L*: 50). This mask of purity, this "white mist...now assuming, now losing to reassume the shape of a *garment*" (*L*: 50, emphasis added) is, however, impossible to maintain. When she does disrobe it is preparatory to a transformation into an embodiment of feminine evil: she strips to become serpentine ("a long-bodied thing, rushing in great, low-curved bounds over the grass" [*L*: 111]), or feline (the "spotted leopardess" [*L*: 136]).

Lona, however, is willing to wear the death-shroud (the eternal link between sexuality and death to be sustained; a link forged when the Biblical Adam and Eve, immediately after their transgression, discover their nakedness and clothe themselves) as soon as she has made for Vane a "garment which she had fashioned similarly [to her own]" (*L*: 174). Clothed thus they would appear partners, equals, sculptors each of the other's body. However, whilst Vane constructed Lona's from shed feathers, from death, she forges *his* from "the dried leaves of a tough *evergreen*" (*L*: 174, emphasis added), a testament to eternal life. Whilst Lona's has a singularly decorative function, an aesthetic value alone (with Vane enthusing about the "splendour of [the] plumage", the "glorious feathers" [*L*: 174]), the garment she

has made for Vane operates effectively as "scale-armour" (*L*: 174), an exo-skeletal protection required by the warrior who anticipates entry into battle.

This, incidentally, serves as a reversal of an earlier scene enacted between Vane and Lilith. The preceding episode describes Vane's activities within Lilith's palace, including his acceptance of her invitation to bathe; to be temporarily submerged in the "great white bath" (*L*: 128) of her soured mother's milk; to be lured briefly into the suffocating "embrace" (*L*: 128) of her false love. Following Vane's bath, he is offered (by Lilith) a white gown to shield his nakedness, which he duly puts on. In complying, he is 'made', constructed in white (marble?) artificiality by a feminised Pygmalion. This white robe might, of course, be associated with the feminine, a garment of material (as opposed to spiritual) virginal purity. I have explicated how 'blackness' is often associated in MacDonald with femininity, whilst 'whiteness' seems perceived as masculine, as pertaining to the spiritual, the transcendent. However, it should be remembered that 'whiteness' is also a condition often imposed upon the feminine by, for example, the dysgenicating infeminator, who conceptualises women as 'all all-white'. The connection, here, of the gown with the 'white feminine' serves to suggest a relationship between femininity and materiality. Lilith confronts the femininely-clad Vane in a garment that is immediately (by Vane) masculinised; imaged as battle-dress, as "a silver mail" (*L*: 129). Lilith refuses to be his shadow, the blackness to his white. Rather, she reverses all infeminatively-determined requisites of 'good' femininity – even though this renders her 'chaos'; the monstrous feminine.

Whilst Lilith emasculates Vane through clothing, Lona facilitates the reclamation of his manhood. Not only providing him with a (Lilithesque) garment, Lona's pliability and passivity ensures that she will readily receive his (masculinity-affirming) domination.[35] Lona, as a child, is imaged as a vacancy, an emptiness to be filled by the adult's eroticisation, thus is available to be transformed into his idealised image of the lost 'mother'.

Like Vane, Anodos (and also Severin) is concerned with manipulation. Anodos' true desire is to locate a motherhood such as that which Vane finds (or creates) in the Little Ones. He

reads of it in a book in which "the words disappeared" (*P*: 141), so that only a mystical impression of its contents is imparted to him. What he describes, therefore, is born out of his own longing. "Now the children, there…arrive no one knows how. A maiden, walking alone, hears a cry…and searching about, she findeth…a little child. This she taketh tenderly, and beareth home with joy" (*P*: 143-4), he reads. There are only mothers, never fathers, and whilst "[t]he men alone have arms; the women have only wings" (*P*: 146); wings "of glistering glory" (*P*: 146). These mothers are exalted because they are chaste. They are never tainted by fornication: "When a youth and a maiden look too deep into each other's eyes, this longing seizes and possesses them; but instead of drawing nearer to each other, they wander away, each alone, into solitary places, and die of their desire" (*P*: 149-150). They retain the purity of children, never attaining mature sexuality – their wings being described by Anodos as "but undeveloped arms" (*P*: 150), suggestive of a physical arrested development.

In this (metafictional) world Anodos encounters the mother he is chasing, the mother who appeared to him as white marble, the mother whom he is responsible for shaping, for sculpting, for constructing. This mother must relinquish control to the infant, who potentially possesses the power to manipulate her into the desired ('good') form. Anodos focuses upon one specific woman in the book, who is described as finding peace only when she surrenders to death. Embracing inevitable death, she locates a solitary snowdrop, lies down beside it and dies, but is reborn as a "child, pale and peaceful as a snowdrop" (*P*: 152).

Women, for Anodos as well as for Vane, are seemingly perfected when infantilised. Furthermore, death operates as a means by which the mother is preserved forever. The marble lady frustrates Anodos' desires when she becomes mobile, when she runs away from him. Whilst a statue, she could be fixed in his gaze; in a condition of permanence (as manifested also in Vane's desire for the non-changing infant, immobilised in eternal purity). Whereas living necessitates change (and for the worst, with children maturing through puberty into adulthood and moving away from their original sin-free status), death creates stasis.

Anodos continues his pursuit of the errant mother, seeking her (vicariously) in other books.

He relates, and re-lives, the story of Cosmo, a student with an interest in the occult, who purchases an old mirror in which he comes to see a woman dressed in white. This woman, who appears to be "suffering" (*P*: 170), becomes Cosmo's "new-found shrine" (*P*: 166) as he is compelled to watch her, even (or especially) in the passivity of her sleep. Cosmo controls her world, filling his room (and consequently its reflection) with objects to please her; continuing to voyeuristically admire her whilst remaining himself unseen. He believes he loves her, yet desires to control her destiny by magic: "[I]f a spell can force her presence in that glass (and she came unwillingly at first), may not a stronger spell...compel her living form to come to me here?" (*P*: 174-5). The enchanted lady appears to him and implores that he destroy her prison, and, after hesitating ("To break the mirror would be to destroy his very life" [*P*: 179]), he agrees. Cosmo fails in the task, both lady and mirror disappear, and he falls into a fever. Later, however, he learns that his lady is a princess who lives in the city; a princess cursed to live in a trance; a princess "more like marble than a living woman" (*P*: 185). Cosmo eventually frees her, but at the cost of losing her. (This, of course, emphasises her position as another incarnation of the Terrible mother, like Anodos' marble lady, like Severin's or Pygmalion's 'Venus', like Vane's Lilith). Sustained in her deathlike stasis, she can be perfectly preserved. Interference, however, with this patriarchally-authored condition has devastating (loss-inducing) consequences.

The forsaken Anodos forsakes the books he finds in the Fairy palace and resumes an active search for the resistant mother. He enters a hall containing "an innumerable assembly of white marble statues, of every form, and in multitudinous posture" (*P*: 192). This discovery, he claims, "absorbed [his] delighted gaze" (*P*: 192) (that is, satisfied his scopophilic urge. Anodos is a voyeur who loves through his eyes). However, he also suspects that these statues cunningly frustrate his gaze:

> [E]ach stood perfectly still upon its black pedestal: but there was about every one a certain air, not of motion, but as if it had just ceased from movement...I had the suspicion that they had anticipated my appearance, and had sprung, each, from the living joy of the dance, to the death-silence and blackness of its isolated pedestal, just before I entered. (*P*: 193)

His desired statue is the most recalcitrant. He senses her presence on her pedestal, but she is invisible to the eye. Anodos is determined to excoriate the invisible layers which conceal her from view; "to *unveil* [his] Isis" (*P*: 199, emphasis added). This woman must be exposed, her body made available for manipulation by his gaze. Divesting her operates as a figurative clitoridectomy (the 'hood' which hides is removed in this "unveil[ing]"). Her hostile body (the vaginal 'absence' or invisibility) is made, at last, tangible, palpable – controllable. Anodos assumes a creative power, giving the marble lady not just visibility, presence, but life ("ever as I sang, the signs of life grew" [*P*: 205]). Once the woman is unveiled he ventures to touch her (recollecting the earlier episode wherein he endeavours to embrace his fairy guide/grandmother). However, she flees, refusing to relinquish her body to his eager sculptor's hands. The marble lady reveals to him, nevertheless, a pathway into the gynoscape, as she descends into a seemingly impenetrable chasm (which "[Anodos] could find no way of entering" [*P*: 208]). Anodos learns to penetrate the space, conceding as he does to "[descend] spirally into its abyss" (*P*: 209), into the nothingness, into the infinite womb spiral. Within the uterine cavity he is confronted with monsters: malicious and grotesque "goblin creature[s]" (*P*: 211), who are the children that function as sibling rivals for maternal affection. "You shan't have her; you shan't have her" (*P*: 213), they chide, promising him an eternal condition of loss. "She's for a better man" (*P*: 213), they taunt, placing the validity of his masculinity into question. The mother, they insist, is not meant for the child but for the father.

In the Oedipus Complex, of course, the boy feels in competition with the father for the love of the mother. This rivalry and desire is necessarily consigned to the unconscious because of the conscious ego's recognition of the societal incest taboo. The boy fears that his father shall punish his sexual desire with castration, understanding the female lack of penis to be the effect of this devastating procedure. The boy fears for his masculine identity (experiencing his 'castration complex') and overcomes this through superego identification with the father.[36] Following this model, Anodos surrenders in the name of patriarchal

authority: "Well, if he is a better man, let him have her" (*P*: 213). He is not convinced, however, that there *is* a better man – *he* has taken the place of the father, inheriting the paternal right, the (phallic) key to the door of the (maternal) otherworld.

Nevertheless, 'his' lady's ('bad' maternal) rejection galvanises him to continue his journey, until he finally encounters the wise old woman who nourishes him freely with the desired 'good breast's' milk (*P*: 229). He is content to dwell with her in "refuge and repose" (*P*: 228), envisaging a union with her that resembles Vane's intentions for Lona. (Although, unlike Lona, this woman is not a child, she is non-sexual in the sense that she is post-sexual, *aged* perhaps into a second infantile status). The woman, however, comes to recall Anodos' marble lady – an image he now associates with death ("stand[ing] still as a statue;...her face...white as death" [*P*: 236]). The memory of her revived, Anodos is compelled (perhaps by a Freudian death drive)[37] to resume the quest, only to locate his desire-object (the white, marble woman) in the arms of another. Granting that this 'other' (namely, Percival the knight) is indeed a "better man", Anodos surrenders his life – finally coming to realise that *this* ensures a direct route to the 'mother' (as Great Mother/Mother Earth) who was always already there. He sleeps the (Lilithian) 'sleep of death', that promises new (spiritually cleansed)[38] being. The wise old woman, although (falsely) interpreted by Anodos as the (Lilithian/Venusian) white lady, *is* the Phantastesian Good and Great Mother. She is God the Mother (figured as Father in *Lilith*), the 'home' to which the (would-be) gynescaping male returns.

Anodos, like Vane, achieves a gynescape from the physical: from the oppressive, hostile, sexual, corporeal wombs of the marble lady and of Lilith, respectively. Neither protagonist, however, desires to evade spiritual union with (a feminised, maternalised) God. This becomes their shared final goal – briefly permitted realisation through their respective attainments of 'sleep'.

5 FinalScape

At the heart of gynoscopic literature, in conclusion, is death. The desired outcome of 'gynescaping' is, therefore, perhaps always death. In the case of *Lilith*, which has been central to my 'GynEscape' analysis, there are two *deaths*, gendered deaths. Vane enters the otherworld in order to locate death. His exploration and experiencing of the feminised, maternalised landscape is enabled under the initial guidance of the Raven (who operates in response to his desire for a 'home'). He penetrates the bodyscape and is confronted immediately with the Raven-articulated imperative: DIE. At this precise moment he is unaware that death presents choices. He is afraid. He refuses and flees. Vane believes that he is running away from death. He is running to it.

Vane's travels through the gynoscape allow him to encounter his literal dead parents. These are the parents whose deaths have made him an orphan in the 'real' world. He finds them twice in the novel – the first time, however, he fails to recognise them. He is taken 'home' without even knowing it. In this first encounter, they are cadavers, to be located in the Sexton's cemetery. Whilst his father has the appearance of "a king who had died fighting for the truth" (*L*: 34), his mother is tainted with the same black sin-spot that is later shown to be a characteristic of Lilith. Although, in one sense, she is suggested to be a Christian martyr, and her blemish to be a stigmatic wound ("the nail found in her nothing to hurt" [*L*: 34]), the comparison made between her hand and the hand of Vane's father appears to stress its being an affliction. Whilst her hand has "in its centre a dark spot" (*L*: 34), the father's is described as seeming "clenched on the grip of a sword" (*L*: 34) – a sword with which he has fought nobly (phallically, masculinely) for the truth.

Vane, much earlier, mentions briefly the death of his parents: "My father died...my mother followed him" (*L*: 5). In contrast with the stasis and certainty of the paternal condition (his father dies, ceases, ends with a sense of abruptness and finality) his mother only 'follows'. His mother does not die, she merely moves. His mother's position is one of instability – and, at this stage she is feared as an ambiguous mother. When Vane initially enters the attic (the

starting-point for penetration into the gynoscape), this feminine womb-space symbol communicates the dangers of the Terrible mother, "threatening to crush [him]" (*L*: 16), and causing him to decry the "horror of the empty garret spaces" (*L*: 17). Then, upon leaving the 'real' world for the otherworld , he is subjected to a terrain that is "vague and uncertain, as when one cannot distinguish between fog and field, between cloud and mountain-side" (*L*: 11).

This fluctuation between the solid and the insubstantial connotes, again, the instability of the female body. Not only does this body oscillate from an anticipation of bleeding to an actual bleeding (the menstrual cycle), and traverse three stages of infertility (pre-pubertal, pre-menstrual), fertility (pubertal, menstrual) and infertility (post-menstrual, menopausal), but, in maternity, it disrupts this pattern further. Whilst the pre-menstrual female body can be interpreted as androgynous, the menstrual body as feminine and the menopausal body, in its ageing femininity, as androgynous again, maternity silences this outward sign of fertility (interrupting the feminine blood-flow and inducing, for a time, a vision, a semblance – though not an actuality – of premature unsexing). The mother's body, then, the gynoscape, can be perceived as the ultimate disruption to (patriarchal) order, refusing to respect boundaries. Her body expands with a 'bigness' that is always ambivalent in the text; and stages of pre-femininity, femininity and post-femininity are obscured from sight.

Consequently, when Vane is offered an early and easy reunification with the mother he is reluctant to renounce his name (which connotes both conceit and futility) and 'sleep the sleep'. The mother (he does not even recognise her as such, only describing her as a "beautiful woman, a little past the prime of life" [*L:* 34]) is unknown territory. This initial reluctance, however, causes him to be propelled into the very body of the Terrible mother. Indeed, he literally penetrates this 'dangerous' sphere when, as I have earlier asserted, he unwittingly enters Lilith's brain. The images he witnesses within are those he has experienced before (the skeletal dancers, the fight in the Evil Wood, the physical disintegration of Lilith), which serves to emphasise the uncanny quality of the

(un)familiar maternal:

> Some of the actions going on when thus illuminated, were not unknown to me; I had been in them, or had looked on them, and so had the princess: present with every one of them I now saw her...I knew that in the black ellipsoid [hall in Lilith's palace] I had been in the brain of the princess! (*L*: 137)

In endeavouring to outrun death, he outruns life. He delays union with the desired lost mother, the Good mother incarnation of the Great Mother, to be temporarily contained within the hostile, death-inducing witch-mother's body.

Lilith's death dichotomy I term *atropic* and *thanatic*. What they mean for the individual equates approximately to Jung's Good/Terrible maternal duality. Atropic death is a term I derive from the name of Atropos, the Fate who cuts the thread of life. This death is classically personified as female, a death imaged as Petrarch's "donna involta in veste negra": a woman wrapped in black garments (cited in Guthke, 1999: 82). Furthermore, she is a violent and devastating death, the "daughter of Night", according to George Richardson's *Iconology* (1779), "ravenous, treacherous and furious...roving about open-mouthed, and ready to swallow up all that comes in her way" (cited in Guthke, 84).

Her counter is Thanatic death, derived from the Classical figure Thanatos, the male death personification (which also, incidentally, inspired Freud's "*instinct of death*...which works in silence" [Freud, 1925: 36]). Thanatos is the brother of sleep, representing "a beautiful and gentle death...death reconciled with life as life takes its leave" (Guthke, 80), as opposed to the aggressive, active, warlike death Atropos delivers.

Atropos is a cruel mother, severing the umbilical cords which bind her children to her, violently breaking (in an equally castrating cut for the male 'infant', such as the MacDonaldian infeminator) the bonds of maternity. Of MacDonald's anti-heroines Lilith best exemplifies Atropic death, as Schiller's "insatiable glutton everywhere in Nature" (cited in Guthke, 128), her appetite for feeding (a vampirism I have detailed at length) impossible to satisfy.

When Vane is instructed to die, it is with the language of sleep: a gentle non-invasive persuasion to surrender being. The bed is cold so Vane flees. He cannot distinguish between a positive, life-affirming death and a negative death-as-eternal-stasis, a death as 'the end'.[39] He runs into the arms of Lilith. She is, at first, a corpse. He wills her to life. He invites death into his 'home'. Vane revives death, nourishing her (unwittingly) with his blood and (deliberately) with his desires. The gynoscape turns black.

Unlike Atropos, Thanatos is conjoined with the image of Jesus, the deliverer (an appropriated feminine, procreative image) of souls, so that "*both* Christ and Death [are] fused into an unorthodox union [which] lead[s] us from this world to eternity" (Guthke, 171, emphasis in original). Thanatic death (the Christian delivery into Paradise through a 'sleep') is demonstrated as triumphing over Atropic death, with Lilith's 'sword-which-separates' being acquired by Adam so that he might cut off her offending right hand – an episode which echoes the sword-bearing (male) angels sent to destroy Sodom (to conquer the primordial feminine landscape).

Even though it is to the Christian 'Father' that Vane is delivered, his experience is that of being returned to a loving mother: a Great Mother. 'She' finally receives Vane back into her body, a birth process of absorption rather than of expulsion, so that he does not burst from the womb in an act of reverse-penetration but is engulfed by an active maternal vagina. Vane does not open the door, rather, "[t]he door opened; the hand let mine go, and pushed [or should it be pulled?] me gently through" (*L*: 250). Vane's re-entry of the womb also marks the establishment of his narrative's endless ending, as a period of gestation must be endured: "All the days of my appointed time will I wait till my change come" (*L*: 251); "I wait; asleep or awake, I wait" (*L*: 252).

It might be concluded, however, that the writer who polarises metaphorically a Thanatic (masculine, 'good') death with an Atropic (feminine, 'bad') death – evident where Vane, Anodos or MacDonald represent their (infeminative) fantasies of feminine evil – gynescapes.

YASUNARI KAWABATA'S 'REVISIONS' OF THE FEMININE

CHAPTER THREE: HIStory

1 IStory

The titular heroine of J.R. Salamanca's *Lilith*[1] "construct[s] an entire universe for herself, with its own history, its own cosmology, its own laws and art, even its own language" (*Li*: 138). She "invent[s] a language of her own...which she speaks and writes in most of the time"; She "compose[s] a literature in it for her private world – two or three novels, poems, stories, and a whole tradition of folk music, which she plays on her flute...the strangest music...ever heard"; She "[makes] up a tonal system of her own, with quarter notes, something like the Oriental scale"; "She makes her own clothes...[and] the cloth for some of them"; She "paints remarkable pictures with vegetable colors"; She "practices a kind of private religion-magic" (*Li*: 138). But Lilith Arthur is punished for her "tremendous creative achievement" (*Li*: 138), which is rendered a mere "delusional system" (*Li*: 138). She is consigned to an asylum, where she eventually goes "all to pieces" (*Li*: 367).

Gilbert and Gubar assert that the Lilith myth "represents the price women have been told they must pay for attempting to define themselves" (Gilbert and Gubar, 1979: 35), and view Lilith herself as a metaphor for "the problems of female authorship and female authority" (Gilbert and Gubar, 1979: 36). Both Salamanca's and MacDonald's Liliths share the fate of their mythological 'ancestress'. The latter's Lilith (along with her trans-textual associates) is, as I have illustrated in the two preceding chapters, (infeminatively) punished for her attempts at self-creation. This punishment continues now, evident in the selected texts of Kawabata, which 'revise' (hence the 'Revisions' status of his '[Di]Visions'), repeat, re-configure much of the MacDonaldian infeminative activity previously denoted as 'Perversions'.

'HIStory', as I define it, is about masculine self-nomination. The male protagonists of Kawabata's 'House of the Sleeping Beauties', *Snow Country*, *The Sound of the Mountain* and *The Lake* endeavour to establish their own 'speech' via constructions and conceptualisations of the feminine. Eguchi, Shimamura, Shingo and Gimpei are men with

tenuous holds on their respective masculinities and subjectivities, and seek (re)affirmation in and through the bodies of women. Female characters are, therefore, mediated; forbidden direct expression; communicated as objects of the male speaking subjects' desires. 'HIStory' shall catalogue the negative representations of the feminine through an intimate engagement with the male protagonists' (masculine) speech about (feminine) silence.

The privileged text for interpretation shall, in this chapter, be the novella 'House of the Sleeping Beauties', which serves to define the 'HIStorical' principles that communicate the concept of 'woman' as being a product of male language. The additional texts (namely, *Snow Country*, *The Sound of the Mountain* and *The Lake*)[2] shall be posited as a 'support cast', operating to assert a repetition that provides both the movement of transition and the stasis of unification.

2 'House of the Sleeping Beauties'

Eguchi, a man approaching his life's metaphoric winter, visits a discreet brothel, accompanied by the literal "sound[s] of approaching winter" ('HSB': 16). He is received by a woman he assumes to be the proprietess, a threatening, masculinised mother figure who is in possession of "the key" (15) he requires in order to reach 'her' girls. This (nameless and only vaguely, uncertainly professionally defined) woman articulates also a masculine (and emasculating)[3] language; a rhetoric of power and domination. Although she is the apparent owner of the collective female sexes of the girls, and asserts immediate orificial mastery (seeming "no doubt used to looking through doorways" [14]), she refuses to allow *herself* to be (femininely) sexualised. Rather, she permits Eguchi a vision only of her cold frigidity ("[her] thin lips scarcely parted as she spoke" [13]). She is a "woman" (40) in comparison with the girls, a subject among objects.

The proprietess permits Eguchi to enter a room in which a naked girl is displayed, synthetically sedated; a room in which private transaction (for solitary satisfaction rather

than mutual sexual pleasure) will occur. Clients at the titular 'house' are always and only old men, impotent men, no-longer-men (20) who are themselves emasculated into almost-women (their experiences therein serving to reinforce the sense of a vagina-like "opening left by a sudden emptiness in [their] heart[s]" [21]). Clients are enveloped in a wombscape, within "four walls, so covered with velvet that there might have been no exit. The crimson velvet...[which] shut[s] in a girl who had been put to sleep, and an old man" (21). This space, this "secret room of velvet" (58) recalls the "secret place" (30) of the female genitals – an image destined to dominate Eguchi's fantasies and memories.

Eguchi's visit to the house arouses in him the compulsion to seek a vampiric feast. He encounters in himself the parasitic need for a female sacrifice, coming to acknowledge that "only when he was beside a girl who had been put to sleep could he himself feel alive" (22). His feeding stops short of true physical and emotional contact, so that "[n]ot the smallest part of his existence reached her" (22). "The naked girl would know nothing, would not open her eyes, if one of the old men were to hold her tight in his arms, shed cold tears, even sob and wail" (67). The naked girl is necessarily 'dead' to him; the teratologised (animal) female whose 'transubstantiation' into exposed and available meat requires no active input from the (would-be, should-be) 'predator'. Even though confronted with an unconscious, inanimate body, Eguchi is, nevertheless, granted "a gentle affirmation" (89) by sleeping at the beautiful, unresponsive woman's side; comforted by his "rejection by the sleeping girl" (89).

Instead of satiating a physical thirst, his 'sleeping beauty' functions as the mediatrix of past memory, returning to him and restoring in him (however fleetingly) his already-lived life.[4] She operates as a temporary conduit between his old age[5] and his youth, between his 'present' and his 'absent'. And, although convinced that he shall visit the 'house' only once, he is compelled to return – to feed (albeit passively) off her suspended being, her momentary non-being in which he vicariously locates life. Eguchi finds that he must re-attend, and repeatedly pursues the always-already-there (generic) naked girl/foetus in the womb for the transient periods of gestation that operate as a re-generation for his aged flesh. He must re-

encounter the safe and silent de-animated feminine in order to re-live; to revive past experiences, lived lives, spent emotions.

Time, in 'House of the Sleeping Beauties', becomes a place where past and future meet in a static place, symbolised by the 'sleeping room' – beyond which Eguchi ceases to exist. His departure from the house is presented as co-existent with his return. He therefore never leaves but is in constant re-arrival. What remains in the wake of this temporal disruption is an eternal stagnancy comprised of isolated autonomous moments; temporality is abolished to attain an omnitemporality, a sempiternal stasis. Moments become autonomous, invulnerable. There is neither a 'then' nor a 'now'. Time, in this way, must always signify reduction.

Time is to be degraded in Eguchi's experience; simplified into an equation of economic exchange. He uses the unresponsive bodies of the 'sleeping beauties' to buy back life, paying "to drink in the youth of girls put to sleep, to enjoy girls who would not awaken" (59). His compulsion is slavery, and he, oppressed by the neediness (the dependency, the addiction, the hunger) of old age, is the embodiment of this slave. (This, again, reinforces his sense of emasculation, with 'mastery/masculinity' being polarised hierarchically with 'slavery/femininity').

Endeavouring, however, to combat his self-destructive sensibility (and to claim occupation of his 'rightful' master position), Eguchi recognises the necessity of creation, in which are implicated what I define as *voyeuristic*, *omnivoyeuristic* and *ventriloquistic* desires. Eguchi's *voyeurism*, simply, enforces silence upon the girls, whilst his *ventriloquism* confers upon them a silent 'speech'. My notion of *omnivoyeurism* proposes, additionally, a multi-sensory aspect of subject-object positioning (elaborating on the previous concepts' respective visual and vocal concerns).

I shall define, first, Eguchi's voyeurism, followed by his ventriloquism; and conclude with a broader omnivoyeuristic reading (which shall also chronologically delineate the 'action' of the text, via a consideration of both Eguchi's semi-conscious 'waking' and unconscious 'sleep' dreams).

2:i Voyeuristics

The love of looking, scopophilia, is derived from the infantile experience wherein a lack of power and mobility are overcome by the assertion of a controlling gaze. Once having exerted a supposed power over the primary female object, the mother, the adult comes to repeat this fantasy, projecting his gaze onto other women. In the act of voyeurism, the gaze is a medium through which the male watcher not only establishes the feminine body as object, but asserts absolute power over this object.[6]

Eguchi watches the 'sleeping beauties' (whose passive, unseeing, supine state has occurred at his command). What he sees is inanimate flesh. His patronage of the house sustains the funding of the manufacturing, the *man*ufacturing of living women; the masking of their reality as "living doll[s]" (20), so that actuality is replaced by artificiality, the 'natural' female replaced by the 'cultural' feminine.

Kenneth Clark, in a discussion of Western art, distinguishes between states of 'nudity' and 'nakedness' (between 'cultural' and 'natural' femininity), which otherwise might be considered as interchangeable terms for 'being unclothed'. (I have already indicated that these might be differentiated in my MacDonald chapters, but shall elaborate here on the implications of such categorisation). Clark suggests that "the nude" is exemplary "of the transmutation of matter into form" (Clark, 1957: 23), so that, whilst nakedness is a deprivation, involving discomfort, defencelessness and shame, 'nudity' connotes "a balanced, prosperous and confident body: the body re-formed" (Clark, 1957: 1). According to Clark, "[t]he body is not one of those subjects which can be made into art by direct transcription" (Clark, 1957: 3). The body (in its 'naked', natural state) must be modified, moulded, manipulated into art. 'Nudity' is cosmetic. It is the artifice of a regimented economy, as opposed to the honesty of the 'naked'; it elucidates the ideal, as opposed to the actuality of the 'naked'; it is the consequence of a shift from the corporeal to the spiritual, from the literal to the figurative. 'Nakedness', on the other hand, lacks. It is the reality of the

body, the body without frames, without finitude, without disguise. It is the (pre-gaze/gaze subverting) body which shuns regulation, instead threatening to contaminate, to interfere with the smooth machinations of order.

If the girls of 'House of the Sleeping Beauties' are 'naked' (vulnerable, exposed, seen without seeing, incapable of affectation), Eguchi's looking is automatically rendered an act of scopophilia, an act of voyeurism, an act of perversion.[7] Looking, according to Freud, becomes a perversion when, "instead of being *preparatory* to the normal sexual aim [of genital copulation], it supplants it" (Freud, 1905: 251, emphasis in original). Freud asserts, furthermore, that, "[t]he force which opposes scopophilia...is *shame*" (Freud, 1905: 251, emphasis in original). Sartre also makes an explicit connection between sight and shame: "Pure shame is not a feeling of being this or that guilty object but in general of being *an* object; that is, of *recognising myself* in this degraded, fixed, and dependent being which I am for the Other" (Sartre, 1992: 384, emphases in original). Eguchi experiences shame when he empathises with the girls' objectification. Upon realising, on the first night, that "[o]nly his own clothes" ('HSB': 20) were in the room, and that the girl might even have entered naked, he "cover[s]" (21) up her body and "close[s] his eyes" (21). He is conscious of shame, aware that his voyeurism is "ugliness" (43). He requires reassurance, asking the proprietess if the girls "ever ask what sort of old man was with them" (72). She guarantees him that he will not be seen. However, he continues to castigate himself for his "blasphemy" (94).

In order to assuage Eguchi's guilt, 'nakedness' must be transformed into 'nudity'. The girls are at first exposed (drugged and stripped), their artifice apparently shed. However, they are then watched by a man, who himself (unable to surrender to otherness) remains unseen. Eguchi removes his clothing whilst they are already immersed in the "deepest sleep" (18), becoming the voyeur whose (unidirectional) gaze galvanises their 'naked' bodies into 'nude' artefacts.

This 'doll-making' is a derogatory enterprise because of both its genericising and objectifying implications. First, the girls are dysgenicated; reduced to an eternal similitude;

reduced to meat, with the solitary function of being "new flesh, young flesh, beautiful flesh" (39) for the old men to (scopophilically) consume.[8] Their sameness is enhanced visually with their being pallorised (for the most part) to a generic anatomical whiteness. Significantly, the single girl who defies this diversity-opposing model, asserting a (racial) difference, an errant otherness, dies. She is the girl with a "*dark*, naked body" (98, emphasis added). Eguchi suspects that she already knows (the ultimate otherness) death: "The thought flashed through his mind that old Fukura's partner when he had his last seizure had been this dark-skinned girl" (91).

Second, their objectification is a degradation, an act of humiliation which always demands a loss. The girls are vulnerable objects that are exposed to an invulnerable masculine gaze; to a gaze which defines the 'naked' body as degraded in itself. Significantly, Eguchi does express an initial desire (and a desire that re-surfaces in accordance with his guilt) for self-exposure. "Wake up. Wake up" (21), he demands, despite understanding that "[s]he was to be *looked at*" (20, emphasis added); that she was meant for one-way observation and certainly not for interaction. Preceding his second visit, he silences his desire to request meeting the girl "before she went to sleep" (35), as he understands non-communication (though an "ugly restriction", a "sad restriction" [17]) to be the most important rule of the house. When the barriers of male invulnerability/concealment and female vulnerability/exposure are broken, the client risks his own diminution into object, slave, victim, animal, feminine. The girls' *sustained* sleep means that Eguchi can touch without the threat of being touched; that "[h]e [the generic voyeur] can know the body of a woman, and yet encounter a knowledge which will not change him" (Griffin, 1981: 34).

Eguchi's confirmed objectification of the female body involves his exposure of 'it' through a processual revelation of synechdocal detail. Divided into (fetishised)[9] parts (the "blood that grew richer toward the tips of the fingers"; the "flush of the earlobes"; the "sheen of the hair" ['HSB': 20]), the generic female is denied coherence, integrity, wholeness. In this way, Eguchi renounces panopticism,[10] suspending the narrative in a position of frustration and

sustaining the female body in a condition of inconsolable fragmentation.[11] Eguchi decides not only *what* to reveal but *when*, at any time refusing to engage with the body further, "to touch the sleeping girl, to look at her naked" (31). Through closing his eyes, he silences the erotically invested gaze through which the girls (and the story) are mediated.

Eguchi might be imaged as would-be 'author', whose fantasy is to write a 'text' of the generic female body. This is suggestive of Roland Barthes' model of 'classic' or 'readable/readerly' (*lisible*)[12] narrative as striptease. The *lisible* text, he indicates, in *Mythologies*, is revealed piecemeal, with the 'gaze' of representation focusing upon isolated moments of arrestment/transfixation, until the final resolution of total exposure. Eventually the artificial, the superfluous, the redundant is shed in favour of 'naked' truth.[13]

Progression towards this goal is frustrated, however, with Eguchi's repeated invocation of this singular scene of desire: The first girl is revealed as a series of parts; Eguchi perhaps identifies this physical fragmentation with his own (Lacanian)[14] psychical body-in-pieces, as her breasts, her scent, her mouth, her hair activate for him a regeneration of his past, and permit also the surfacing of current anxieties; Eguchi, reluctant to further confront his own broken self, takes the sleeping medicine provided by the house; Eguchi "sink[s] into the depths of sleep" ('HSB': 33), freeing himself from the consciousness that threatens the self's ontological security with images of dissolution; Eguchi leaves the house, but continues to re-visit, re-enacting the entire sequence.

If Eguchi is the 'author', then his constant repetition of the scene allows him the potential for constant reproduction. Eguchi replicates (appropriating the maternal function of gestating, labouring and delivering the text), as if a constant reaffirmation of life will drive away death. His movement undertakes a circular trajectory,[15] against the grain of comprehensible linear time (which requires concrete beginnings and endings), which necessitates the re-treading of painful as well as pleasurable ground. This, however, is a necessary sacrifice if time and death are to be cheated.

Before this cycle is finally broken (by a girl's death), Eguchi is, to conclude, suspended in

a state of pre-occupation with the body, and with methods of reading (and of avoiding reading) the body.

2:ii Ventriloquistics

'Reading' the body necessitates, for Eguchi, concerns with language (with *soma* and *sema* being destined to collide). His objectification activity has, therefore, not merely visual but also *vocal* implications. The girls' bodies, banned from (self-)creation and innovation, are instead rendered abdicated receptacles, to be ventriloquised by men who themselves are losing life and validity. "Asleep and unspeaking, [the girls] spoke as the old men wished" (39), with one voice, the same voice: a mute voice.

Nevertheless, the girls, in their terminal unresponsiveness, might be perceived as frustrating masculine desire. Under Eguchi's gaze (and at his command) they do not awaken, although his *absence* permits their return to consciousness, so that he does, to an extent, sustain control (*actively* determining, conversely, sleep, with his *presence*). This is, however, insufficient. The girls, creations born of his own desires, must be recipients of a (generic) voice of his own author(is)ing.

Susan Griffin indicates that "[p]ornography expresses an almost morbid fear of female speech" (Griffin, 1981: 89). Eguchi, however, is troubled by the female speech-that-is-silence; by his comprehension of 'her' (the generic female's) total disregard of his being. "Eguchi was not yet used to keeping company with a girl who said nothing, a girl who did not open her eyes, who gave him no recognition. Empty longing had not left him" ('HSB': 44). He writes alternative scripts for the girls, evoking a "picture of [them] in the daytime" (74); mobilising "well-shaped [but immobile] legs" into an "awkward gait" (74). He desires to hear their voices, but recognises that his ventriloquism of them might actually be ineffective, as "[a] voice was different when it came from a sleeping person" (87).

Eguchi attempts to construct for the girls other selves, in an effort to satisfy his (still)

creative potential – writing them “[i]mpossible” mother (21), “baby” (21), “sacrifice” (74), “slave” (42), “virgin” (77), “prostitute” (43), “phantom” (19), “toy” (74). Thus, one girl is ‘made’ to communicate “words of love with her toes” (47), her inanimate form “overflow[ing] with a sensuousness that made it possible for her body to converse in silence” (47). Another, he renders “untutored and without affectation” (87). Other selves are unseen, removed from the ‘house’: the girls’ clothing and all cultural markers of identity are shed before presentation to the clients. Consciousness is never allowed for both ‘partners’ concurrently (the old men are only permitted entry when the girls are asleep), as the intrusion of other selves would only destroy the safe illusion the manufactured selves provide.

Eguchi nevertheless comes to realise the potential negative aspects inherent in the process of manufacture. Put to sleep to spare his shame, ‘she’ only confirms it. Unable to reach ‘her’, his visits are certified an “ugly senile dalliance” (35). If ‘she’ was to awaken, he considers, “the place [would] bec[o]me no more than an ordinary bawdy house” (35). There, in the conventional brothel, the man is the master to whose desires the woman must respond. Even if he enacts a masochistic fantasy, the woman occupies the position of sadist only insofar as he permits. Control is never relinquished.

Eguchi considers punishing the hostile (generic) female body (whose unresponsiveness authors his “shame”) by ‘animating’ ‘her’ with acts of violence; by fantasising that a girl, “[g]iving everything over to him, aware of nothing, in a sleep as of suspended animation” (23) is “a *breakable* object” (23, emphasis added). The girls’ untiring submission night after night enables dysgenication, allowing him to, “if he wished, think that all women’s bodies were alike” (92); to image them as corpses who, even after he departs, become only “open-eyed corpse[s]” (92). But whilst ‘she’ resists acknowledgement of his existence (the girls know nothing of any of their clients so that the men themselves are genericised, standardised, rendered ‘man’, one man, ‘he’), Eguchi cannot reassert the masculine imperative of mastery. His impulse, as male subject, is necessarily to conquer. Such an achievement would mean the negation of fear and insecurity; the establishment of order over (and out of) disorder. Yet this desire is frustrated. Eguchi’s hunger increases for a response,

and "[i]t seemed to him that to force himself upon the girl[s] would be the tonic to bring stirrings of youth" (89). However, he realises that even rape is disempowered as a method of inflicting autocratic rule within the house, as "[t]here would be no resistance from the body of the girl[s] put to sleep" (89-90).

Eguchi, out of desperation, considers murder: the notion of strangulation as a means of self-reassertion. But this too must be rejected for being an emasculating act – "no trouble at all even for an old man" (91); a cowardly act akin to "wrenching the arm of a baby" (73). Even death, it seems, operates on the sleeping girls' side, conspiring to keep their secrets, their silence that ensures that they need not 'speak' man. Their death is a life, into which Eguchi concedes a desire to be initiated. He requests the medication granted the girls ("I wanted the medicine you gave her. I wanted to sleep like her" [70]), but (on the grounds of his age) is refused. (The proprietess, in denying Eguchi the medication, articulates a refusal to mother. Indeed, her denial is an expression of 'bad' mothering as, like the Kleinian bad 'breast mother', she withdraws the sustenance her 'dependent' desires).

2:iii Omnivoyeuristics

The 'body' as desire-object signifies a return to an infantile pre-symbolic state, and must be interpreted via non-linguistic, instinctual means. Eguchi confers an almost medical anatomisation of the female body, describing it not only in visual and aural but in olfactory, gustatory and tactile – or *omnivoyeuristic* – terms.

One specific girl's body, for example, is (fetishistically) divided into "a dark glow" and "a purplish cast" (86); a "wild, sharp scent" (92) and "a faint odor at the armpits" (86); "oily skin…[which] was cold and slippery" (96); and only one voice, despite the fact that "[m]ost women have several" (87). Two areas of significance are immediately discernible in Eguchi's conceptualisation of the female body in this way. First, his 'reading' determines that 'it' should occupy an objectified status of dismemberment. (This, of course, recalls my discussion of MacDonald's representations of fragmented females, in Chapter One).

Second, Eguchi's organisation is of interest in its implication of most facets of sensory perception. It is this latter concern which is central to omnivoyeuristic analysis.

In particular, the waking dreams experienced by Eguchi at the 'house' appeal repeatedly to each of his senses. Eguchi's first sensation retrieved in this way is olfactory: the "milky scent of a nursing baby" (21), a "womanish scent" (21), the "smell of young warmth" (21). This smell evokes memories of his (now-grown) "nursing babes" (24), a (fluid) recollection which leads Eguchi into contemplating an (even earlier) experience of blood: "Eguchi had had a lover before he was married...Once when he withdrew his face he saw that her breast was lightly stained with blood. He was startled, but, as if nothing had happened, he brought his face back and gently licked it away" (24-5). This memory is revealed to be one of a (gustatory) vampiric feeding. The conditions are similar to those at the 'house', as the girl was described as being "in a trance" and "did not know what had happened" (25). Eguchi identifies this parasitic (and willingly yielded, graciously submitted) sustenance as a "gift from a woman bringing strength to a man's whole life" (25).

He himself is a more reluctant food-source. He reveals that, in his youth, he met an older woman who claimed that kissing young men in her imagination could restore youth. "She was free to draw in her mind as she wished the figure of Eguchi among the men she would not mind being kissed by...and he could neither resist nor complain" (26). Initially repulsed at the "sullying...fact that without his knowing it he was being enjoyed in the mind of a middle-aged woman" (26), he now recognises his own repetition of her actions.

As well as exploring this first (milk/blood-suggestive) girl olfactorily, Eguchi identifies that he "seemed to feel music in [her] body" (21). This sensation is communicated to him instinctively (thus extra-sensorily), yet nevertheless inspires an aural reception. He identifies noises outside the house with the girl's body, and augments this with a physical (tactile) exploration of her palpable form:

> [Eguchi] took her wrist and brought it to his side. He *felt* her pulse, *holding* the wrist between his index and middle fingers...From time

> to time the wind passed over the house... [and] [t]he roar of the waves against the cliff softened while rising. Its echo seemed to come up from the ocean as *music sounding in the girl's body*, the beating in her breast, and the pulse at her wrist added to it. (28, emphases added)

The music of this girl's body modifies ("softened" [28]) the noise of the impending and encroaching death Eguchi has already couched in (reality-evading) poetic language (terming it, as I have already indicated, "approaching winter" [28]).

A visual perception is provoked by this aural and tactile experience, in spite of the fact that his physical eyes are literally unseeing, so that "[i]n time with the music, a pure white butterfly danced past his closed eyelids" (28). This vision leads him on to another. In his youth he had eloped with a young girl. The sky had been filled with rainbows, which the girl interpreted as a parental panopticon[16] (their gaze monitoring her flight). The girl, initially deriving pleasure from an assumed status of subjectivity, is reinstated into her original object-position. She suspects having become the permanently viewed object of a parental gaze, not realising that she travels in the physical presence of a literal voyeur, a man who enjoys her semi-conscious naked body. Furthermore, as she visualises her parents visualising her, this man visualises her (currently concealed) genitals: "[F]rom the small rainbows, the cleanness of the girl's secret parts came before him" (29). Eguchi identifies his first encounter of the genitals as an experience of purity and cleanliness; as occurring "on a night of snow flurries" (29), an image of whiteness perhaps recollected via the butterfly image. (Conventionally, the *butterfly* literarily symbolises the soul. However, due to the infeminator's equation of masculinity with the spiritual and femininity with the body, the butterfly image, when employed as a description of the female, must be 'materialised').[17]

The immaculate, untainted condition of the (albeit corporeal) genitals stimulates a fluid and (soul) cleansing reaction in Eguchi: "So struck had he been by the cleanness that he had held his breath and felt tears welling up" (29). He also describes their spending time together at "a blue stream, where a waterfall roared down... [wherein] the girl stood naked" (31). Water, in this instance, washes away the blood of sexuality, establishing a purificatory whiteness over a contaminated (and contaminating) redness. However, in terms of colour

symbolism, white also comes to signify death in contradistinction with the red of life.[18] Of course, in my analysis of MacDonaldian infeminative activity, I explored the polarisation of a negative (feminine) blackness and a positive (masculine) whiteness; and also considered various configurations of feminine whiteness (the generic 'body' of Lona/Mara/Eve, the dead-white body of Lilith). My current Kawabatan ('HIStorical') consideration shall explore the additional dichotomy of redness and whiteness, and the various connotations of each.

Eguchi describes how he and the girl part, only to meet up years later when she is accompanied by a baby in "a white wool cap" (30). The memory, he concludes, is diminished "to three details, the baby's white cap and the cleanness of the secret place and the blood on the breast" (30). The whiteness of death achieves mastery over the redness of life (a process which shall later be illustrated as reversed in *Snow Country*, so that red fire finally subsumes white snow) as all three of these visions come to be defiled. The white cap (an image Eguchi directly connects to that of the butterfly) signifies death, as it renders the infant faceless (operating to obliterate identity, and causing a death of the self): "Is it a boy or a girl?" Eguchi asks the mother. " 'It's a girl. Really! Can't you tell by looking at it'...Eguchi made no special attempt to look at the baby's face" (30). The supposed cleanness of the genitals is, of course, 'soiled' by the very fact of the girl's maternity. Simply, she has given birth, thus sustains no hold on virginity. Finally, the ("wet" [25]) blood Eguchi finds on her breast is conquered, the fluidity sanitised and regulated. Eguchi re-establishes order as he cleanses the afflicted area with his tongue (employing a permitted, restorative wetness that enables a diluvian ablution). Redness succumbs to white. In further affirmation of the victory of death over life, the girl herself is described as having died "[m]ore than ten years ago" (30). The middle-aged woman, too, is "long dead" (26).

The theme of death similarly surfaces in Eguchi's recollections of his deceased mother, triggered again by his experience of the first sleeping girl. Touching her breast, he detects a sense that he is holding that "of [his] own mother before she had him inside her" (36). This memory reinstates his mother into a position of virginity, of chaste whiteness, of sexual

deathliness. He makes of her a 'sleeping beauty', an inert body, an object to be manipulated under the male's hand and eye. Furthermore, to image a condition prior to his life is also to contemplate his non-existence, his non-being: another death of sorts.

The perception of colour is, of course, a visual phenomenon, and it is through watching (that is, committing a visual act) the first girl's body that Eguchi recalls his original learning of the place's existence:

> When Kiga had visited Eguchi, he looked out into the garden. Something red lay on the brown autumn moss. 'What can it be?' He had gone down to look. The dots were red *aoki* berries. Numbers of them lay on the ground. Kiga picked one up. Toying with it, he told Eguchi of the secret house. He went to the house, he said, when the despair of old age was too much for him. (22)

Old men live the brown autumn moss, sustained in a perpetual state of morbidity, inhabiting a season of eternal death. When they have become 'no-longer-men' it seems they can *become* no more. Progression and even movement become impossible tasks. They are condemned to a static, bloodless life. The red berries, however, give hope. Penetrating the uniform decay, they symbolise the life-blood's assertion of an unexpected presence, and delay the inevitable arrival of whiteness. Kiga informs Eguchi: "It seems like a very long time since I lost hope in every last woman" (22). There are some women who might be able to vivify the dead (by providing dying men with a source of life; with blood that, sustained within the female, might be interpreted as 'bad', but transfused into the male 'becomes' redeemed). They are sleeping women.

Eguchi delays the employment of his senses on his second arrival at the house: "He lay with his eyes closed, as if to savor the pleasure that was to come later" (40); "He lay wrapped in [her] perfume, thinking her too good to touch" (40). He is content with olfactory satisfaction ("There could be no greater happiness than thus drifting off into a sweet sleep. He wanted to do just that" [40]), until she reaches out to him: "[S]he turned gently toward him, her arms extended under the blanket as if to embrace him" (40). He is invited to engage his other senses, responding (tactilely) by "shaking her jaw" (40). However, "[t]he urge was

not so strong to explore the sleeping girl with his hands" (45). Rather, "[h]e wanted to hear her voice, to talk to her" (44-5). She *does* begin to speak to him, but "in a voice that was not a voice" (45), and in a voice not of receptivity but of resistance: "Don't, don't…What do you think you're doing?…Stop it" (45). Because of this, Eguchi names her as "unmistakably a witch" (46). She is excess.[19] "Her nails were pink. Her lipstick was a deep red" (39), in contrast with the "maidenly" (19) appearance of the first girl, "untouched by cosmetics" (19). (She is perhaps a visual Lilith, whose bodily redness indicates a vampiric blood-thirst. The comparatively 'clean' girl, on the other hand, recalls a visual Lona, with her appearance of a sustained childlike purity). The witch-girl's "scent was rich…[and] [t]he room was filled with it" (39) – a smell Eguchi describes as a "too-strong odor" (45). She possesses "too-thick eyebrows" (43), "long fingernails [which] cut" (48) Eguchi's flesh, and her face "was too near, a blurry [or 'tainted'] white to his old eyes" (43). Her body, appearing to reinforce the proprietess' claim that she is "experienced" (37), is, nevertheless, revealed to be a virgin's[20] (Eguchi examines her [tactilely] for physical evidence of this status). Its scent recalls white flowers, particularly "[w]hite camellias" (48) which, in turn, "brought memories of his three married daughters" (48).

Eguchi describes a famous "petal-dropping" (49) flower he had visited with his youngest daughter ("to revive her spirits" after losing her virginity [49]): a red and white camellia, combining (visual) life and death on a single tree. This memory (of white flowers and red flowers, of virginal and non-virginal vaginas, respectively) operates as an intercessor between the present body of the sleeping witchlike girl and the past memory of his youngest and favourite daughter. Eguchi regrets the loss of his daughter's virginity,[21] incestuously perceiving her genitals to be his own possession ("it was as though the jewel in his hand had been scarred" [51]). He desires to restore to her what she has lost, a second gift, but she is disinterested, content to remain in the world of sexuality. Eguchi visualises "her unsightliness[22] in the act" (52), compelled to "reflect upon how his daughter's body was made" (52). He contemplates her being raped ("A man could force himself upon her" [52]),

needing reassurance that her concession to coitus was an inevitable repercussion of "an explosion of love on the part of the [male] youth" (52), made possible due to her physical "inability to turn the act away" (52). The truth of the matter, however, was that she had "gone meekly home with him" (50), the man responsible for her 'defloration' (to be otherwise imaged as her 'petal-dropping'), and has no intention of crediting Eguchi's restoration offer. She is only absolved in the paternal eyes when she becomes a wife and mother: "After she had her baby her skin was clearer, as though she had been washed to the depths" (53). Maternity allows her to be re-defined in domestic as opposed to sexual terms. As a mother (of a son) she fulfils her (patriarchally-prescribed) function of reproduction, with sex becoming a solely procreative act. Her father acknowledges her transition in (literally) floral language: "she had come into bloom" (53) and was in possession of a "flower-like brightness" (53). She becomes, according to his perception, the camellia which has shed its (corruptive) red petals.

Eguchi's third visit is met by a novice 'sleeping beauty', a girl "still in training" (57), who is described by the proprietess as "new, and small" (57), and whom Eguchi (visually) perceives as "[c]hildlike" (58). This girl is devoid of artificial cosmetic garniture, instead presenting him with a bare, unmediated body, a body without barriers. He is immediately (tactilely) "enveloped" in a "warmth" which originates in the (olfactory) "smell of her hair and skin" (58). Eguchi contemplates her "sleep like death" (59), which activates "a memory of a woman" (59) he knew sexually, three years ago. This woman, like the sleeping girl of his present experience, was "quiet and docile" (60), thus it comes as a surprise to learn that she is a mother ("It seemed strange that she, the first slender and firm-fleshed woman he had embraced in a long while, should have two children. Hers had not been that sort of a body. Nor had it seemed likely that those breasts had nursed a child" [60]). The memory of a deathlike sleep is connected to the woman's assertion of having "slept as if [she] were dead" (61). Eguchi had noticed her eyes: "They were misty, washed clean" (61). She had undergone the purification of a sleeping-death, a ritual cleansing that is invoked repeatedly

in Eguchi's un/consciousness. They do not meet again, and Eguchi believes this to be "because she was pregnant" (62), a condition he also perceives as ablutory (as when his youngest daughter is 'sanitised' through parturition): "He felt calm and reposed, as if her...getting pregnant had washed away the impropriety [of the extra-marital affair]" (62-3). Recollecting the body of his lover three years later, Eguchi's memories are characterised with "fond[ness]" as opposed to "lust" (63). He perceives her as pure and iconic, "a symbol of young womanhood" (63), imaging a pre-sexual (Lona-esque) body ("There had been nothing in her of the whore or the profligate", yet she had yielded herself to him "without resistance and without restraint" [64]).

His mind returns to the 'sleeping beauty' of his present, who recalls for him the body of a young prostitute. Her own "childlike tongue" (65) suggests a past image of the "long, thin...watery" (65) tongue of a fourteen year old prostitute who was "not in the least afraid of men" (65). This girl of the past, he recollects, felt neither "shame" nor "fear" (65), unlike the sleeping girl who "was frightened" (57) at the prospect of being with an old man. She is lured from him with the sound of festival drums, whilst the current girl would be deaf to the world, and immobilised by her status of insentience.

Eguchi contemplates the tongue of this sleeping girl, the appearance of which he perceives as an invitation to violate her body (invoking an "impulse toward a misdeed more exciting than putting his finger to her tongue" [66]), or even to kill her ("He was tempted. He peered into the open mouth. If he were to throttle her, would there be spasms along the small tongue?" [65]). This girl comes to signify evil. She reminds old men of their lifelong "wrongdoing[s]" (67), provoking "fear of approaching death and regret for their lost youth" (67), and instilling in them reluctant "remorse" (67). Eguchi eventually concedes, however, that she perhaps represents "a Buddha of sorts", her body permitting their "regrets and...sadness...[to] flow quite freely", and providing, with her "young skin and scent" a "forgiveness for the sad old men" (67). Eguchi decides to hold her in his arms, whereas he had initially "avoided touching her" (68). He then endeavours to explore her gustatorily as well as tactilely, "touch[ing] his lips gently to her closed lips" (69). He finds, however, that

"[t]here was no taste. They were dry", as opposed to being "damp with the taste of sex" (69). The lips' dessicated texture might serve to connote death, the dead body through which blood-fluid no longer flows. Again, the dry texture (being opposed to 'wet' sexuality) permits Eguchi a taste of virginity, a taste of the girl's purity and whiteness.

Eguchi concludes his contemplation of the girl with a metaphor of a desired male maternity (which might also be interpreted as an image of ingestion: "It would have been good to take the small girl inside him" [70]). This night, he feels "none of the gloom and the loneliness of old age" (69), asserting himself instead as eater, as active and authoritative. Eguchi, the *brown* autumn moss, recognises his own potential for (*red*-blooded) creation, acknowledging that, if he can learn to produce the vital redness of life, he can cheat the brown decay of death.

The fourth visit, however, returns Eguchi to the midst of an engulfing presence. "The one tonight is very warm" (73), the proprietess warns, and, upon entering the bedroom, Eguchi is met with a "sweet smell of woman...[that is] stronger than usual" (74). She is a larger, heavier-breathing girl, whose "rich hair" seems to have "a reddish cast" (74). This exacerbates the sense of suffocation caused by the décor of the crimson room, and posits her as a symbolic 'womb within a womb'. Eguchi describes "[h]er skin [which] was so smooth that it seemed to cling to him" (74), and her physical warmth that "less sank into him than enveloped him" (74). The girl commands an enervating authority over Eguchi, the impotent male who had previously attempted to assert phallic mastery over the scene. Her "scent was unusually strong", "too thick and sweet a smell" (76) to conjure up memories, the memories which permit his escape, his transcendence of the real scene. Eguchi must convert this perception of a hostile, cloying, intoxicating scent to the disarmed, 'inno(s)cent' "milky smell of a baby" (76). This leads him to the idea of impregnating the girl, an act which would thus allow him to reclaim his lost masculinity: an act of (re)masculation:

> She seemed like a girl who could easily be made pregnant. Although she had been put to sleep, her physiological processes had not stopped,

> and she would awaken in the course of the next day. If she were to become pregnant, it would be quite without her knowledge. Suppose Eguchi, now sixty-seven, were to leave such a child behind. (76)

Eguchi has no means of detecting whether life might ever triumph over death; whether a baby could ever be permitted existence. Each of his visits has presented him with a new girl, thus he cannot even know whether life is restored to the bodies of the sleeping girls, or whether they are expendable, used-once-and-destroyed. His suspicions lean towards an affirmation of death. Endeavouring to bring life into the place, he must direct violence toward himself, "*forc*[*ing*] upon himself a picture of the girl in the daytime" (74, emphasis added).

Eguchi realises that his subject-position (as aggressor, as rapist) is tenuous, his authority usurped even by a lifeless girl. His own "self-interrogation" (78), for example, is perceived as emitting from her body. "[H]e seemed to hear a derisive voice" (77), which warns him of the dangerous potential of his becoming the object of *her* gaze ("If by a chance in a million, a chance in a million, a girl were to open her eyes – aren't you underestimating the shame?" [78]). He considers conducting an act of violence upon her ("to cut her arm almost off or stab her in the chest or abdomen" [78]), but this directs him only to a contemplation of his own suicide (78). However, cowardice, an inescapable attraction to "a timid ending" (78), prevents his (masculinity-reasserting) activity. Eguchi acknowledges the fact that he does "not have the courage of his youngest daughter" (78), who dramatically enforces a change from self-whiteness into redness, from sexual death (the passive inertia of virginity) to sexual actualisation (a life force that inspires creation, that permits her to literally generate a new life). His inability to act (to destroy either the female body or his own) suspends him, purgatorily, at the mercy of his senses.

Whiteness encroaches even now, impressing upon his unseeing ("closed" [78]) eyes:

> Two butterflies were sporting in low shrubbery along the stepping-stones of a garden…[More] appeared one after another from the shrubbery, and the garden was a dancing swarm of white butterflies, close to the ground…The swarm of butterflies had so grown that it was like a field of white flowers. (78-9)

The butterflies form a carpet of snow (it was sleeting on Eguchi's actual arrival at the house). They are evoked by the expanse of "ample white bosom of the girl, spread out here beside him" (79). They recall the "white butterfly [which danced] behind his closed eyelids" (30) of an earlier visit. But now they are multiple, their impact greater, transforming an entire landscape into a terrain of death. The effect is one of a chaotic excess. Eguchi locates a point of safety within the transitory in-between. This is where red and white collide to give, in the language of colour, an intermediary pink. "He opened his eyes. He gazed at the small pink nipples. They were like a symbol of good" (79). They give him the courage to act. He inflicts upon the white, immutable, obdurate "breasts several marks the color of blood" (79). The result seems negligible. However, it is sufficient to temporarily re-dress the balance between life and death. Like the intrusion of the red *aoki* berries upon the carpet of brown moss, the scant stains have the potential to destroy oppressive, monolithic authority. The following morning, Eguchi learns that the "sleet" (79), which began as one butterfly, as "a scattering" of "white dots" (71), "has stopped" (79). He lives.

His final visit *is*, however, met with death. It is "dead winter" (81), and Eguchi is 'welcomed' by the proprietess' (visual) "white" (81) and "ashen" (82) face and (aural) "cold voice" (82). They discuss the death of an old man at the house, a company director and friend of Eguchi's. In Fukura's case, death was made a "secret" (84). His body was carried away during the night in order to preserve his "good name" (82). The "girl, put to sleep [who had] lain warming the corpse" (83), awoke the following day with "a scratch from her neck over her breast…a welt with blood oozing out in places" (84). This, Eguchi perceives, is evident of Fukura's "last struggles" (84), a pathetic attempt in the throes of death to summon the life-blood that will prohibit the mastery of morbidity. Fukura fails. The girl's body remained unresponsive, blemished only with a scratch that is "nothing you could call a wound, really" (84). Her uniform whiteness was barely marred in his final desperate moments.

Eguchi is to spend this final night with two girls, one "wild and rough" (86) and "darkly glowing" (90), the other "shorter" (90), "gentler" (91) and "fair" (92). The dark girl's feral exterior seems to conceal even greater chaos, suggested by, for example, her fingernails with the "color of blood…vivid beneath them" (87). It is apparent to Eguchi that she has attempted to modify and mask her embodied chaos (unconvincingly) with trappings of order, exemplified by her deceptive mouth, both painted *and* seeming to bear a memory of disfigurement ("an operation for a harelip" [87]).

Eguchi contemplates kissing her ("The guests here were of course free to kiss. Kissing was not among the forbidden acts" [88]), yet stops when he realises that hers are not the "dead lips" (88) that "give the greater thrill of emotion" (88). Seeking sexual fulfilment in death constitutes, of course, the expression of a necrophilic impulse, such as that communicated by the male protagonists of both MacDonald's and Sacher-Masoch's texts. In Eguchi's case, however, the 'dead' desire-object is dark-skinned, unlike Vane's, Anodos' and Severin's various white, 'marble' females. It is the present girl's darkness that illustrates her aversion to dysgenicating infeminative attempts to construct a uniform inert, 'dead', *white* femininity. (Indeed, darkness, as I earlier suggested in my discussion of black/white, materiality/spirituality, evil/good polarisations, can already be construed as a defiant counter-representation of the feminine).

Rather than affirming death, then, Eguchi's prodding at the girl's mouth galvanises her to moisten it (89), thus restoring the 'wetness' of vitality (and, potentially, of an active femininity). Eguchi recoils at her errant *activity*: "Does she kiss even when she's asleep?" (89) Even without consciousness she rebukes his advances, "push[ing] [him] cleanly away" (89); clearly vocalising a refusal to accept a status of inert objectivity. With this girl, Eguchi is forced most poignantly to confront the fact that he has "left before him not a great deal of life as a man" (89). Despite this resignation, however, he does experience "a sudden urging of the blood" (89), a momentary inspiration to "break the rule of the house" (89) and break the body (and spell) of the girls. This "impulse" (90) is, nevertheless, rapidly replaced by "emptiness" (90) – he can turn away from this particular girl, but only to be brought face to

face with another. He perhaps cannot escape the house until the whiteness of death entirely absorbs the defiant redness of life.

Eguchi considers the form of the other, the fair girl: a more feasible potential conquest. She has a body he wants to consume ("He wanted to take [her fingers] in his mouth" [90]). He wants to contain her completely, to hold her breasts which "fitted into the palm of his hand" (90). He encircles her "soft, docile, fragrant" (94) neck, brings her head toward him and inhales her "sweet [non-oppressive] scent" (91).

When "he embrace[s] the hollow at [her] hips" (94), Eguchi is caused to consider that she, in this metonymic emptiness, might be the "last woman in [his] life" (94). This thought instigates another question: "[W]ho had been the first woman in [his] life?" (94).[23] He takes a breast of each of the sleeping girls in his hands: the smooth, non-threatening breast of the fair girl, whose "soft skin clung to Eguchi" (92) without the menace of absorption, and the oily breast of the dark wild girl, with her chaotic, irregular, alien ("Eguchi had doubts as to whether the girl was Japanese" [87]) body.[24]

With a hand upon each, Eguchi remembers his mother. She had died in the winter, her body ravaged to "skin and bones" (95) by tuberculosis (visually recalling the Lilith corpse). On her deathbed, his mother had held him with a cold grip. He had stroked "her withered breasts" (96) and, simultaneously, "she vomited a large quantity of blood" (95). Eguchi is unable to conceptualise his mother in isolation from her death. Visualising her final moments, he is traumatically 'delivered' back into the womb/tomb/room of the house, "walled…[in] the color of blood" (95), the (masculine) colour of life, which (with reference to birth) also (femininely) signifies inevitable death. He is returned to infancy, a memory crystallising in his mind of "groping for" (96) the once-fecund maternal breasts which permit him to sleep in comfort. The soporific medication begins, at this moment, to take over his consciousness. He enters sleep as an infant, granted new life, cleansed, yet the play of his unconscious interferes with the dreams that follow, imposing death upon his washed slate of consciousness.

This is not, however, Eguchi's first sleep-dream (triggered by the medication, as opposed to a stream-of-consciousness memorial perception provoked by the girls). His first, which occurs on his original visit, drives him into "the embrace of a woman…[with] four legs" (32). Also equipped with two arms, this woman is a swarm of limbs, corporeally partitioned, denied bodily totality, according to his perception. Eguchi finds himself "entwined" (32) in her excess, and, significantly, thinks "the four legs odd, but not repulsive" (32). They operate perhaps as a configuration of the Freudian 'uncanny': implementing a sense of unfamiliarity (as with the sight of the female genitals to the infant male), but self-assuaging the horror by conferring a reassuring indication of original 'homeness'. Thus, the monstrous multi-limbed female is viewed with curiosity rather than fear. The legs enfold him, a loving mother cradling her infant. Yet, they also oppress him, binding his body to hers, luring him physically into the (life *and*) death locus of the maternal vagina. The woman's excessive limbs might equally be imaged phallically, so that her female depletion is satiated, indeed over-satiated, with excess. In place of absence she now has too much presence, more presence, a greater endowment than any man. She has two legs, two penises. The former truss Eguchi to her, fixing his position in the desired space. The latter, the phallic-signifying addendum, represent her potency (rendering her the woman who is no longer the mere bearer but now the creator of meaning). Her second penis perhaps also configures that which she, as castrative mother, has extracted from him. She is, therefore, the loving, protective, enveloping (Jungian) Good mother *and* the restrictive, stifling, oppressive (Jungian) Terrible mother.

Eguchi's second dream is about dysfunctional birth: "One of his daughters had borne a deformed child in a hospital…It was hideous…[and] the baby was immediately taken from the mother" (32). The mother, deprived of effective parturition, reasserts order by "hacking [the baby] to pieces" (32), with the intention of "throw[ing] ['it'] away" (32). Eguchi is perhaps the baby's father, and its deformation a statement of his (incestuous) guilt. The mother reclaims mastery over her transgressed body by destroying their creation – an act

which excludes the father, denying him not only creative success, but destructive input also. This re-positions him, as he is by the sleeping girls, as a sterile (childless *and* powerless) 'man'. Alternatively, the baby is Eguchi, his mother (described, in terms of monstrosity, as the dehumanised woman who cannot tolerate disorder in the body of her children) merely retaliating (via an act of castration) for the dismemberment he confers (within the 'house') upon the feminine body.

On his second visit to the house, Eguchi does not dream, but is delivered (by his medication) into "a warm sleep" (54). He must endure an exclusion from dream, positioned as an outsider and unable to penetrate the experience of his sleeping companion:

> The voice of the girl sobbing awakened him. Then what sounded like sobs changed to laughter…He put his arm over her breasts and shook her. 'You're dreaming, you're dreaming. What are you dreaming of?' There was something ominous in the silence that followed the laughter. (54)

Eguchi feels unease at this disorder; at the fact that this *static* body actively *emits*. The girl's outpourings are chaotically fluid, consisting of a cacophony of tears and laughter,[25] silences, and even disconnected sentences. The latter reveal that she is in unconscious conversation with her mother: " 'Mother.' It was like a low groan. 'Wait, wait. Do you have to go? I'm sorry, I'm sorry' " (46). The girl appears to be experiencing another maternal rejection (perhaps in echo of the fact that Eguchi's own mother 'deserted' him into death when he was a young man).

Dysfunctional mothers, according to Eguchi, give birth to dysfunctional babies: this girl is an apparent witch; the infant of his previous dream was deformed; his first medication-invoked dream configured a hostile mother whose son was perhaps castrated. Eguchi's repeated conceptualisation of dysfunctional maternity communicates his own anxieties about ageing, that is, of being converted to a 'dysfunctional baby' (with the condition of ageing being suggestive of a completion of a cycle, a return to an infancy). This 'infancy' is perverted in the sense that it compounds new life with decrepitude, vitality with senility. Eguchi, as a dysfunctional baby, will have weakness (dependency, need of nurture) without

strength (potential for development, growth). He will undergo no further living transition. Only death shall be imminent. "A thought came to him: the aged have death, and the young have love, and death comes once, and love comes over and over again" (76).

Eguchi does not take his sleeping pills on his third visit, and, even though he concedes to do so on his fourth, does not dream. ("Dreams? None at all. I just slept" [80]). On his final visit, he identifies that an old man who "regret[s] the hours lost in sleep" (93), that is, who refuses the sedative, serves only to confirm his ugly aged desperation. Although recognising the ingestion as an act of submissiveness, of infantile obedience ("For the first time it occurred to him to wonder whether all the old men who came to the house obediently took the medicine" [93]), Eguchi consumes the soporific. This time, not only the drug but the girls are demonstrated as having a direct impact on the quality of his sleep:

> He turned toward the dark girl, because hers was the strong scent. Her rough breath hit his face...The strong scent interfered with his sleep, and he turned away. Even then her breath hit the nape of his neck...It may have been because he had difficulty sleeping between the two girls that Eguchi had a succession of nightmares. (96)

He describes his final dream as "disturbingly erotic" (96):

> [H]e came home from his honeymoon to find flowers like red dahlias blooming and waving in such profusion that they almost buried the house...It was his dead mother who greeted them... 'Aren't [the flowers] beautiful', [his bride] said. 'Yes'. Not wishing to frighten her, he did not add that they had not been there before. He gazed at a particularly large one among them. A red drop oozed from one of the petals. (97)

The blanket of red flowers usurp that of his earlier vision of whiteness (of white camellias/butterflies/snow). They are suffocatingly sexual, vulvic images, which threaten to consume the house, engulf Eguchi (who endeavours to retain neutrality, occupying a liminal position between life and death), and assert a climate of chaotic excess. Although Eguchi feared the earlier uniform whiteness of death (whilst, admittedly, being in some ways drawn to white death: desiring perhaps its extinguishing or sanitisation of the 'errant' feminine redness), he has no desire for the balance to be re-dressed with such disequilibrium; with

such excess.

Each flower might be read as a 'sleeping beauty', who, although appearing to his conscious mind as safely static, disarmed, white, in his unconscious reassert their (red) vitality. Watching the sleeping bodies would cause Eguchi to contemplate whiteness; now, watched *by* them, deprived of control, he is overwhelmed by their strident redness, their irrepressible sexuality.

Eguchi does not wish to enter the 'uncanny' house ("[w]ondering whether it was the right house, he hesitated to go inside" [96]). His mother insists, aligning herself with the red flowers: "Why are you standing there?...Is your wife afraid of *us*?" (96, emphasis added). The home, in this sense, is the maternal vagina, possibly to be aligned with the largest and most potent dahlia. The mother introduces herself as one of Eguchi's women, one of the floral vaginas, and the most significant. He has himself already made this connection between her and the 'sleeping beauties', with her image being continuously invoked by his contemplation of the girls' dormant bodies. In this dream, dead memory is revived. His dead mother is brought back to life. The 'sleeping beauties' (and even Eguchi's recollections of other women whose bodies he has enjoyed) signified by the flowers are awakened. The whiteness becomes red, vibrant, vital.

The dahlia singled out for scrutiny is, however, not *necessarily* maternal (it is perhaps most likely the house itself which represents the maternal womb-space, a nucleus and focal point, with memories of lesser women merely assembled around it, forming a uniform and generic floral display). Rather, it might represent the 'sleeping beauty' who is about to die, the girl from whom blood is about to be metaphorically shed. The other flowers, though intoxicating in their redness, demonstrate some semblance of restraint and containment. Their boundaries are not transgressed by the secretion of the vital fluid. The final flower, however, bleeds. It becomes a pollutant, that warns of death rather than life, so that, accordingly, Eguchi awakens from the dream into a confrontation with actual fatality (97).

Fluid, for Eguchi, is a threatening substance, thus he strives to stem and control it via his

transmogrification of the female body (operational in the gaze) into 'nudity'.

In her elucidation of the male artist's creation of the female 'nude', Lynda Nead states that he works "to seal orifices and to prevent marginal matter from transgressing the boundary dividing the inside of the body and the outside, the self from the space of the other" (Nead, 1992: 6). Eguchi's gaze *automatically* operates to conduct artistic interference, transforming (or 'healing') the wounded 'naked' body into the solid 'nude'; bestowing upon 'her' (what Nead terms) "erectile definition" (Nead, 1992: 18). In this assertion of "erectile definition", Eguchi might reassure himself of his continued masculinity in the face of his impotence-inducing ageing.

However, the presence of fluid (of 'paint') must remain known to him; must remain visible as a sign of the girls' created/painted status. The sleeping girls do not respond to pain with fluidity (lachrymation), nor to sex with fluidity (vaginal lubrication), nor to conversation with fluidity (language), but present, instead, a hostile aridity. Eguchi recognises that if he requires fluidity he must enforce it. He marks, therefore, a girl's breast with lipstick to suggest blood ('HSB': 77); he prods at another's "dry" (88) lips until she automatically moistens them; and another, overheated by his "[device] for the aged" (86), his electric blanket, perspires, to secrete an oiliness (91). This latter girl melts like a painting, thus confirming her status as a conquered, female 'nude'.

Another reason for Eguchi's necessary location of fluidity is related to the concept of interconvertibility. Eguchi connects blood-images to those of milk (juxtaposing the puerperal metaphor of the lactating breast with the aggressive vision of a bloody, bitten one [26]), illustrating a mobility that permits a *transgendering* of fluidity. If blood can be milk (and vice versa), he might conclude that either can perhaps be semen. As Eguchi is in pursuit of his fleeing masculinity, all fluidity which comprises his reminiscences, fantasies and dreams might be interpreted as an expression of the endocrinal essence. (Transubstantiated) semen is, therefore, vampirically sourced from the female bodies, which are themselves perceived as abundant stores of fluidity.

The configuration of 'woman' perhaps most profitable for this project is the 'mother', who already speaks multiple fluids – both blood and milk (nurturing her infant internally with the former, externally with the latter). Eguchi is taught to feed by appropriated mothers, one of whom offers him a perverse, bleeding breast for sustenance. ("[T]he girl whose breast had been wet with blood had taught him that a man's lips could draw blood from almost any part of a woman's body" [25]).

Despite her potential positive (fluid-supplying) function, the 'mother' might also be understood as a danger, in the fact that in her domination of the sphere of reproduction she provides a fundamental model for (a death-indicative) repetition. The male who denies the mother might be perceived, as I have suggested, as asserting his right to self-creation, in a quest for immortality. Eguchi denies (though obliquely, as he has not stipulated the request) motherhood in the girls, through sleeping only with virgins. And, although he does not subject each to a manual examination, he assumes their childless status. In order that he might master the maternal body and usurp the mother's creative function – an alternative plan to enable the reclamation of his virility – he infantilises the girls.

He describes the first as "asleep with her mouth open, showing her childlike tongue. It was a tongue that seemed likely to curl around his finger, were he to touch it, like that of a babe at its mother's breast" (66-7). Eguchi must image the girls as impossible mothers (21). He denies one maternity by forbidding her ascension to (fertile) maturity, but is forced to finally concede that hers is "a smell…to make him feel woman in the girl" (23). Eguchi must, therefore, locate other ways of destroying her. He images her not only as vulnerable infant but as aged, as perhaps older and closer to death than himself:

> He had not heard how the girl had been put to sleep. She would in any case be in an unnatural stupor, not conscious of events around her, and so she might have the muddy, leaden skin of one racked by drugs. There might be dark circles under her eyes, her ribs might show through a dry, shriveled skin. Or she might be cold, bloated, puffy. She might be snoring lightly, her lips parted to show purplish gums. (16-17)

He visualises the destruction of her body due to his horror at recognising the destruction of

his own. The girl, once morternalised through infantilisation, is now removed from a position of potential maternal potency and productivity, described by Eguchi, rather, in terms of corporeal *dissolution* (the ashen, puckered skin and protruding bones). Hers is a dysfunctional 'pregnancy' (the bloated puffiness which suggests non-life – "a corpse from a drowning" [16] – as opposed to life) and an impotent and non-threatening sexuality (the vaginal lips which reveal an absence of teeth, instead only gums).

Eguchi's fixation upon the mother figure (including incestuous desires for his own) suggests his inability to destroy his past phases, his former selves, and live in autonomy from her. His compulsion to frequently re-visit the 'house' elucidates his slavery. This repetition is death, not only for himself (in his inability to produce alternative scenes of desire) but, of course, for the girls, who must 'die' nightly.

The suspension of the girls in this symbolic cycle of death becomes impossible only when actual death occurs, when reality intrudes upon art. True mortality permits the materiality of the female body to become most evident. The girls' bodies had, prior to this event, been safely conceptualised as 'unreal' (due to their inanimacy). Eguchi had, in the past, experienced conscious prostitutes, but with limited satisfaction (sending them away from him "without regrets" [66]). In the 'house', he had been able to replace conscious women with female corpses (that is, with bodies aesthetically modelled as dead so that his only experience of them is in a state of unconscious, unresponsive, inhuman objectivity). The staged 'death' of the girls had articulated for Eguchi a beauty in stillness, wholeness and perfection, as the act of *dying* (the transition from animacy to inanimacy) was never witnessed, only the harmonious finished product, the silent state post mortem. It was perceived as a beautiful death, a sublime virgin sacrifice that permits an old man to live (in a position of safe spectatorship, of survival).

However, this was an imperfect scheme. Eguchi was allowed to have sexual knowledge of the generic girl's body because 'she' was 'dead', but 'her' very status of lifelessness would mean that this form of sexual knowledge is undermined – or, as Elisabeth Bronfen writes of the necrophilic male's, "impotent" (Bronfen, 1992: 10). As Bronfen asserts, knowledge of

this type will only be "scripture rather than progeny, will be a celibate, self-produced and self-referring form of reproduction" (Bronfen, 1992: 10). Nevertheless, '*death*' is sustained until *death* intrudes. When this finally happens, Eguchi is enabled to fully comprehend the true dehumanising nature of the 'house' (and of his own activities therein). The dead girl's body is expropriated: simply to be replaced by another. She is denied the experience of a personal death, a death which would carry individual, subjective meaning, removed, instead, to the "dubious inn" ('HSB': 99) which serves as the secret and silent repository for all errant bodies.

Eguchi had attended the 'house' seeking an uncontaminated space, a freedom-granting refuge of purity from the realities of his ageing and decaying flesh and his diminishing masculinity. With his own materiality invisible to the sleeping girls, Eguchi had desired to read the 'unreal' (or immaterial, thus immortal) bodies of silent women (women, whose "bod[ies]...converse[d] in silence" [47]). But the girl's intrusive (and enlightening) death refuses to gratify this desire.

This final scene (the action of which I shall briefly delineate) evinces the deterioration of Eguchi's subjectivity. He is accompanied by *two* girls, one of whom dies. Alarmed, Eguchi alerts the proprietess. "Go on back to sleep", she advises, "[*t*]*here is the other girl*" (98, emphasis added). He is horrified at her response – "no remark had ever struck him more sharply" (98) – and rightly so, as it implicates his own position of replaceability. "He heard an automobile pulling away, probably with the dark girl's body. Was she being taken to the dubious inn to which old Fukura had been taken?" (99) Fukura, the former client who had died at the 'house', was also replaced – by other old men. His space was simply and discreetly replaced by a series of equally indistinctive others. The replaceable subject can only become an object. The male voyeur (Eguchi, Fukura, Kiga) who *institutionalises* 'looking' (attending an *organised* establishment, a brothel) is self-objectified, even as he converts the female into an object that is pliable and controllable by his gaze.

Both the 'maleness' and 'femaleness', the 'subject' and 'object', implicated in the act of

(omni)voyeurism are defined as destructive categorisations. Voyeuristic, ventriloquistic and omnivoyeuristic activity can only determine, for both parties, it seems, the loss of the self, regardless of whether one *gazes* or is gazed *upon*. There is only one speech: the silent vocalisation of death.

3 *Snow Country*

As with Eguchi, protagonist of 'House of the Sleeping Beauties', sensory perception[26] serves to bind Shimamura (albeit tenuously) to reality, enabling him to comprehend and experience external phenomena as aesthetic (as opposed to functional, practical) events. Shimamura co-exists with himself, simultaneously occupying two worlds: the material (his experience of a real 'snow country') and the spiritual (his experience of an unreal, idealised 'snow country'). This division, of course, recalls MacDonald's dualising of Vane's and Anodos' respective worlds.

The opening sentence of *Snow Country* might be interpreted as expressing (symbolically) the dualised spheres of the literal/actual and the illusory: "The train came out of the long tunnel into the snow country" (*SC*: 3). Shimamura is on board a train which spans two 'worlds'; a train which is itself concrete, juxtaposed with the intangible hole that is the tunnel, and with the comparatively unstable (because, in theory, able to melt) snow country; a train which perhaps represents for Shimamura the active (the train is in motion), masculine Tokyo he leaves behind, whilst the tunnel (being static, and passively penetrated) might be equated with the destination, the inactive (rural, unchanging), feminine snow region. (Shimamura's entry, therefore, into the snow country might be gynoscopically imaged, recounting his return to the maternal womb).

The narrative continues with a *real* visual image ("The earth lay white under the night sky" [3]); then with a tactile image ("The snowy cold poured in" [3]); then with an aural image ("the girl called to the station master as though he were a great distance away" [3]). Reality continues to be privileged until Shimamura forsakes his senses and engages his imagination.

Employing his (creative) "mind" (6), Shimamura commences his contemplation of the girl who shares his carriage, mentally re-shaping her (by dividing her from the man who would logically appear to be her husband) according to his personal (desire-motivated) specifications. What he first asserts as fact, as substance of reality, he rapidly re-evaluates by rendering his rational perception myopic, a judgement "from a distance" (6). Memory, recollection, hallucination and reverie – "emotions peculiarly his own" (6) – come to dominate. The interior "symbolic world not of this world" (9) encroaches upon exterior reality. This is evidenced in "the working of his strange mirror" (9), a mirror he constructs via a reconceptualisation of the train window.

According to Kinya Tsuruta, this mirror functions to "blur the spatial dimensions of the real world" (Tsuruta, 1971: 253).[27] Shimamura is "taken by the unreal, otherworldly power of his mirror in the [real] evening landscape" (*SC*: 11), which debilitates his logical ability ("Shimamura came to forget that it was a mirror he was looking at" [10]). Shimamura's mirror enables his visualisation of unreality, transmuting reality into "a tableau in a dream" (9). It also has an important connective, time-binding function, operating to link the present woman (Yoko) with a woman who is both past and future (Komako) (14).

Shimamura's journey is one of repetition, an act of remembrance: he is returning to Komako (7). Shimamura recalls her, associating her (intangible) memory with his (tangible) finger. Then, "[t]aken with the strangeness" (7) of this association, he brings his "hand to his face" and "dr[aws] a line across the misted-over window" (7). This action, again, implicates the physical that conflicts with the 'unreal' (in)activity of remembering, drawing the past into present experience, bringing clarity, illumination (even masculine rationality) to the opacity (the "clouded", "steam[ed]" [7] window) of (emotional, thus feminine) memory. Shimamura's "illusion" (10) is, however, only fully destabilised (and then impermanently) when his body is assaulted by the "cold air" of reality that "made him suddenly ashamed of his rudeness [his 'interference' with un/reality] on the train" (11).

Shimamura continues to perceive Komako, a woman he has known, a woman he has

experienced sensorily (in reality, and not merely in reflection) "as somehow unreal, like the woman's face in that evening mirror" (24). Komako is a (pellucid) mirror, emphasised by fact that Shimamura finds it impossible to call up a clear picture of her. She lacks solidity, so that Shimamura perceives that "the light must pass through [her], living in the silkworms' room, as it passed through the translucent silkworms" (54). Shimamura learns from Komako's excessively "clean and fresh" (18) body that she is nature's mirror, with, for example, "[t]he dusky green of the cedars seem[ing] to reflect from her neck" (30), and her skin associated with "the mountain snow" (53).[28]

In spite of her tenuous relationship with reality, the memory of Komako is, of course, seemingly contained within Shimamura's real, physical body (suggestive of a reverse, masculinised maternity). "This remembered you best of all" (15), he tells her, referring to his memory-inducing finger, the finger that enables him to "catch and hold" (7) her. But the phallically symbolic finger is limited in its masculine power, as it seems engulfed by Komako's feminine secretion ("damp from her touch" [7]). Shimamura attempts to relocate the woman, shifting the traces of her image away from the physical sphere, and directing them instead into the male-territory of the mind. However, "[t]he more he tried to call up a clear picture of her, the more his memory failed him, the farther she faded away" (7). All that he is able to re-create is a fluidly physical sensation, a scene suggestive of past engulfment, of past feminine feeding. His left finger (and emphatically not the right [15-16]) is perhaps contained by (rather than contains) the memory of Komako. The finger's 'leftness' suggests its association with femininity, founded upon the previously discussed Pythagorean bisection of the universe, and it is perhaps this gendering (this intimation of a bi-sexed condition) that further contributes to Shimamura's feelings of "uncertainty" and "strangeness" (7).

By distinguishing between his left and his right, Shimamura might, alternatively, be commenting on general polarisation (of 'this one' which is not 'that one'), as opposed to pertaining to specific spatial opposition. This parallels his involvement with two worlds, the real and the ideal, and with two women, Komako and Yoko. Shimamura has a single

conceptualised object of desire, but two potential candidates for the role's fulfilment. Komako is initially privileged due to a temporal advantage – she is already known to him; he is returning to her.

Initially, Komako humbly renders herself to Shimamura, masochistically renouncing her subjectivity so that she might operate, in "cool purity" (Liman, 1971: 270), as a mirror; as a reflective medium for his idealised (and narcissistic) self-image or desire. Komako, who gives herself entirely, must accept a condition of blindness. " 'Shimamura, Shimamura,' she called in a high voice. 'I can't see. Shimamura!' " (34). Komako sees nothing in her own right: she lives to reflect.(Blindness is, of course, also suggestive of castration in psychoanalysis.[29] Komako's blindness serves to emphasise her phallus-loss. Her willingness to surrender the phallus evidences her acceptance of a secondary, othering femininity). Without masculine input she is a blank canvas, "transparent and intangible" (9). Shimamura interprets her pledge of entire submission as, "with no attempt at covering itself, the naked heart of a woman calling out to her man" (34). Komako, in her *working* capacity, is subjected to an enforced dependency, to be objectified under the insidious guise of idolatry (or hylolatry). Her language is degraded into passive expression (the geisha speaks only in response [to masculine desire], and when she does appear to initiate communication it is only with learned words, a script of flattery). The geisha, trained to court the masculine gaze, must surrender her body, with the semblance of willing submission. Her body is restorative, as in 'House of the Sleeping Beauties', where old men purchase young flesh as a temporary counter against their own bodily disintegration. One body (the young, the beautiful) is exchanged for another (the fading, decaying) and is worn for one night, a garment of artifice.

The geisha, or "arts person" (Downer, 2000: 13), is not only a female who excels in the arts, but is herself an artefact, an artificial woman, raised from the 'base' status of receptacle for male carnal expression into a 'serene' (and silent) object-position. Komako, at work, is situated to postulate the permanent exposure of her loss (the vagina of the 'prostitute',[30] her token of economic exchange, is literally open, thus metaphorically dilates her into phallic

absence). Komako, as 'prostitute', is an impotent commodity (her coition never having the productive imperative of procreation). Shimamura 'identifies' physical evidence of her aversion to life, her destructiveness, her vampirism, imaging her mouth "a beautiful little circle of leeches" (*SC*: 32). (A blood-sucking, bestial and sexual image). Her overwhelming "cleanness" (32) soon begins to submit to alternative, less favourable (according to Shimamura's perception) descriptions.

Part I of the text (*Snow Country* is bisected) occurs in winter (with connotations, in this case, of purification, although perhaps also suggesting death, as in 'House of the Sleeping Beauties', so that Komako's 'real' and imperfect living body might be interpreted as having been 'killed' into idealisation). Part II, however, takes place in autumn, the season of disintegration, death and decay. Komako's body, due to its affinity with the natural world, begins to change, to degrade in harmony with the season. Komako becomes "full flesh...[which] suggested a woolen [sic] cloth, and...the pelt of some animal" (130). Her coolness gives way to "warm[th] and sensuous[ness]" (21), particularly "under Shimamura's [Pygmalion] hand" (35). Her pure unreality is exposed as deception, as being largely cosmetic. "Your cheeks are flaming. That's how cold it is". "It's not from the cold. It's because I've taken off my powder" (47-8). She closes her eyes, in an act of veiling the mirror, and her visual warmth becomes all the more apparent (21). This warm redness, at first admired, comes to be interpreted as the "scarlet [of] anger" (148), or a ruddiness induced through drink ("Bright red...Am I really so drunk?" [143]). Even her translucent whiteness becomes degraded into a "blanched" (148) state. Komako's image begins to acquire solidity, moving away from "transparent emptiness" (71) and towards "voluptuous softness" (73); from (superior) spirituality to (inferior) materiality; from unreality to reality. Her physicality becomes overbearing for Shimamura, who privileges the (lost) unoppressive, uninvasive domain of the spiritual, unreal, ideal. She comes to violate his valued principle of moderation, so that Shimamura worries that "perhaps he was...too intimate, too familiar with her body" (112).[31] He loses, furthermore, control of the (masculinity-affirming) gaze, as she enters his field of vision at will ("[coming] often enough without being called" [128]).

Komako comes to be conceptualised in maternal terms, with Shimamura describing "[t]he fat on her abdomen" as becoming "heavier" (104). She draws attention to her tumescence herself: " 'My stomach aches.' Komako thrust both hands tight inside her *obi*, and her head fell to Shimamura's knee. 'My stomach aches' " (96). Komako's is a dysfunctional parturition. Shimamura connects the vision to an image of death: "Insects smaller than moths gathered on the thick white powder at her neck. Some of them died there as [he] watched" (96). Komako, if pregnant, is visibly tainted, her body sexualised, carnalised, so that the transcendence-permitting mirror cracks.

Komako no longer embodies a healing whiteness for Shimamura. She cannot continue to remove the suffocating grime of Tokyo, the grime of life, the grime of stifling warmth for him, which has always been his true motivation for entering the snow country: "to make him feel that the dirt of the summer had been washed away, even that he himself had been bleached clean" (152). Shimamura conceptually links himself with an image of Chijimi grass-linen, which depends upon snow for its creation. This fabric, particular to the region, was comprised of "thread...spun in the snow...cloth woven in the snow, washed in the snow, and bleached in the snow...'There is Chijimi linen because there is snow,' someone wrote long ago. 'Snow is the mother of Chijimi' " (150). Komako can no longer be the snow, the beautifying mirror that would fulfil his purification desires. "Shimamura must locate a new pole of unreality" (Tsuruta, 1971: 257).[32]

He rejects the failed mirror and turns to Yoko (the original woman in the train; the woman whose own tangibility and subjectivity were secondary to her status as a conduit for the unreality of memory). Yoko is perceived as a potential doorway to the otherworld; to the clean dreamscape of unreality. This is due to the fact that she remains detached from life because of her apparent morbid madness: Yoko can never mean excess, unlike Komako, whose drinking renders her (unfemininely – in the sense of a social stereotype) confrontational and invasive.

Yoko, throughout the text, retains her "transparent coldness" (11). Aware of her presence,

Shimamura becomes "strangely reluctant to call Komako" (127). She (the latter), in her "straining to live" (128), acquires a concrete, palpable, physical "existence" (128), whilst Yoko is identified ethereally as an (dis)embodiment "light" (128). Even when she falls from the burning warehouse in the final scene, Shimamura conducts a cool, detached, "aesthetic evaluation of... [the] event" (Liman, 1971: 269). He worries only that her "perfect horizontal[ity]" shall be corrupted into erratic formlessness: "If Shimamura felt even a flicker of uneasiness, it was lest the head drop, or a knee or a hip bend to disturb that perfectly horizontal line" (173). Shimamura is reluctant to conceptualise her as anything but "part of some distant world" (57), and in order to be sustained thus, she must not transgress the boundaries he has (imaginatively) authored. (She must be a doll and not a woman, a clean, clearly defined artefact and not a fluid, amorphous female).

Yoko is intimately connected with death, a perpetual mourner perhaps lamenting (with prescient knowledge) her own inevitable death (she must, of course, be imaged as dead, like MacDonald's Lona, in order to be sustained in 'unreal' purity). She recalls the Mater Lachrymarum of *Lilith*: Mara, the woman weeping for her children.[33] Additionally, she recalls the Virgin (artistically/idealistically portrayed in the *pietà* as the Mother bearing a dead child) when she compulsively visits the cemetery. Here, accompanied by the statue of Jizo, the "guardian of [dead] children" (119),[34] Yoko is associated with the maternal. She is not, however, the corporeally-evident mother, but retains purity and bodilessness. In addition to her Jizo-attended appearance in the cemetery, Shimamura identifies that during the initial train journey (whilst she was the unwitting object of his clandestine gaze) "[s]he was exactly like a mother" (52), at which he "was very much impressed" (52). Again, whilst she is bathing a child, Yoko is described as singing with "the voice of à young mother" (139). This encounter with her maternity is another act of voyeurism for Shimamura, who listens in invisibility through a neighbouring wall.

The fact that Shimamura evades direct observation of Yoko suggests, nevertheless, the potential danger posed by the 'transcendent' feminine for the masculine subject. Yoko (not

only to be connected with maternity but also with mortality) might indeed be imaged as a medusa figure, with her "beautiful eyes that so pierced their object" (174). In this sense, Yoko's (phallic, penetrative, emasculating) gaze must be avoided in order for the male to escape the certain death of his masculinity. This serves to explain Shimamura's focus upon her reflected eye in the train window: Yoko is mediated through a "mirror which filters...[as well as] purifies" (Tsuruta, 1971: 254).[35]

Although a child in Komoko's arms ("A childlike feeling of security came to him from the warmth of her body" [146]), Shimamura, to summarise, desires another mother, another embrace: a woman who can enfold him in the coolness of death. Komako speaks warmth and vitality even in her drunken "nonsense" (141). Shimamura hears 'woman' in her voice, "[a] good woman" (147): "the awareness of a woman's being alive came to [him] in her warmth" (147). Nevertheless, it is Yoko's speech he desires: "the voice that had called to the station master at the snowy signal stop, a voice so beautiful it was almost lonely, calling out as if to someone who could not hear, on a ship far away" (119). Yoko's is the voice that does not belong to life, to the 'fire pillow scene', where "warmth sank into [Shimamura's] head, bringing an immediate sense of life"; where "[r]eality came [violently and oppressively] through" (123). When she falls, unconscious, from the balcony of the burning warehouse, Shimamura does "not see death in the still form" (174). Death cannot die. Life, on the other hand, threatens always to disintegrate, so that, in spite of Komako's continued presence, and the triumph of redness over white (the fire "melt[s]" [171] the snow; the flames "[flicker] over [Yoko's] white face" [174]), Shimamura "feel[s] that a separation [is] forcing itself upon them" (172). In the world of reality, the world of primal sensory perception, Komako can be loved. Shimamura can look upon her face and have instilled a "feeling of intense physical nearness" (73), its "healthy, vital flush" (73) rendering him "relaxed and warm" (73). Despite her original (idealised) whiteness (a complexion "suggesting the newness of a freshly peeled onion or perhaps a lily bulb" [73]; the "fine geishalike skin [which] took on the luster of a sea shell" [101]), the "ruddiness of her north-country girlhood" (101) cannot help but intrude. "[T]he polish of the city geisha",

Shimamura asserts, "had over it a layer of mountain color" (73), a corporeal reality that cannot be suppressed.

In the world of unreality, Komako's "too-black hair" (80) and "brilliant red" (63) skin are excessive. They possess a vitality that will not be silenced. Shimamura endeavours to modify and manipulate his perception to permit her satisfaction of his necrophilic desire. He describes how "he had never touched such cold hair…less the cold of the snow-country winter than something in the hair itself" (39), in an attempt to diminish her tangibility, her reality. *In* reality, he does feel for her an "affection" that "welled up violently" (136), an affection that is felt corporeally, sensually. However, she does not possess the "*uncanny* sort of beauty" (136, emphasis added) he detects in Yoko.[36] He *receives* from both women, but it is Yoko's transmission that is of spiritual, incomprehensible, indefinable allure. Komako gives him a warmth that comforts but does not fulfil: "Like a warm light, Komako poured in on the empty wretchedness that had assailed Shimamura" (62). Conversely, interaction with Yoko makes him "[feel] a chill come over him" (138). The latter's face is "like a mask"[37] and "seemed…extraordinarily pure" (82). Her fall serves to further contribute to her "doll-like passiveness" (173); her "puppetlike deadness" (172). However, this has an undesired effect, as her unconsciousness (even perhaps death) renders her body knowable. Her eyes, once "so bright that he felt impaled on them" (134), are now closed. She is rendered inert, impotent, passive flesh. Yoko's apparent death makes her "soft and pliant" (173), and she might no longer fulfil the ideal Shimamura has defined.[38] He has already acknowledged his own coldness, at first identified by Komako. "Tokyo people are complicated", she states, "[t]hey live in such noise and confusion that their feelings are broken to little bits" (118). Shimamura recognises his own need for pure, cool transcendence:

> He stood gazing at his own coldness…All of Komako came to him, but it seemed that nothing went out from him to her. He heard in his chest, like snow piling up, the sound of Komako, an echo beating against empty walls. And he knew that he could not go on pampering himself forever. (155)

Shimamura is aware that his destiny involves an eventual and permanent evacuation of the

snow country, and his surrender of the warm, vibrant, symbolically red Komako. He himself is "coldness", "empt[iness]" (155), demanding sustenance (a vampiric stipulation) from a similarly 'white' source. Komako willingly and passionately gives to him, but her warmth is the fire which debases his spirit, which turns the snow to "slush" (171). Yoko, however, is sustained in cool unreality – even, as I have suggested, *during* her fall. Whilst in the air, she retains serene mastery, momentarily "seem[ing] to hold both life and death in abeyance" (173); transiently embodying "a phantasm from an unreal world" (173). On collision with the ground, Yoko interferes with this aesthetic visualisation, her body impeding Shimamura's evaluation of her as conferring "the *freedom* of the lifeless" (173, emphasis added): "At the spasm in Yoko's leg, a chill passed down his spine to his very feet. His heart was pounding in an indefinable anguish" (173). As he endeavours to see spiritual "metamorphosis" as opposed to physical "death in…[her] form" (174), her (ugly, spasmodic) change is perceived as negative, with her whiteness corrupted to an undesirable red.

Shimamura can only be saved from redness by the Milky Way,[39] which (symbolising the Great Mother) "came down…to wrap the night earth in its naked embrace…[in its] terrible voluptuousness" (165). Shimamura observes how the Milky Way causes "[e]ach individual star [to stand] apart from the rest, and even the particles of silver dust in the luminous clouds [to] be picked out, so clear was the night. The limitless depth of the Milky Way pulled his gaze up into it" (165). The Milky Way has a cleansing effect, so that even Komako is "bathe[d]…in its light" (167). It takes her oppressive warmth and colour away ("the color was gone from her small lips" [167]), neutralising, to a certain extent, her face into a (Yoko-like) "mask" (168). More important is its effect upon Shimamura, as it "flowed through his body" (168), separating him (physically and spiritually), in its penetration, from the two women.[40] The text concludes with his total engulfment: "[H]is head fell back, and the Milky Way flowed down inside him with a roar" (175). He need never return to the snow country for artificial resuscitation into whiteness. Neither Komako nor Yoko are further required for their reflective potential. Shimamura learns to heal himself (via association with a truly

disembodied 'mother', the Great Mother/Mother Earth), so that the red wounds of 'base', bodily living might be self-assuaged, no longer demanding human female assistance.

4 *The Sound of the Mountain*

In contrast with Shimamura, Shingo, male protagonist of *The Sound of the Mountain*, exists in a place in which beauty is sparse, a rare commodity, a forbidden 'pleasure'. In Shimamura's world(s), beauty was too evident, too tangible, so as to be denigrated as excess (with cool emptiness privileged). Shingo, however, inhabits *one* world, lacking the necessary outlet for physical escape. (Shimamura, of course, was capable of movement, entering and leaving the snow country at will; approaching and retreating from his wife/Komako at will).

Shingo is dissatisfied with his wife Yasuko's incapacity for beauty. She never had youth but had always "looked older than he" (*SM*: 8), so that despite his having now overtaken her in physical aesthetic deterioration, she has permanently inhabited a (masculine) solid, definite space of temporality. Time, simply, has always manifested itself in her face. She cannot be the sister desired by Shingo who died (femininely) into immortality. Shingo finds Yasuko a particular threat to beauty when she is asleep. At that moment, the visually repellent "sight of [her] aged flesh" (9), her aurally repellent "snoring" (9), and her tactilely repellent "sweaty" skin (9) contribute to an overwhelming climate of unbeauty. Yasuko, asleep, is too 'bodied', too bestial. She is unlike the translucent 'marble' bodies of Eguchi's 'sleeping beauties' (or of Vane's, Anodos' and Severin's desire-objects in their respective supine states). Shingo acts upon her unconscious body, but his (Pygmalion) gestures are not to draw youth and life from it. He wants to aggressively confer upon her an eternal silence; to forcefully confer upon their union an eternal silence; to dramatically confer upon desire an eternal silence. Shingo, then, responds to her animalistic snoring (which suppresses her should-be feminine 'silence') by "twist[ing] her nose" and "tak[ing] her by the throat and shak[ing] her" (9). He wants to awaken her so that she will *cease* to be the object of his gaze. He renounces the voyeuristic advantage, turning away from her, literally "repelled by

the sight" (9).

The woman has given him two children, a son who is disavowed for his inability to appreciate beauty (as demonstrated by his cruel treatment of his wife Kikuko, who has become Shingo's contemporary desire-object),[41] and a daughter who is disavowed for her inability to personify beauty (failing to emulate the potential hereditary beauty of her dead aunt). Shingo explicitly reveals that "[h]is blood kin were not as he would wish them to be", to the extent of being "leaden and oppressive" (32). This "blood kin" is a grouping which implicates himself, which pertains to his own being, his own body, his own blood: his own 'bad' blood. His offspring, in this way, rather than affirming his virility, his masculinity, contribute to his sense of emasculation: suggesting his affiliation with the 'tainted' blood of femininity.[42] (This is reinforced by the fact that his married son and separated daughter inhabit the paternal-governed home, implicating [especially in the case of the daughter, who returns to the family] emasculating *vampiric* activity).

Loving Kikuko, the daughter-in-law, the 'not blood relative', "br[ings] relief" (32) from Shingo's personal condition, his status as receiver of the word of the mountain, the sound transmitted to him that promises death.[43] "Kindness towards her was a…way of pampering himself" (32), an act of narcissistic self-reassurance. Kikuko does not speak the language of the mountain. As Shingo explicates, "Kikuko did not indulge in dark conjectures on the psychology of the aged, nor did she seem afraid of him" (32) She is accepting, described in terms of illumination and unflinching clarity ("a window looking out of a gloomy house", "a beam lighting isolation" [32]). She will be a beautifying mirror for Shingo (recalling Lilith's attempts of self-unification, and Shimamura's endeavour to be cleansed through Yoko). His own self is permitted a positive, affirmative reflection in Kikuko, who might be interpreted as his idealised creation. He originally loved his wife's (dead) sister, images Kikuko as this lost love, and returns himself to a status (and stasis) of eternal youth by re-living the (long passed) moment of the occurrence of this loss. Kikuko, therefore, serves as a vehicle to enable an evasion of darkness, of ageing, of death. Whilst she continues to light Shingo's world, he is immortal.

I have extensively considered light as a masculine substance, with darkness being associated with the feminine. Kikuko's identification as a light source, therefore, suggests her masculinity, in the sense that the male Shingo comes to be subordinated to her, needing her input in order to restore his own masculinity-affirming light. Shingo is rendered the symbolic moon (an 'inferior', feminine luminosity) that sources its light from the (masculine) sun.[44]

The ('bad') blood-line does not end its oppressive flow with Shuichi and Fusako, but continues with the offspring of these, Shingo's son and daughter, respectively. Fusako's children fail to re-member Shingo's dead and desired sister-in-law. Satoko, the eldest daughter, is destructive and covetous. She has "sombre, shadowy eyes" (31), in direct contrast with the luminous Kikuko. (Satako's darkness is a derogatory, infeminative expression of her femininity. Kikuko's whiteness can also be interpreted as a feminine condition [in addition to my previous masculine association], as connoting a placid passivity and a dysgenic virginity).

Satako likes to play with locusts, but stipulates that their wings be clipped (a gesture that perhaps aligns them with her own should-be condition as a female 'imprisoned' in femininity). Then, "when the adult in question had surrendered and cut the wings…she would [sadistically] throw the insect…out into the garden" (31) to be devoured by "a swarm of red ants" (31). Satoko submits the feminised locust to a funeral pyre, represented by the redness of the ants. If the locust is to be deemed 'feminine', then it might be understood as receiving an automatic (symbolic) whiteness. Accordingly, its engulfment by the red ants serves to recall the triumph exerted in *Snow Country* of fire (reality) over the snow (unreality).

Redness and whiteness, as I have determined, have several potential symbolic significances, which I shall now briefly re-delineate. Redness in the texts can represent life, a positive, virile masculine blood; or it can indicate death, the negative, impotent, menstrual feminine emission. Whiteness can represent a positive death into a body-transcending,

(masculine-associated) spirituality, or a creative, masculine semen; alternatively, it can suggest a negative death into a feminine inertia, the death of difference, or the positive (because transformative) death of feminine corporality/sexuality.

In this present case, the white feminine (locust) is sacrificed by the dark female (Satoko) to the red masculine (ants). This serves perhaps as an act of defiance on Satoko's part: she is not the 'good', purified, redeemed (whitened) feminine, and will not be.

Just as Satoko derives pleasure from death, Shingo, too, is preoccupied with morbidity. They diverge, however, in their approaches to this common obsession. Whilst Shingo utilises beauty (located in his dead sister-in-law and his living daughter-in-law) in order to defeat death, Satoko employs death against beauty. An example of the latter is evident where Satoko enviously watches "little dancing girls...[in] long-sleeved festive kimonos" (122). Her plea to be similarly costumed goes unheeded and she grasps at another child's sleeve, with almost devastating consequences. "The child was being run over...The automobile screeched to a stop...The girl jumped up... 'If [the car] had been a broken-down wreck you wouldn't be alive' " (123). Satoko, in an attempt to compensate for her own loss (she is considered a plain child), responds to beauty by inducing (near-)death. Because Shingo loves beauty, he is reluctant to face his granddaughter's denial of it, and turns away ("Shingo...brought his hands to his face" [123]). (This, of course, parallels his earlier repudiation of voyeurism regarding his ['too ugly'] wife).

Shingo blames his daughter's ineffective mothering for Satoko's aversion to beauty. Fusako, as well as being a failed wife (blamed by Shingo for her husband's desertion), is a failed mother who was unable to create a beautiful child. She possesses, however, *visual* evidence of a *functional* maternity: "rich breasts" (99). Shingo perceives that "[h]er features were bad, but her breasts were white and remarkably full" (108). Their visible repletion suggests a compliance to the maternal nurturing imperative, whilst their whiteness images the sister-in-law who is located in memories described as "fresh and clean" (120), and sensorily connected with "white breath" (121) and "snow" (120). (This whiteness, of course,

also recalls descriptions of 'unreal' femininity in *Snow Country*). Fusako's materiality, nevertheless, ruptures any true association of her with the idealised sister-in-law. Fusako, as a mother, is necessarily bodily, so that she can only signify a debased (sexualised) version of Shingo's feminine ideal.

Shingo invests hope in his son's (indirect) restoration of absent beauty. Shuichi promises the birth of two further Ogata children, by Kikuko (his wife) and by Kinuko (his mistress). These are children who will potentially re-member the sister-in-law. But both are denied Shingo, with the mistress refusing to permit Shuichi paternal involvement and with Kikuko desiring abortion. Shuichi's mistress operates as a masculine (deep-voiced and tight-lipped) substitution for his feminine wife Kikuko (her name even aurally echoing his wife's). Shuichi forces Kinuko to vocalise, demanding that she sing when she desires to communicate only silence. "He told her to sing for him" (96), a friend of Kinuko's tells Shingo, regarding his son's aggressive ventriloquistic desires:

> She doesn't like to sing, and there was nothing for me to do but sing in her place...I felt so insulted myself that I could hardly go on...[I]t seemed to me that I was the woman he was having. I cried and I sang some songs that weren't very proper...[W]hen Shuichi made me sing, Kinu would be crying with me. (96-7)

Imposing language upon a woman in this way is a disempowering experience. He does not permit her own speech, but violently enforces a masculine vocality. Her singing is experienced as a rape, an ironically silencing act (as it is not the woman's desire that is spoken). Kinuko's response to Shuichi's attempted ventriloquism of her is to refuse to abort, yet to deny him knowledge of his child. Her pregnancy is illegitimate, making visible the 'shameful' conception-scene which should have been unseen. Kinuko refuses, nevertheless, to admit Shuichi's paternity (to validate his virility, his masculine creative potential). Her defiance of Shuichi's imperative of abortion ("He told me I was not to have the child, and beat me and stamped on me and kicked me and dragged me downstairs to try to get me to a doctor" [185]) permits Kinuko to take back, literally, her body, and, metaphorically, *gynovocality* – the voice that articulates whatever, however and whenever she wants.

Kikuko, on the other hand, activates her *gynovocality* (her 'feminine speech', a concept that is to be discussed at length in Chapter Four) by undertaking the opposite choice of abortion. She herself was the outcome of a traumatic scene of birth ("Forceps had been applied to Kikuko's head", leaving her "scar[red]" [16]), and her own mother, associating her maternity (or morternity) with shame, "had considered abortion" (16). Shingo appears aroused at the visual apprehension of Kikuko's "difficult birth" (16): the "faint scar on her forehead" (16). She is physically branded with a symbol of near-death, a sign that conceptually links her with the (fully dead) sister-in-law. Kikuko is described in terms of "cleanness" (85); as pure and "innocent" (93); as "pale, delicate, childlike" (85). Like Yasuko's sister, she does not only suggest an image of whiteness but is also conceptualised as red (in Shingo's memory, his sister-in-law is identified with a "red glow[ing]...maple" [40], and is described as being "dressed in a red kimono...going down of a morning when snow was piled on the shelves to brush it away from the branches" [120]). Kikuko is associated with the "dazzling red" (213) of "crow-gourds" (213) which emphasise her visual appearance of (white) "maidenly freshness" (213). Watching her arrange the plants, Shingo is, however, compelled to consider her disappearing whiteness (slowly becoming engulfed perhaps by redness). Her "long, slender throat...was beginning to swell a little...and that maidenliness would soon disappear" (213). Maternity causes a tumescence that corrupts the virgin's (eternally pure) body. (Indeed, Kikuko's flower-arranging continues through to the close of the text. The final line of dialogue is emitted by Shingo on the matter. " 'Your gourds are sagging,' he called to Kikuko. 'They seem to be too heavy' " [218]. Kikuko's body is slowly degrading and distorting into amorphousness, shapelessness. Her idealised form is gaining weight, substance, redness, recalling Komako's similar deterioration in *Snow Country*). Kikuko also suffers a nosebleed (which causes her birth-scar to be revealed), constituting a visually apparent infringement of redness upon the territory of a "face, white as if she had fainted" (93). Life (in this case, the red, the sexual, the 'woman') co-exists with death (the white, the virginal, the 'girl'). This nosebleed operates as perhaps an early

indication of Kikuko's abortion intention. She will make a decision that will re-dress the red-white tension in favour of liberating the former. Shedding her own blood (that admittedly makes her paleness only the more evident), she will kill the dream and infiltrate the sphere of reality.

Yasuko's sister firmly belongs to ethereality, to whiteness, to the dream (and the fact that she is unnamed in the text supplements the sustenance of her idealised image, as language is thought or spirit transposed and substantiated into matter). As Shingo indicates, she and her husband "had been like inhabitants of a dream world" (16). Kikuko's presence, however, is described as actively (penetratively – perhaps like *Snow Country*'s Yoko) "pierc[ing]" Shingo's memories with "moments of brightness, like flashes of lightning" (17). She vitalises used time, granting bland pallor and indefiniteness with precise luminosity.

Kikuko chooses to abort her child in order to express a gynovocality that addresses both her husband and his father. The communication to the father is of greatest pertinence as it functions as a final refusal of submission. In *Beauty and Sadness*, the young Otoko ties the necktie of her older lover ("a man twice her age" [*BS*: 10]), whom she addresses as "Sonny-boy" (*BS*: 10). This is suggestive of both a girl's appropriation of a maternal, nurturing role (infantilising grown men into little boys) and a girl's manifestation of a sexually aggressive stance (whereby she actively takes charge of the tie/penis). Kikuko shares a similar experience with Shingo. Unlike Otoko, she fails to knot the tie. In this act of recalcitrance (subtly and subversively concealed as demure 'feminine' incompetence: " 'I can't do it.' Kikuko flushed" [*SM*: 204]), she refuses to submit to his maternal and sexual instruction.

After Kikuko aborts, Shingo (obsessing over his daughter-in-law's 'necessary' maternal redemption) must continue to (mis)conceptualise her as pregnant. He confronts her, in the belief that she has re-conceived, but she denies his hopeful accusations. Nevertheless, Shingo persists:

> I hope you'll treat it better next time. I argued with Shuichi over the last one. I asked if he could guarantee that you would have another, and he said he could...The baby would be yours and Shuichi's, of course, but it would be our grandchild too. A child you would have would be too good to lose. (198)

Kikuko refuses Shingo, for the second time, his demand for a baby; his desire for the reincarnation of his wife's sister (but tangibly belonging to him – "[my] grandchild too"). The act is empowering. Kikuko triumphantly (in an "unusually bright and lively" mood [199]) dresses in "a white sweater" and reddens "her cheeks with rouge" (199), as if to comment on the existence (as in 'House of the Sleeping Beauties') of 'woman in the girl'.

Kikuko desires perhaps to embody both life and death. She shows Shingo her black lilies, flowers which confer both states. These black lilies are perhaps suggestive of the vagina, its chaotically cavernous monstrosity exacerbated with its death-imaging, blackly-feminine discoloration; a sexualised vagina, its original virginal whiteness degraded into feminine bodily blackness. Kikuko indicates, indeed, that the black lilies have emerged from whiteness: "It must have snowed eleven or thirteen times this spring…[so that] black lilies seemed even more unusual" (126). From death, sexuality is reached – a fact intimated by Kikuko when she explains that the true colour of the flowers is "a transparent purple touched with red" (127). The lilies become more evidently vaginal, evoking first a visual and then an olfactory sensation of "[t]he smell of a dirty woman" (127). Kikuko must force an association of herself with sexuality and mortality if she is to break free from Shingo's enslaving project which renders her the echo of an already-lived life.

Shingo, emasculated in his inactivity, is unable to successfully mould Kikuko in his reality. He begins, therefore, to experience various incarnations of her in his unreality. Shingo's sleeping dreams repeatedly return him to the arms of young girls. He recounts having "slept with a girl" (27), a union that "could not have happened in real life" (28). Later, he has a similar dream in which he "embrace[s]" a woman who "was very young, a mere girl" (65). Her appearance, like that of the first, is a mystery to him ("He did not know, after he woke, who the woman had been. He could remember neither face nor figure" [66]). Shingo refuses, at this stage, to admit his quasi-incestuous desire (for his son's lover and for his wife's sister) and reveal 'her' identity. He is unable (or unwilling) to identify the object of yet another dream, a young "girl who had an abortion at fourteen or fifteen and was at the same time a

holy child" (105); a girl-woman who is tainted and chaste, and clearly represents his daughter-in-law. In yet another dream, Shingo palpates the unresponsive breasts of a paradoxically bodiless woman (who has "no face and no body" but is "a dim figure" [164]). The prominence of her breasts suggest this woman's association with a maternity that co-exists with virginity. In spite of her apparent incorporeality, she is, however, sexualised, so that Shingo is "startled to find traces of her purity on his finger" (165). This latter woman, whose "purity" is eroded by Shingo's interference, is, at last, explicitly interpreted as "an incarnation of Kikuko, a substitute for her" (165). Shingo directly addresses the possibility that he desires her (lost) virginity: "And might it not be that, if his desires were given free rein, if he could remake his life as he wished, he would want to love the virgin Kikuko, before she was married to Shuichi?" (165)

Shingo's conversion of 'woman' into a sexualised object constitutes her transformation into a fetish,[45] into an object onto which sexual anxiety might be displaced. In the instance of this dream, Shingo fetishises the breast, a (Kleinian) part-object[46] of woman ("just two breasts floating in space" [164]), whose separation from her totality (as whole object) confers a fragmentation. The breast is selected as an obvious object of past infantile 'looking'. Such fetishism determines an umbilicality between male/son and female/mother: he is connected via the breast-as-displaced umbilicus.

Kikuko's is the omnipresent but obscured face that inhabits Shingo's dreams, a face he must repress. He dreams of purifying her (of restoring her chastity even after abortion), but also of defiling her (shedding her blood without guilt [165]). He desires to both cleanse and soil her; to absolve her 'sin' with ablution whilst implementing the (red) flow that symbolises her sexuality; to fluidise her twice.

Shingo's focus on fluidity serves to re-image the scene of Kikuko's abortion. Fluidity and abortion are explicitly connected themes in the Japanese concept of *mizuko*. The literal meaning of *mizuko* is 'water-child', a term pertaining to an aborted foetus (whether induced or spontaneous), to stillborn infants, and to children who have died soon after birth.

According to Buddhist metaphysics, asserts William LaFleur, the dead foetus is conceptually twinned with water, with the life-force perceived as originating from (and returning to) a fluid existence. The aborted *mizuko* resumes its liquid state to await another opportunity for reincarnation. The death of the infant, in this way, is never an act of finality, but a temporary delay in its (solid) realisation.[47]

Shingo appears to support this notion of fluid flexibility, which permits life and death to seamlessly merge. It provides him with interminable access to the dead desire-object that he is determined to re-instate into Kikuko's (already-occupied) body. Through her abortion, Kikuko might have seemingly denied Shingo the "grandchild [in whom]...Yasuko's sister [would be] reborn" (*SM*: 143), but this loss is impermanent. Imaged as *mizuko*, the aborted baby/Shingo's sister-in-law is promised the chance of a future return.

Fluidity, in this case, is posed as a potential enemy (rather than ally) of the feminine. (The male Shingo might continue to enforce his revivification imperative upon the female body via a conceptualisation of the foetus as the fluid *mizuko*). Kikuko's refusal, nevertheless, to comply with Shingo's demands (as expressed by her abortion) means that the mountain continues to sound; to signal the impossibility of eternal life (that Shingo desires for Yasuko's dead sister). The sound of the mountain indicates impending death; a sound which initially accompanied the death of Shingo's original desire-object; a sound which is manifested physiologically to Shingo (10, 204). Whilst Kikuko refuses to be a substitute or surrogate mother for a dead and desired woman, the mountain, death and femininity will continue to haunt Shingo.

5 *The Lake*

Whilst Shingo is *stalked* by death, Gimpei, male protagonist of *The Lake*, *stalks* death. He is compelled, by his own ugliness, to pursue beauty, which culminates in his being apprehended by death: by his own self-image. Gimpei is physically described in bestial terms, which suggests his alignment with the teratologised feminine. He has a simian

appearance, a "monkey-face" (*TL*: 150) and, most significantly, *feet* "just like a monkey's" (15).[48] Gimpei reveals that his feet, inherited from an ugly father ("his father's ugliness had left a stronger mark on him than his mother's lovely face" [150], a physical mark of "deformity" [150]), are the source of his lies. (He indeed embodies a lie, being a man who seems bestial rather than human). "Gimpei told half-truths. How many times in his youth had he told different lies because of his ugly feet?" (15) At first, he uses his monkey-feet to draw his desire-objects to him. He asks his pupil, the "high-school student" Hisako (22), for a "medicine for athlete's foot" (23), in order to legitimise his following her, but soon discovers that his foot-lies are slavery: "A lie, once told, never vanishes, but chases after us", so that, "[j]ust as Gimpei followed women, so his lies trailed behind him" (35). Gimpei degrades his voyeuristic act to disease: "The first time Gimpei followed a woman led to the second, and so on...The need to follow women is as persistent as athlete's foot" (35).

Gimpei finds himself objectified, the victim, the prey, (emasculatingly) "pursued by his own hideous feet" (23). They cause the ghost-baby of his imagination to torment him, threatening to reinforce his sense of "masochistic self-disgust" (150) by revealing similarly inherited bestial feet, the "strongest proof" (150) of paternity. Gimpei is haunted by this claim of paternity after a "prostitute...had left a child outside the door of his lodgings" (148). Gimpei refuses to acknowledge the baby, and is permanently followed underfoot by its "dead" and "ghostly" presence (149). He interprets that "[i]t was his feet, as ugly as a beast's, that had made the baby follow him, crawling underneath the bank" (150). The child "at the bottom of a grave against the wall of earth that weighed down on it" (13) projects a similar living imprisonment upon its potential father ("From all directions the dark walls of a prison closed in on Gimpei" [13]). He cannot escape the physical reality of his feet, nor can he destroy the controlling gaze of the baby, who appropriates a merciless, voyeuristic subject-position.

Although unsure about the baby's sex, Gimpei images it as female. Thus, when the young masseuse pummels his body, she evokes his recollection of the child: "The attendant's palms were still a girl's, but the slaps on his back were continuous and surprisingly strong,

and…[h]e remembered his own child slapping him on the forehead with all the force in its round palm" (12). Whenever he 'feeds', subjecting a girl to a hungry gaze, his own (apparent) daughter deflects the action, to optically frame him in a similarly parasitic event of looking.

Gimpei fantasises that his baby is "buried" (128) under the mound of snow at his and Hisako's secret meeting-place (128). Incidentally, this secret place perhaps resembles Hisako's idealised, 'purified' genitals. Cleansed into whiteness (through the snow association),[49] Hisako's body provides Gimpei with a perfect gynoscopic retreat for the orphaned bodies of both himself and his rejected baby. When Gimpei observes that the "mountain" (128) of snow "stand[s] in the way of [Gimpei's and Hisako's] love" (128), it is perhaps sexual love to which he refers – sexual love that is replaced by (and is incompatible with, due to the incest taboo) filial-maternal love.

The baby, seemingly buried at the meeting-place, defiantly returns, mirroring Gimpei's own movement by "crawl[ing] in the earth beneath him, matching its palms against his as if across a mirror" (143). Gimpei indicates that "[t]hey were the cold hands of the dead" (143), but does not specify to which (the baby's or his own) he refers. The vision must be silenced, denied femininity and subjectivity. Gimpei translates the actual living daughter – there is no indication that her literal death is anything more than his own infanticidal fantasy – into the image of a "noseless, mouthless dummy" (149). Even though Gimpei asserts a belief that her sex is female, "the sex of the apparition" (148) is rendered "uncertain" (149). Furthermore, the baby is connected, in her ghost-status, with Gimpei's (*male*) deceased father, who is perceived as such by the local community of his mother's village:

> [H]is father's ghost now haunted the shores of the lake. The villagers claimed that the sound of footsteps followed those who went near the spot where he had perished, but whenever they looked round, there was nobody behind them. When they ran away, the footsteps would recede, for the ghost was unable to run after them. (94)

Gimpei's voyeuristic pursuits repeat the (supposed) actions of his father, who follows the

living (Gimpei himself is socially dead) in invisibility. The ghost cannot run, presumably due to the (patrilineal) deformity of his feet, just as Gimpei can only *invent* a past of rock-climbing ("clinging to the rocks with [his] long toes" [15]) to the bath attendant.

"Gimpei's father had died in the lake when Gimpei was ten, and as he had had head injuries people said that he had been murdered and his body thrown into the lake. But he had had water in his lungs, so it was possible that he had drowned" (93). Gimpei, since his childhood, had been convinced of his father's murder. Thus, "he used to hide in a thicket near the spot where his father's corpse had been recovered and watch the passers-by. He reasoned that the murderer would be unable to pass there without showing some sign of guilt" (93). Looking, then, comes to be conceptually associated with concealment, with fluidity, with death, and with guilt. Gimpei translates these findings into later experience.

He watches, out of sight, with guilt assuaged by denial, a defence-mechanism that permits his actual lived experience to be comfortingly transmuted into "hallucination" (17). He watches with fluid eyes, so that one 'victim' recalls seeing "floating in the darkness, only the blurred distortion of his face as he struggled with his tears" (66); "a face which had seemed to weep the moment he decided to follow her" (66). His watched objects, now *specifically* female, are also fluid. The eyes of his latest prey, Machie, are explicitly described as "liquid" (87), becoming a "black lake" (87) in which Gimpei desires to "bathe naked" (87). His desire is, through them, to be consumed, to sink into death (the lake, being symbolic of *death*, as the site of his father's, *and* in its connotion of gynoscopic maternal amniotic fluidity).

Gimpei's paternal loss activates a morbid fascination, so that he comes to be intrigued by death. This culminates in his (fluid-infused) murder fantasies. In Hisako's bedroom he feels "bathed in a wild glow of happiness" (120), then acknowledges that "[i]f he had had a pistol with him he would have shot Hisako from behind" (120). Gimpei mentally lives the scene: "the bullet passed through her breast...Hisako turned, arching her body in a graceful curve, and clutched at Gimpei's legs as she fell. Blood gushed from her wound" (120). The fluidity is used by Gimpei, in this fantasy, to purify (to whiten, despite its redness) and beautify his ugly feet:

> [Her] [b]lood...soaked the inside of his feet. In an instant, the coarse, blackish skin had become as soft and pure as rose petals, his wrinkled arches as smooth as mother-of-pearl. And bathed in Hisako's warm blood, even his crooked, gnarled and shriveled toes, which were as long as a monkey's, became as graceful as a mannequin's. (120)

Gimpei consumes, his looking (whereby beauty is reflected, thus attained, mastered, possessed by the surfaces of his eyes) serving as self-beautification. Gimpei's assertion that "ugliness" chases (*and* ensnares) "beauty" (36) is, in his fantasy-world, realised.

Another fluid-fantasy involves Gimpei's drowning of his cousin Yayoi:

> The lake lay in a shroud of mist, and all beond the ice near the shore looked infinitely remote. Gimpei had tricked his cousin Yayoi into trying to walk on the ice, for as a boy he had borne a grudge against Yayoi and cursed her. His sinister hope was that the ice under her feet would give way and that she would sink into the water. (26-7)

Gimpei visualises Yayoi's drowning as an act of vengeance, because she (along with the rest of his mother's family) rejects him after his father's scandalous death. Yayoi renders Gimpei an outcast, an 'other', asserting that his deformity (and, by association, Gimpei himself) certainly does not "come from *our* [Yayoi's and Gimpei's mother's] side of the family" (150, emphasis added). As the lake has become his father's territory, sacrificing her to it images a paternal victory.

The various murder-fantasies of Gimpei serve to suggest his anal-sadism, his necrophilic fascination with faecal expulsion, whereby he desires to transform the organic to the inorganic, and then to sustain the inorganic through reingestive processes. He desires, for example, to kill Hisako, then grant himself new life through the cannibalistic nourishment of his dead body – specifically his feet – with her blood. Such an endeavour, the imposition of cyclical mechanisms upon a normally irreversible linearity, serves to raise questions of Gimpei's equally aggressive *oral*-sadistic tendencies. This is demonstrated in his demanding a constant nutritive sustenance for his voyeurism-habit. His "addict[ion]" (22) is a gluttonous scopophilia, a feeding, sucking, biting, parasitic hunger requiring visual-ingestion. He has no

choice in the matter (he often describes his compulsion as a product of bewitchment), thus he is the 'eaten' as well as the 'eater', consumed by his very desire to consume. His self-perception indicates that he is the voyeur enslaved to looking. His addiction is vivified into "a living being with a mind of its own" (20); an animated, personified force that "intimidate[s] him, refusing to go away" (20). Gimpei's conviction that he is subjected to this oppressive 'being' (so that his voyeuristic condition is *re*active; so that he operates passively in *response* to external stimuli, to the desires of the watched women) causes him to doubt the "exist[ence]" of "entirely one-sided pleasure[s]" (21). Voyeurism, he suggests, is instigated by female exhibitionism. One apparent victim is, therefore, accused of being "an evil woman" (66) who courts the gaze: "Imagine being followed by so many men...Aren't you frightened of *yourself? There must be some devil hidden in you*" (66, emphasis added). (This statement of a 'Gothic' trope that suggests demonic possession, is, of course, repeated throughout Kawabata's writings).

Gimpei's claim to being "drunk or sleepwalking, lured on by [women's] charms" (33), a "passenger" (100) subordinated into passivity and denied free-will, results in his recognition of two potential choices of action. (He must, of course, learn to *act* in order to liberate himself from his enslaving addiction to *reaction*). He must, he believes, either kill the object of his scopophilic gaze or kill himself (81).

The drive of Gimpei's scopophilic addiction posits 'looking' as usurper of the genitals' position as the conventional locus of sexual desire.[50] Without the genital apparatus, he can only revert to the pre-genital stages of psychosexual development, regressing into the (Freudian) id[51] world of infantile fantasies, violence and perversion. When Gimpei follows Machie he claims it is because "[h]e wanted only to walk beside her...and talk to her" (81), to share her space, her "warm pink" (100) world of activity and freedom (from addiction). His own world is the "cold blue" (100) of passivity, of slavery, (a distinction he derives from a taxi journey, where the passenger's view is perceived as differing from that of the driver's). When Gimpei contemplates Machie, "[t]he pink sky seem[s] to suffuse his brain" (98), affecting primarily his mental, as opposed to sexual, function. What he desires is a regular

opportunity to watch her, unseen: "Do you take [your dog] for a walk at the same time every day?" he asks. "Always along this road" (85). He is momentarily compelled to touch her:

> But before he could do anything rash, the sudden realization that, every evening, she would walk here with her dog beneath the shade of the gingko trees and that he could watch her from a hiding place on top of the bank came to him like a ray of hope. It was like lying naked in the new grass, so cool and fresh was his sense of relief. Yes, he would watch her from the top of the bank, and she would come up the slope toward him forever...His happiness knew no bounds. (86)

Although his visualisation of her warm pinkness might be interpreted as indicating a trope of the female genitals (pink because she has not fully matured from girl-status to the redness of a woman's sexuality), it suggests *maternity* in addition to sexuality.

Gimpei describes himself as motherless: "I don't like talking about the place where I was born... I haven't got a home any more" (15). His mother was a beautiful woman whose presence was omitted from his own physical self (so that his appearance is determined paternally, by the ugliness of his possibly-murdered father). Whilst Gimpei is being massaged by the bath girl, he detects a return of the lost maternal. Her voice, he perceives, is "the voice of the eternal woman, or the compassionate mother" (8);[52] the (fluidly creative) voice which is "like the flow of time or life" (13); the voice which (again) speaks directly to his mind ("It feels as though something gentle and delicate were sinking through my inner ear into the core of my brain" [7]). The masseuse's voice "lingers on even after [she has] stopped speaking" (7), paralleling Gimpei's personal lingering memories of maternity ("He remembered his beautiful mother, not the father who had died so strangely" [150]). Denied physical commemoration of her (he has inherited his father's ugliness), Gimpei endeavours to locate the maternal in the girls he selects as visual prey. The warm, pink space becomes the wombscape, a haven and a constriction. Gimpei enjoys the sense of envelopment his looking brings, but is also suppressed by the fact that it is an act of compulsion rather than of choice. Intent on looking, he finds himself in situations which threaten his masculinity, such as his being secured by the masseuse in the steam bath which activates an oppressive

(decapitation/castration) "guillotine" (9) image:

> The girl opened the front panel of the square wooden box and gently pushed him in. A board on top of the box had a place for his head to fit in, and once it was settled in snugly, she brought down a lid which shut off the remaining space...Trapped in the hole, he turned his head to left and right. But the girl didn't notice his fear...Gimpei was thinking that if he were left alone in the bathroom he would find it unbearable; he would panic, afraid that the rim of the slot would tighten its hold and strangle him. (9-10)

The masseuse is imaged genitally as the vagina which should be (according to patriarchal logic) in passive receipt of the penis. This vagina, however, is an oppressive (perhaps toothed) "slot" that threatens a role-reversal: to feed upon the feeder. The masseuse also might be perceived as embodying maternal ambiguity. She violently enforces Gimpei's gynoscopic re-entry ("push[ing] him in", "shut[ting]" out the outside world, "trapp[ing]" him in her abyssal, "fear[-invoking]" "hole"). However, Gimpei also expresses a need for the 'mother'; a reluctance to be separated from her, to be released into autonomous being; to be "left alone". Gimpei, in this sense, is afraid to be a man.

The matter of maternity might be related back, of course, to my earlier assertion of Gimpei's oral-fixation. Gimpei is not alone in the text in his compulsion. Nor is feeding gendered as solely a male's operation. Another male character, Arita (the wealthy and aged businessman whose mistress is Miyako, one of Gimpei's women), exhibits a similar hunger. Arita's vampirism renders him a "greedy, blood-sucking old man" (56) in the eyes of his mistress. Miyako finds herself permitting the sustenance of this "half-dead...old man" with her "own blood" (49), "her youth [to be] lost in old Arita's shadow" (50). Arita seeks the maternal in both Miyako and his young housekeeper Umeko: "When his head was pillowed in the arms of these two women, his neck supported by them and their breasts in his mouth, old Arita, who was almost seventy, imagined the two young women were his mother. For only with a mother could the old man find peace of mind" (53). Arita makes explicit this requirement ("His own mother had been divorced when he was two years old, and a stepmother had appeared. The old man had told this story repeatedly to Miyako" [54]). Now, in her "company" he would "indulge himself childishly" (54), meekly accepting her

supercilious denigration of him as "a horrible boy" (54), responding with an expression of pathetic gratitude. Although granted a dominant position (she as mother, he as child), Miyako, nevertheless, understands that she "was losing her youth and energy, spending her life in aimless anticipation of an old man's visits" (55). Like Eguchi and the old men of the 'House of the Sleeping Beauties', Arita buys her time, making himself the owner of her youth.

Not only the male Arita but also the female Miyako is susceptible to a vampiric feeding (a fact which aligns her with MacDonald's Lilith). Miyako is encouraged by her maid Tatsu to siphon extra money from Arita; "to have the [hotel] bills made out for more than the real amount and then to arrange for the surplus to be returned to her" (55). In terms of voyeuristic cannibalism, Miyako also feeds upon Gimpei's prey, Machie. She reveals that "[i]f she ever passed Machie in the street, she knew she would turn and stare at her retreating figure" (76), her experience of feeding designed to counter the effects of Arita's consumption of her own body. What Arita takes from Miyako (namely, her youth), she will take from Machie. In this, which constitutes her repetition of the actions of Arita, Miyako is masculinised. (Although, in her role as 'mirror' to his actions, she is still a representation of negative femininity: inhabiting the suppressed, secondary position in the masculine/'first sex'-feminine/'second sex' dichotomy). She might also be identified with Gimpei (who already perceives their similarity, identifying them as "inhabitants of the same infernal world" [21]). Miyako's voyeurism/vampirism invokes in her emotions that resemble Gimpei's: "Though they were both women, Miyako almost gave a little cry of joy when she touched Machie's hand, so pleasant was the sensation. She…was deeply moved by the young girl's beauty", yet, "while she was looking at the girl, a great sadness welled up in her that made her wish she were alone and far away" (76).

Gimpei, too, explicates how, when he is witness to great beauty belonging to a stranger, his initial feeling is one of immense pleasure, closely followed by the notion that he "could die of sadness" (37). Experiencing beauty in others, additionally, has vampiric repercussions,

causing Gimpei to "feel somehow drained and empty" (37). Witnessing this 'beauty that is not his own' instils in him feelings of maternal loss (reinforced by the fact that this beauty is located in women),[53] recalling not only the death of his mother (and his rejection by her family) but serving as a painful reminder of his own ugliness (the matrilineal legacy of beauty was, of course, denied him).

Gimpei identifies another kindred spirit in a woman who seems compelled to follow him, a woman who challenges his voyeuristic enterprise. This woman is imaged as sharing physical characteristics with Gimpei, not only possessing "ugly feet" (154), which recall his primary mark of identification, but also being "dressed rather like a man" (153). This woman, furthermore, has a gaze that is emitted from a masculine source, from "slit eyes [which] were watchful, dry [as opposed to femininely fluid], like a man's, and glinted with cunning" (155).[54] Gimpei cannot identify her biological sex with certainty without a tactile exploration of her body – his eyes fail him in determining this – and her apparent rejection of femininity remains indicative of her assumed subject status. Her gaze is the master (as she is visually undesirable)[55] and "Gimpei, whose experience in chasing women had made him unusually acute in the matter, [finds] himself unable to discover why she was following him" (153). The woman chides him. "What do you want with me?" (154), she asks, with affected innocence (the question, of course, should be his, due to the fact that *he* is the pursued). The woman confronts Gimpei with his own flawed hypothesis which states that the victim is responsible for 'her' (the feminised object of the gaze) own victimisation. Her determined pursuit is an ironic act of revenge, in which ugliness chases not beauty but more ugliness.

Gimpei compares (and contrasts) two distinct acts of looking which have occurred that night: the dream-like perception of beautiful Machie and the reality vision of this ugly stranger. Through this he learns to re-dress the power balance, to re-inscribe his position of phallic mastery, as controller of the gaze. "[T]his 'reality' seemed…a way to reach the girl in the dream. The uglier the woman, the better the vision. Her ugliness brought Machie's face into view" (157). Gimpei derives from ugly reality (the teratologised woman) a facilitated appreciation of idealised beauty.

Women who hunger, in *The Lake*, are denigrated as either masculine (such as this woman) or hyper-feminine, excessively corporeal and sexual "slut[s]" (153). Confronted by the ugly reality-woman, Gimpei is provoked to remember a prostitute "who had pestered him…after [his] running away from…Hisako's house" (153). This woman had also challenged his right to territorialise the act of following, of looking:

> 'You've been following me, haven't you?' Gimpei said to the woman.
> 'I don't think I was following you exactly.'
> 'I don't suppose I was following you, was I?'
> 'Sure.'
> The woman's answer was ambiguous…
> 'If I wasn't doing the chasing, then it must have been you'. (24-5)

She plays with him, enacting a reversal of Gimpei's prodding of the breast of the masculine woman by "pinch[ing] him sharply on the chest" (26). Gimpei can derive no pleasure from direct observation of the sexually-aggressive female (neither this prostitute nor the phallicised woman). She is only of worth as a medium, bridging the gulf between his ugly (reality) self and his idealised self-image (the beautified version which, as a source in itself of beauty, need no longer chase it in an externalised form). Gimpei, momentarily relieved at the idea of utilising his ugly, masculine counterpart as a lens through which to better perceive the concept of superlative beauty, is, however, returned to a state of desperation. "Gimpei felt overwhelmed with sadness, as though the world were at an end" (158), a feeling merely exacerbated by his contemplation of lost beauty ("Perhaps it was because he had seen Machie that same evening" [158]). Looking at the woman, he sees himself reflected but not perfected, his body "entangled" (159) in hers, so that differentiation becomes redundant. He desires to see her feet, as proof of her identity (a method he proposes in order to determine the paternity of 'his' ghost-child), visualising them as "misshapen, with thick, brownish skin" (159). (He insists that they will not be monkey-feet as this would serve as irrevocable confirmation of her 'Gimpei status'). At the moment of revelation (as they reach "a cheap hotel where one could spend the night with a girl" [160]), Gimpei, the avid watcher, *turns away*.

6 WAStory

> Shimamura is, of course, not myself. He is nothing but a foil to the geisha, Komako...[I]n many ways I am Komako rather than Shimamura. I consciously tried to keep Shimamura at a distance from me as I wrote... The feelings of Komako in particular are the embodiment of my own sadness. (Kawabata, cited in Mathy, 1969: 212)[56]

In his postscript to the original completed version of *Snow Country*, Kawabata explicitly identifies himself with the feminine, thereby suggesting the authorial voice would accommodate gynovocality. By *gynovocality* I mean to indicate the potential for a counter discourse within the negative rhetoric of infemination, whereby femininity is (positively) inscribed rather than 'destroyed'. (I shall discuss this in further detail in the following chapter).

Nevertheless, 'HIStory' has focused on representations of 'bad' femininity, privileging masculine 'language' over feminine 'silence': the stories of Eguchi, Shimamura, Shingo and Gimpei over those of the texts' female characters. However, these males are demonstrated as being themselves, at times and to varying degrees, subjected to the autonomy-destructive and silencing processes to which they treat their female objects. Despite the masculine domination of narration in 'House of the Sleeping Beauties', *Snow Country*, *The Sound of the Mountain* and *The Lake*, and the subsequent mediation of femininity, male 'speech' does not entirely omit *gynovocality*. 'Woman' is, admittedly, represented through 'man' (first and foremost through Kawabata). But, as Eguchi, Shimamura, Shingo and Gimpei discover, counter representations of empowered femininity serve also to challenge their primacy. As metaphoric mirrors (an image frequently employed in Kawabata's writings) to the past, female characters implement for the males a remembrance that it is truly *re-membrance*: re-assembling the fragmented or fragmenting body to compose a 'text' beyond loss.

CHAPTER FOUR: HERstory

1 Trilingualisms

As I intimated in my 'HIStorical' interrogation, man might be interpreted as speaking language, and woman silence. In the current ('HERstorical') investigation, I endeavour to explore the ramifications of this statement in depth. What then, I shall enquire, of the man who 'writes woman' infeminatively in 'HIS'(torical) language, but also exhibits a sensitivity towards 'writing woman' in 'HER'(storical) silence.[1]

Toril Moi, in 'Feminist, Female, Feminine', suggests that 'woman-writing' must take into consideration a tripartite organisation which encompasses the (biologically) female, the (politically) feminist and the *feminine*. This third possibility identified by Moi involves "writing [that] which seems to be marginalised (repressed, silenced) by the ruling social/linguistic order" (Moi, 1989:132). Feminine writing is bound to neither biology nor politics - it is potentially accessible to anyone who writes.

In this chapter, I shall argue that negative representations of femininity do not monopolise the Kawabatan text, but that counter-representations which valorise the feminine might be detected.[2] Through a close reading of his *Beauty and Sadness*, I shall indicate not only an increased presence of female characters (suggesting that the man/present-woman/absent dichotomy is challenged), but also consider the femininity of his language.

To briefly recapitulate, then, 'HIStory' focused upon a selection of Kawabata's texts in which *feminine heteronymy* was read. By this, I mean that the representations of the feminine were interpreted as being mediated (and othered) by the male Kawabata, the male character, the male narrator. Kawabata's 'House of the Sleeping Beauties', *Snow Country*, *The Sound of the Mountain* and *The Lake* were interrogated for evidence of this 'ventriloquising' heteronymous project.

'HERstory', on the other hand, shall communicate the presence (that is, the *made* present by my reading) of a counter discourse of femininity, which I term *feminine autonymy*. This metaphoric notion of 'self-authorship', of 'autobiography' shall be taken to indicate the feminine's challenge to (and possibly escape from) its status as a suppressed, subordinated concept. *Autonymy*, although originally a linguistic expression,[3] shall be taken, in the context of 'HERstory', in its literal sense of 'self-nomination', of telling one's own story, with one's own language. In this chapter I intend to examine (predominantly) *Beauty and Sadness*, a text in which the Kawabata reader is granted access to the perspective of a female character that is not transmitted (and translated) solely through the eyes, words, thoughts, experiences of infeminators. I shall consider the experience of (the female) Otoko as 'self-communicated' (without, however, forgetting the authorial infeminator's continued presence); as *more than* a figment of a male protagonist's imagination. 'HERstory' shall centre, therefore, upon conceptual processes of feminine self-naming.

Beauty and Sadness, I shall aim to demonstrate, permits the reader, in its presentation of feminine autonymy, an experience of two (gendered) voices. The masculine, which is doubly evident as the voice of the male protagonist (Oki) and of the author himself, shall be termed *androvocality* and *exogenous-androvocality*, respectively: meaning, simply, the 'man-voice' and the 'man-voice-originating-from-the-outside'. The feminine, which I shall refer to as *gynovocality*, the 'woman-voice', occupies the space of the female protagonist (Otoko's) story. Her (silent) voice shall be explored through a consideration of concepts of language and silence, and related themes such as feminine fluidity, mobility and chaos, evident in thematic concerns such as lesbianism, painting, maternity, suicide and the body.

I shall begin my discussion of the 'trilingual' *Beauty and Sadness* with an interrogation of the *masculine* languages, which shall lead into a more extensive and expansive analysis of 'HERstorical' feminine vocalisation.

2 Masculine Vocalities

The infeminative text is the product of a male-sexed exogenous-androvocality, the authorial language (of Kawabata, MacDonald, Sacher-Masoch, Stoker) originating from a 'signed' male. The exogenous-androvocal writer might be interpreted as the God of Language (permitted by his primacy in relation to the creation of the text, and by his maleness). His 'divinity', however, is not impervious. Language can fail to offer a flawlessly transparent medium for thought, instead impeding direct transmission with distracting and distorting superfluities, or infecting the visions it purports with its own invasive orders. Alternatively, its univocality can be perceived as indicative of its imperfection. Language that is minimal, economical, precise, resistant to 'artificial' embellishment might be understood as constituting an impoverished documentation of mechanical exchange; as being bound by restrictive formulae, governed by dormant and sterile imperatives, sustaining the 'morbid' footholds of logic, space and time. (*Beauty and Sadness*, indeed, commences with a consideration of these latter 'strictures'. However, what the initial sequence appears to take as its focus is the *mobile* rather than finite, the *static* – Oki moves literally through both time and space, being situated in a vehicle that takes him towards the beginning of a new year. Nevertheless, the reader soon learns that Oki's journey is not truly progressive: he is travelling to the past).

Kawabata, the exogenous-androvocal writer of *Beauty and Sadness*, affirms (according to my reading) the paradox of language, enabling both speaking *and* not speaking, constructing inviolable and irrefutable images *and* refusing to sustain the concept of a supremacy of words. He communicates univocality, but also conceptualises plurality. His God of Language is not the sole textual monarch, but might be understood as being accompanied by one of Silence. Kawabata's exogenous-androvocality, in short, incorporates both andro- and gynovocalities. Kawabata's 'HERstorical' infeminations transmit both pictures and words, absence along with presence, silence along with language.

In order for language to be fruitfully expanded, its capacities ameliorated, and for it to

access the senses it normally neglects and by which it is neglected, it is not necessary that it be physically augmented. Kawabata would appear to promote this perspective. In *Beauty and Sadness*, Otoko "open[s] the dictionary to the character for 'think' " (*BS*: 117). In that one word dwells "yearn for", "be unable to forget", and "be sad" (118) – her whole experience communicated in one randomly selected word. The same might be said for the economy of expression presented in the *haiku* poem,[4] which transmits a plethora of possibilities, awakening usually disengaged senses. Haiku are about non-representation, about the refusal to perpetuate a myth of presence, conferring the something-which-cannot-be-directly-represented, the image which imparts a sense, an absent presence. Within this ascetic art, two disparate elements are joined in a perfect union: "poetry and sensation, spirit and matter, the Creator and the Created" (Blyth, 1963: 7), so that "meaning is sensation" (Blyth, 1963: 8). Haiku are spiritual and physical – physical in that they regress to sensation; spiritual in that they progress to a state post-beauty, post-morality, post-thought (Blyth, 1963: 24). Haiku, in this way, intimate the paradox of Kawabatan exogenous-androvocality, the male language that speaks both andro- and gynovocally. Haiku dramatise very simply the concurrent existence of masculinity and femininity, of language and silence. Significantly, they would seem to privilege gynovocality. Physicality (in this case, the male 'body' that is language) is undermined: "In haiku the words are less important than the sensation…that gave birth to them", asserts Blyth (1963: 25). "Silence", he continues, "is deeper than speaking; from silence springs speaking, and returns to it" (Blyth, 1949: 244). Nevertheless, words are required if only for vehicular purposes: enabling the thought, the vision, the sensation to concretely *be*, in the form of the poem. Kawabata's exogenous-androvocality, with its haiku-like extolment of the feminine 'voice', would serve to counter (to an extent) the destructive infeminative representations (the morternalisation, the teratologisation, the dysgenication) of his textual 'secondary infeminators'.

What Kawabata's exogenous-androvocal language allows, to summarise, is the potential for *bi-vocality*. Although, in itself, measured and manipulated, the authorial (exogenous-

androvocal) voice deems two possibilities for 'speech' within *Beauty and Sadness*. One (and the first the reader encounters) is *androvocality*, the language of the male protagonist. This, in its privileged position as the initial voice, is concerned with the masculine word, with (phal)logos. The second is *gynovocality*: the sub-text of silence. When gynovocality is enabled, the suppressed thought and concealed text might be retrieved from the depths and made surface, palpable, validated and assimilated into interpretation. The secret knowledge outside knowledge, silenced by language, might be at last realised. The two languages transmuted through (the masculine) exogenous-androvocality are as divergent as the distinct approaches of the male and female protagonists to a shared act of copulation, whereby Oki's meticulous calculated preparation co-exists with Otoko's spontaneity (*BS*: 89). These languages are as contrary to one another as Otoko's flowing stream of time is to Oki's experience of stagnation (120). Mediated via the same space, the outcomes may greatly differ.

Gynovocality and androvocality correspond to the two 'moments' of haiku, with the feminine former finding identification with the abstract idea, and the masculine latter suggesting an affiliation with the concrete image for transmission. In this way, androvocality might be interpreted as text, in contrast with the pictorial nature of gynovocality, and both are communicated via the exogenous-androvocal 'poet'. A brief example of a haiku-like operation might be illustrated thus: "[T]he warm crimson of the [train] rails had reminded [Oki] again of the past he had shared with Otoko" (20). First, exogenous-androvocal activity is evident: Kawabata vocalises Oki's and Otoko's lives. Second, and most significantly, a present, concrete, tangible, masculine image (the rails) transmits, in this example, an absent, insubstantial, abstract feminine (the memorial image of Otoko).[5] That andro- and gynovocality are concurrent and co-dependent is further emphasised by Otoko's intimation that "[i]f [Oki] had not written about it, perhaps that vision of herself would not have remained alive for so many years" (89). Without the masculine words, the feminine picture would have been denied existence. Likewise, without Otoko's feminine silence (which Oki's

novel could be interpreted as being about) there would be no masculine writing. Whilst Oki's language causes "[Otoko's] past love [to] come back to life" (89), conversely, "[t]hanks to [the 'silent' Otoko]...[Oki] had experienced all the ways of making love" (89).

The masculine authorial (exogenous-androvocal) voice, like the writer of haiku, expresses a need to transcend language, so that a new 'word' (encompassing both andro- and gynovocalities) might be established.[6] Kawabata's sensitivity towards the language of haiku[7] (the poetry in which the void is foregrounded; in which sense is not subordinated to the sign)[8] is evident in his own space-conscious voice. His writing would appear thus to negotiate between masculinity and femininity; to encompass both a loyalty towards the former (a position of order) and an impulse towards the latter (a position of chaos).[9] Kawabata's language is pluralised, his perception of the feminine a '(Di)Vision'. His apparently measured, metronomic prose threatens to descend (or ascend) at any moment into discomposition and syncopation; into silence. What his 'HERstorical' activity intimates is the paradox of writing to escape the word, in accordance with Susan Sontag's notion of silence as "the artist's ultimate other-worldly gesture: by [which] he frees himself from servile bondage to the world, which appears as patron, client, consumer, antagonist, arbiter, and distorter of his work" (Sontag, 1969: 6). Sontag explicates that "silence" which comes with the end of language "is a metaphor for a cleansed, non-interfering vision" (Sontag, 1969: 16), which would serve also as a succinct description of haiku. In conclusion, the implication of writing the haiku/valorising the 'silence' is that 'masculine language' (of androvocalities) shall not be viewed in isolation. Despite the presentation of female characters always in 'translation', that is, their being communicated to the reader via a primary male mouth-piece (via Kawabatan exogenous-androvocality), they are permitted a degree of comparative presence. The female Otoko, therefore, continues to live even after her relationship with the male Oki, having authored for herself an existence where, for example, painting supplants writing, where lesbianism supplants heterosexuality. The male Taichiro, on the other hand, does not continue to live after his relationship with the female

Keiko, who determines a script that demands his death and her survival. Exogenous-androvocality, thus, permits the text's female characters to occupy a space reserved for autonymisation; a space in which an element of conceptual independence from male authority might be attained.

Even before the reader enters into the domain of feminine language (that is, Otoko's story), gynovocality and androvocality are destined to meet. One point of reference for this collation is on the matter of *time*. The concept of time is particularly pertinent to a discussion of fluidity (which is concerned with matters of mobility and stasis, and which I shortly intend to illustrate as a gendered concern).[10] Oki remains permanently and morbidly aware of time's limitations, of its irrefutable adherence to the chronological imperative which imposes a static regularity upon duration. Time can be dangerous. It sustains duality and mortality. It means either life or death. Symmetrically and diametrically opposed archetypes such as these may struggle to maintain their occupation of positions of intrinsic difference, but one is easily transmuted into the other. Life becomes death (and even vice versa, where the 'dead' are revived in acts of commemoration or repetition) *in time*.

The opening sequence of *Beauty and Sadness* is itself concerned with this theme. Oki observes how "[t]he low armchairs on his side of the car did not swivel" (*BS*: 5), whilst a seat opposite is in motion. Watching the (distanced, removed, impossible) movement of this other chair causes him to "feel lonely" (5), and prompts his thoughts to return to the past. He recalls the vital motion of Otoko, now lost to him. He considers the passage of time, which has transmogrified a fulfilling 'present' into a past lost to him. He recollects the motion of spatial separation, whereby Otoko was physically removed from his life. The reader first encounters Kawabata's male protagonist on a journey towards New Year's Eve, at which point his feelings of loss become most acute. New Year's Eve means not only the sadness of losing "the departing year" (6), of moving forward in time, but also of re-visiting the past (meeting with Otoko again), dragging lost time into the present.

Oki begins in the "*observation* car of the Kyoto express" (5, emphasis added), seated

alone, *watching*. This continued actual observation of the revolving chair becomes a covert observation of Otoko. "He could not take his eyes from it" (5), as he could not turn his gaze away from the past. (This recalls Shimamura's integration of past and future, as he considers the Komako of his memory whilst anticipating their next meeting. Shimamura also travels through not only time but space, his train journey taking him between two realms [*SC*]). Oki perhaps fears that, like the chair, which is the only one to be "revolving with the movement of the train" (*BS*: 5), he might by now occupy a different rhythm from Otoko. She has never tried to communicate with him since moving away (introducing, from the outset, the theme of silence) and although he has watched her life from afar (introducing another key Kawabatan 'revision': the theme of voyeurism) to know her occupation and marital status, he does *not* know whether she has moved with time (the chair with the train) or has been, like him, paralysed, immobile.

Oki, the writer of autobiography, the writer of his own life – but perhaps not the owner of it – is concerned with linear verbal experience, to the extent that he is effectively enslaved (like so many other Kawabatan infeminators) to the past. He admits to never having "written an 'abstract' novel" (23), and his language, his medium of literary creation, driven by an "attitude" described as "straightforward" (24), is accordingly bound up in the militant workings of time. Oki is trapped. Chronological logic would appear to have autocracy over his language, binding him to a lost body. He is no longer the young(er) man who loved the 'girl of sixteen' because time has passed. There is no 'girl of sixteen'. There is no love affair. They are, as he admits, separated by "a gulf of many years" (8). And time is apparently (at least, in a tangible, physical sense) irredeemable. He seeks endings, but they have already happened. His language, the language that captured his young body and the body of the young Otoko, needed to be singular, finite, static. It had to deny the authority of time. He could not permit multiplicity, processual movement, or alternative possibility. Verbal controls were, it appeared, empowering. They granted *him* absolute authority.

Thus, the story ends: Oki and Otoko become separated, and Oki immediately writes his novel, the words of his lover ("you ought to be more yourself" [25]), thereby contributing to

the compulsion. Time, though having propelled the story from beginning to end, has had no apparent further bearings on Oki's world. That is, until he finds the story written. After his novel has been completed, the passing of each year becomes "a moving experience" (6) – "moving" both literally, separating him from the past, *and* emotionally. "Some years that emotion was violent or painful. Sometimes he was racked by sorrow and regret" (6). Oki becomes fearful of time and seeks to render it unwritten and unwritable. Time, as such, could be anachronised, so that the analepsis and the prolepsis are undifferentiated; so that flashbacks and flashforwards collide, conflate, melt, merge, metamorphose; so that tomorrow and yesterday can and will never happen. Past, the dimension of memory and origin, and Future, the sphere of potentiality, could be denied. Time, in this sense, is no longer fixed, but is granted a delinearity, a circularity. Time (as in 'House of the Sleeping Beauties') becomes a non-linear structure with Past and Future incestuously involved in a complex Present. Oki's 'time' causes him to experience *today* the sensation that "[e]vents of over twenty years ago were more alive to him than those of yesterday" (15); to identify in the Kyoto of his present a false past significance ("he had never lived here", yet is "nostalgic" [15]) and an irrefutable future potential (his plans to re-member the Kyotoite, Otoko).

Time is also a concern for Otoko who appears to express a pathological perspective of it, interpreting the image of the child as a symbol of senility, decrepitude and decay. Otoko's child died at birth; was delivered into life and death simultaneously. She contemplates how to revive the baby as (timeless) art. "And how was she to paint the *wizened* body of a *premature* baby?" (122, emphases added). Creation and degeneration come to be conceptualised as concurrent, as the bi-polarity of life and death is contested. Death, like life, *is* a falling, its embodiment, the cadaver, self-evident of its own origination from the Latin *cadere*, 'to fall'.

In *Beauty and Sadness*, Kawabata distinguishes between two 'times', a personal inner time and an external collective time.[11] Both, he asserts, can be understood as fluid, but the flow

can be in different directions. Whilst our common experience of time moves linearily forward, individual temporality is omni-directional:

> Time passed. But time flows in many streams. Like a river, an inner stream of time will flow rapidly at some places and sluggishly at others, or perhaps even stand hopelessly stagnant. Cosmic time is the same for everyone, but human time differs with each person. Time flows in the same way for all human beings; every human being flows through time in a different way. (120)[12]

Time, as a personal construct, progresses, regresses, or even stagnates. Although both 'times' are fluid, acting, moving, they are also rigid, inflexible, impossible to manipulate in a chosen direction. Therefore, synchronism between two people's time-experience is impossible: "Even if two people were lovers, their streams of time would never be the same" (120). "Cosmic time" totalling some twenty years has passed for Otoko, but Oki remains with her. She wonders whether her inner time has arrested or whether it has indeed flown, carrying her memories along with it. For Oki, too, cosmic time ("a gulf of many years" [8]) has separated him from Otoko, yet his inner time has borne her with him. Both Oki and Otoko endeavour to escape the negative conditions imposed by time. He, through his writing, condemns her to a permanent girlhood – she is the subject of his best-selling novel, *A Girl of Sixteen*. She, through her painting, condemns him (indirectly) to the same time and space – she is compelled to paint her (and Oki's) dead baby: a "picture [which] was to symbolize" not only "herself surviving all these years" but also "the beauty and sadness of her love for Oki" (121). Time is silent (the words, the paint), but it also silences. Gravestones, therefore, "worn out of shape by time" become "mute" (138).

Taichiro, the son of Oki, studies tombs; the past. The past has sustained his present, the "old memory" (133) supporting the Oki family, paying for his education, his sister's wedding, his mother's pampering. Taichiro is also sustained as past by Otoko. She forbids Keiko (her female lover) to meet with him, endeavouring to keep her separate from the past. Keiko is the present. Her paintings speak youth, her current and permanent state – "a tea field swelling with youth" (56); a "plum blossom [which] throbbed with the youthful

emotions of the painter" (34). Keiko refuses Otoko's request: "He has no connection with you. It's just that he's Mr Oki's son – he isn't your child" (127). Taichiro is sustained, furthermore, as past by his father. "He had originally wanted to study 'modern literature' – Japanese literature since Meiji – but because his father objected he was specializing in the Kamakura and Muromachi periods" (37). His father's past (the affair that produced a successful, [semi-]autobiographical novel) pays for Taichiro's own transportation to the past. But this is a safe past, a past of silent memorials, of tombs which cease to re-member ("there comes a time when a tombstone loses its meaning" [138]), a past where death has reclaimed order.

Keiko (a vengeful 'child' who competes with Taichiro for the 'mother', Otoko) leads him away from this security. She accompanies him to a monument he is studying. "Right in front of your precious tombstone", she entices, "Why don't you give *me* some fond memories of it?" (138, emphasis in original). He holds her. She wins. "I'll always remember being in your arms in front of an old tomb on a morning like this" (139). Taichiro concedes: "[T]hey're built for memories, aren't they?" (140). Keiko succeeds in creating something new, and thereby frees herself, in a sense, from heteronymising binds.

Keiko, herself young, is obsessed with Otoko's history, with a past to which she can never belong. Otoko helps sustain this by agreeing to paint her portrait and using as inspiration "a number of sketches of her dead baby" (46). Despite Keiko's youthful exuberance and vitality, "[n]ow that [she] had asked to be painted, Otoko thought of her old sketches for *The Ascension of an Infant*" (47). Otoko decides to use death in order to portray life. Her art itself is an effective means of capturing the vital and transmuting it to inanimacy (unlike the young Keiko, suspended in an eternal presence, whose painting sustains the motions of life, giving "no impression of being a static decorative design" [34]). Also connecting life with death, Otoko paints her deceased mother but bestows on her a restored youth ("Her mother looked young and beautiful in it, even younger than herself" [47]). This painting, unlike her others, is described in animate terms: "The picture breathed with her" (48). Otoko realises that she

has, in fact, composed a self-portrait: "It was out of longing that Otoko had painted her mother as young and beautiful, but perhaps there was an element of self-love there as well…Perhaps she was actually portraying herself" (122-3). Otoko, bound to the past, to the death that is loss (loss of mother, loss of child, loss of lover), attempts to revivify herself. She takes a youthful lover from whom to perhaps vampirically feed (she was denied the opportunity to be the mother who nourishes her child, thus becomes the mother who nourishes herself from her child). "Even if she had been led into her infatuation with her pupil Keiko, so much younger and of her own sex", she ponders, "was that not another form of infatuation with herself?" (123) Otoko relies upon Keiko as food-source, embodying a living death (or undead?) status as a childless, impotent mother. Keiko is not a virgin, yet Otoko fantasises her as one (rendering her perhaps akin to Eguchi's "virgin prostitute[s]" ['HSB': 43]), desiring to portray her "as a Buddhist Holy Virgin" (*BS*: 123). In this, she renders Keiko her dead baby girl, a non-sexual (and never-sexual) being, who entered death before life could taint her, "a kind of spirit child, a child who had never entered the world of human beings" (123).[13] (Keiko's own birth coincided approximately with that of Otoko's [lost] baby's, which assists the seamlessness of her substitution). Furthermore, she acknowledges that this portrayal bears another testament to her own narcissism: "Had Otoko not wanted to create a pure, lovely image of herself?" (123)[14] Otoko, acutely aware of her own mortality, paints herself into a child. She is both immortalised and mortalised, but her immortality is what is ironically responsible for her delivery into mortality. She realises that "the girl of sixteen who loved Oki would always exist within her, never to grow up" (123), yet this immortalising fact also condemns her to loss. She is sentenced to carry with her an eternal burden: "Otoko still loved Oki, her baby, and her mother…and these three still lived within her" (123). She cannot herself live, but relies upon Keiko as a medium between life and death. Keiko becomes her living baby, her baby restored to life: the ascending infant. Self-portraits, which fix one in time, are transformed into portraits of 'others' – her mother's face, too young (and too alive) to be Otoko's own image, becomes Keiko's. Her dead love,

the man who left her, Oki, is replaced by the living love, Keiko. Otoko writes Keiko as Otoko-without-death. Their relationship parallels that which she enjoyed with Oki. At fifteen, she had promised her older lover that she would die for him. Keiko, becoming the young girl infatuated, now speaks the same language: "As long as I have you I'm not afraid. How do you suppose I'd paint if I lost you? Maybe I'd give up my painting – and my life" (44). Otoko sends her to see Oki on her behalf. "Why did you have me go to meet Mr Oki…?" Otoko replies, "[b]ecause you're *young* and pretty" (44, emphasis added). She confesses that she "was afraid he'd be disillusioned" (45) as time has eroded her beauty and youth. Keiko becomes the illusion Otoko requires if she is to sustain any grip on life. Living matter, it appears, is born but synchronously dies, diminished from potency into impotency at the very instant of conception.

Oki's written words *are* death. He himself laments "the decay of language" (99). Words, he identifies, "have only a short life, and even if they survive they're dated – like the novels we write" (99). When Oki writes his novel, committing the transgression of 'telling' in his communication of the private experience of love, he condemns Otoko to this 'death' to which he refers. In his novel he literally speaks *for* her, instead of her, so that she need not and cannot. This constitutes a metaphoric sealing of her orifices – a feminine infibulation. But this is not to be a permanent condition because he seeks out his sealed object years later – an act which allows the reader to finally encounter and experience the female perspective. Oki, therefore, metaphorically sews Otoko's mouth, only to break the seal. This act is one of violence as he penetrates her life, a life in which he is not certain of having a place, a life in which his position (as lover) has indeed been replaced. He decides to go to Kyoto. There, he considers "telephon[ing] her the next day, if not that night, or drop[ping] in at her house" (9). The means and time of communication are controlled entirely by Oki and there is an inherent threat in his contemplation. He *knows where she lives*. When *he* is ready for an encounter he *shall* instigate one. Otoko is oblivious to the fact that she has been observed by him over the years. "Oki had come across a photograph of her in an art magazine" (8); he had vicariously entered her home, her private space; he has followed her career, her life, remaining himself

unseen. Oki finally decides "to send her a special-delivery letter" (9) in order to implement his desired meeting. He shall send her his words, a testament to his (continued) authority.[15] The sub-text of this letter must be the information that he is still the writer; the declaration that as once he wrote her story, so shall he still; that as language once was his possession, so it remains as such. Oki, however, finds this particular letter impossible to write, finding himself "staring perplexedly at a blank sheet of [paper]" (9). Otoko's story is now of her own telling and shall no longer be simply mediated through a masculine voice. Oki does not know this. He seeks reassurance of his possession of language and of Otoko's possession of silence. He telephones her, and finds the distinctions to be satisfactorily reaffirmed:

> 'I came to hear the New Year's Eve bells in Kyoto...Won't you listen to them with me?'
> *She made no reply*, even when he repeated his question. Probably she was too surprised to know what to say.
> 'Did you come alone?' she asked, after a long pause.
> 'Yes. Yes, I'm alone.'
> *Again Otoko was silent.*
> 'I'm going back New Year's morning – I just wanted to hear the bells toll out the old year with you...How many years is it since the last time we met?...'
> *There was no answer.* (14-15, emphases added)

Oki telephones Otoko with the knowledge that she will be stunned into silence ("too surprised to know what to say"). To have sent a letter would have granted her the opportunity to arm herself with empowering language. To have sent a letter would have equipped her with time. Telephoning enables Oki to utilise time to his advantage: to enforce a more immediate response from Otoko; to close more effectively the space that divides them.

Otoko responds favourably to his request, agreeing to meet, but sets the terms herself, asserting control over all the arrangements and conditions involved. " 'May I call for you tomorrow?' 'No don't,' Otoko said a little hastily. 'I'll come for *you*...[L]et's say around nine, at your hotel. I'll make a reservation somewhere' " (15, emphasis in original). Oki fails to read this as perhaps indicative of her having grown into language, into autonomy and,

more significantly, into *autonymy*. He "had hoped for a leisurely dinner with her, but nine o'clock would be after dinner" (15), yet Oki does not argue. Otoko's domination of the meeting arrangements serves, ironically, to only remind him of the girl he once loved, the child-Otoko, the Otoko who once posited herself at his mercy, claiming she would die for him ("I'd gladly give my life for yours, anytime" [118]). The adult Otoko *hesitates*, no longer the impulsive child who would "throw [her]self forward to shield [Oki], *without even thinking*" (118, emphasis added). Nevertheless, for Oki, "[t]he Otoko of his old memories had come to life again" (15). When they finally meet, Otoko stands no longer alone, no more the subservient, submissive, impressionable (that is, waiting to be shaped, sculpted, forged by the masculine hand) young girl. She surrounds herself with a circle of women that renders the male 'intruder' the outsider, the 'other'. Furthermore, she admits that she has selected them on the basis of age ("I thought it might be pleasanter with young people" [17]), which serves to clarify her position as adult. She is an older woman within a circle of "very young" (17) women. Her companions represent her past, the Otoko that was, the Otoko that Oki knew, the Otoko that is no more. Her selection of *young* females operates as a visual statement, communicating her perspective on the passage of time. Otoko, as I have asserted, considers that "time flows in many streams…[and] differs with each person" (120), so that "[e]ven if two people were lovers, their streams of time would never be the same" (120). Thus, Oki's re-experience of her as the 'girl of sixteen' is not necessarily an accurate reading of her current and post-relationship self. Indeed, the inability to acknowledge change, movement, and even loss is what Otoko considers to be a condition of "stagna[tion]" (120).

Oki, nevertheless, continues his project of feminine heteronymisation even beyond the closing pages of his Otoko novel. He judges that his actions have "spoiled her life"; have "robbed her of every chance for happiness" (15); have sustained a continued forceful and painful impact upon her current existence. The "vividness" of his recollection of "[t]he Otoko of his memories [to be] the most passionate woman he had ever known" (15) serves to grant him 'evidence' of their continued bond. Thus, even though he enables Otoko's physical entry into the text, as opposed to permitting her solely to occupy his novel, his memories, his

mind, and allowing her 'being' only through his voice, Oki still maintains authority. Even her life 'in-between', her life without Oki's concrete presence, must be written by him. "[I]t was a shock to learn that Otoko had become a painter...but her accomplishment gave him keen pleasure. When he came across one of her paintings in a gallery his heart leaped" (32). Her achievements are translated into his own as he expresses a vicarious sense of pride and victory at "overcom[ing]" (32) hypothetical experiences *not* his own. Oki's instant response to discovering her painting is to take possession of it – "He bought it immediately" (32) – an act of territorialisation, of reclamation.

Both prior to and immediately following their meeting, Otoko seems to Oki to be always already-written. She begins in a position of silence (before the telephone call), he forces her into vocality (during the telephone call; during the meeting at Kyoto), and she is returned to silence (when Oki goes home to Kamakura). This silencing might be interpreted, as I have already implied, as a metaphoric repetition of the Sadean sewing torture of female infibulation/penetration. In *Justine, ou les Malheurs de la Vertu,*[16] the vagina is stitched in order to reinstate the (already violated) victim as a virgin, so that the degrading defloration might never end. The infibulated female is ripped, sewn, ripped, sewn, ripped, according to her male torturer's authorisation, thus is maintained within the masculine sphere of desire which founds itself on woman-as-object imperatives.

In his essay, 'Sade: or Text as Fantasy', Michael Riffaterre examines Barthes' interpretation of the Sadean sewing torture, as postulated in the latter's *Sade, Fourier, Loyola.* Barthes questions the link between sewing, which seals up lack, and castration, which removes in order to create lack. "How could there be an equivalence", he asks, "between sewing (which always means sewing up again, making, mending) and *mutilating, amputating, cutting off,* making an empty spot?" (Barthes, cited in Riffaterre, 1989: 168, emphasis in original). The connection, he purports, is that this particular mode of torture conducts an inversion of castration, serving to negate the negative: a solecismic enterprise which elucidates a response of shock. Riffaterre, on the other hand, casts doubt on the

validity of this analysis, asserting instead that:

> The whole effectiveness of the text rests upon a purely verbal scandal, and the partial destruction of the semantic components of the word *sewing*. One of the oppositions that define its meaning is *inanimate* vs *animate*. In relation to sewing, only an inanimate fabric is grammatical. You don't sew a living body. With one proviso: you do sew up a body if you are restoring the grammaticality of the animate fabric...Conversely, natural apertures are grammatical in the world of words and closing them up is not. This torture gives the reader a jolt because its verbal representation is doubly non-grammatical. (Riffaterre, 1989: 169, emphases in original)

It is not secondary castration that outrages the reader, Riffaterre argues, but linguistic impropriety. Castration is a desire that Barthes merely projects onto the text; a fantasy that he grafts on top of true meaning, and that is disputed by the factual evidence. The stitches, for example, are not a permanent imposition, but are sewn in order to be broken: to reveal again the vaginal 'wound' for male penetration.

In *Beauty and Sadness*, overt shock-tactics are avoided. This is not, however, simply because there is no actual representation of physical violence involving the sewing/tearing of female flesh. Rather, it is due to the fact that, at this moment in the text, only one perspective, that of the heteronymising male narrator, is permitted. Riffaterre discusses the horror connected not to gender but to the abuse of 'sewing', with regard to animacy and to absence: the living body should not be holed, and the hole should not be wholed. The metaphoric infibulation-penetration-infibulation in *Beauty and Sadness* derives *its* potency from the gendering of language and silence. When Oki controls the initial narrative, Otoko is femininely silenced (contained in his past, a memory). When he chooses to do so, Oki penetrates this silence with his masculine language (summoning her to the present). Again, when he chooses, Oki re-confers her to silence (re-asserting control over the narration of her story, returning her to memory). Although an obviously less apparent method of torture than in Sade, the 'sealing of orifices' in *Beauty and Sadness* is a similarly *reversible* process. It consists of an infibulation (a fusion in which contraries are cauterised, conjoined, seemingly healed), followed by a defibulation (whereby seals and silences are broken), and concluding

with another infibulation.

Oki communicates, in a certain sense, a desire for permanence, compelled by "a defiant wish" (*BS*: 6) to meet with Otoko and confirm that they had never really separated; to confirm that time has not really passed and, indeed, does not pass. His yearning for permanence enables him to read, within the "first glance" they share in twenty-four years, the 'fact' that he is "still living within her" (17);[17] to sustain a belief in the "continuing life of the novel" (32). But the implementation of this desire, this re-affirmation of impenetrable, inextricable union through physical *reunion*, threatens the stability that the condition of permanence demands. Oki's longing to restore must interfere with his desire to sustain 'his' story as told, as complete. The very fact that he calls a meeting with Otoko serves to substantiate the claim that the past requires a re-visitation: the past is therefore not ever-present, not contained in an all-encompassing 'now'. If Otoko is truly with him and he with her then such movement is unnecessary. The language of re-visitation, repetition becomes obsolete. But Oki simply does not know. He has questions without answers. "When Otoko moved to Kyoto with her mother, Oki was sure they had parted. Yet had they, really?"; "But what had she thought of him as she spent all those lonely years?" (15). Oki realises that he might not contain the answers to these questions within himself; that, in actuality, "he [does] not know how she might have changed" (8). This knowledge, however, is not enough to prevent him from continuing in his efforts to tell her story.

When they part, following their reunion, he eats rice balls she has prepared for him, and tastes within them "a woman's emotions" (21). He perceives a perhaps absent, even impossible sub-text to his supper. Otoko has, after all, made every effort to avoid a direct confrontation with Oki, shielding herself from "being alone with him" (19) with constant accompaniment. Nevertheless, in her cooking he detects a coded confirmation. "Chewing the little bite-sized rice balls, he could feel her forgiveness in his very tongue and teeth. No, it was not forgiveness, it was love. Surely it was a love that still lived deep within her" (21). Accordingly, the rice tastes "[d]elicious…seasoned exactly right, neither too salty nor too bland" (22) – the rice tells the correct story, delivering the precise hungered-for resolution;

satisfying his own personal taste requirement. Tasting Otoko in the food, Oki's satisfaction also comes perhaps from the notion that he is performing a cleansing ritual, an ablution and absolution of past transgressions. "No doubt", he muses, "Otoko herself had made them [the rice-balls] for the man who had long ago destroyed her girlhood" (21). Having once devastated her chastity, Oki now 'destroys' (through eating) her soiled body, getting rid of the evidence of his 'crime' once and for all.

The meal, which appears to Oki to continue (positively) with the narration of Otoko's story, does not even come directly from Otoko's hand. Rather, it is mediated through her pupil's. For Oki, Keiko becomes the intercessor between Otoko and himself, communicating clandestine reassurances of a reciprocated love, in accordance with the invisible 'stream' that apparently continues to connect them. The body of Keiko is suppressed from becoming the source of love in itself as Oki cannot allow the recognition of a 'replacement' (which would prove fatal for his desired state of 'permanence'). First in the rice balls (which permit a metaphoric ingestion, a cannibalistic consumption of her body) and later in the art Keiko gives to him, Oki sees evidence of Otoko's love (a testament to Otoko's constancy; to her affirmation of permanence; to her defiance of *time*). Oki, *requiring* a state of permanence, the substantiation of his hope that there still exists a reciprocated desire, a "current of feeling…flow[ing] back and forth between them" (19), must *risk* permanence. Failing to be convinced beyond doubt that 'HIStory' (that is, his version of their shared history) is a factual account (he admits to having embellished their shared experience with "imaginative and fictional touches of his own, and a certain idealization" [24]), he concedes that Otoko is perhaps *more* than solely the product of his projection. Oki admits that there are two Otokos who may or may not be the same person. "[W]ho could say which was the real Otoko", he deliberates, "the one he had described, or the one she might have created in telling her own story?" (24) Instigating a meeting threatens to reveal the existence of one, and to deny and obliterate the presence of the other. Both Otokos, according to Oki's definition, are fictions, however, the former, the Otoko of 'HIStory', is the product of a safe feminine heteronymy,

whilst the latter threatens to be a counter-representation of feminine autonymy. He stands to lose everything (his control of language and of time) if the Otoko of 'HERstory' prevails. However, as he departs from Kyoto, eating the rice cakes which support the unchanging, eternal, atemporal love he has asserted in language, he is satisfied that the outcome was in his favour. Language and time are still *masculinely* vocalised.

Masculine language might be understood as holding as its ideal the goal of definition. This search for definition expresses a desire for endings, for closure: de*fin*ition, conclusion, resolution, satisfaction, satiation. The establishment of the definite is what the regime of patriarchy perceives as conducive to order. When Kawabata, however, writes the masculine *and* the feminine, as he does in his exogenous-androvocalisation of *Beauty and Sadness*, *definition* comes to signify more than endings. Not only constituting the key to eternal suture, to final infibulation, to the denouement implicated in the last word of language, to the *fin* of negation, nothingness and non-being, 'definition' is permitted to signify the very opposite. 'Definition', with its 'de-' prefix, connotes also its undoing: intimating, instead of closure, unfinished business, wherein *infinite* replaces *finite*, multiplicity replaces homogeneity. To write with a mind to define (in one way or another) will, therefore, automatically mean to valorise conflict, to affirm chaotic antagonism.

Kawabata's description, in *Beauty and Sadness*, of a "stone landscape" (64) intimates a textual example of such contradictory compounding of cavity and completion, his conflicting conjugation of the palpable and the imperceptible, an errant union that operates to constitute a presence of absence.[18] The stone garden is a "human composition" (67), art which mimics life, seeming as though "the stones...had always been there" (67), yet simultaneously communicating an unnatural randomness. Both Keiko and Otoko endeavour to paint it, but "couldn't even attempt it realistically" (65) as "[a]ll stone compositions are abstract" (65). The stone garden, although aping nature, also defies it: "Trees grow and die, storms ravage it, and the like. Though probably the stone arrangements haven't changed much" (69). The garden changes, the stones do not, so that presence and absence occupy the same space. Even mountains can be transformed into hollows, perforations, geographical gashes in the

landscape – coveted by tourists, then rejected when granted them:

> Two middle-aged American couples came back from the dining-car and, as soon as they could see Mt Fuji, past Numazu, stood at the windows eagerly taking photographs. By the time Fuji was completely visible...they seemed tired of photographing and had turned their backs to it. (7)

Kawabata's natural world is characterised with a fickle impermanence, a desire for being that is supplanted, in the same breath, with its very opposite. Furthermore, 'nothing' attracts more 'nothing' – 'nothingness' is magnetically lured towards its own kind, so that the emptiness is effectively repleted by more emptiness, chasmic nullity is satiated by the injection of another vacancy. Drawn to the empty spaces are Kawabata's (male) 'heroes', seeking fulfilment in spaces of lack. In 'House of the Sleeping Beauties', for example, Eguchi is likened to the dead Fukura (who had himself once sought to locate satisfaction from the "nothing[ness]" ['HSB': 44] of sleeping girls). "Fukura was like this, you know", his friend Kiga warns. "You'd better be careful yourself" ('HSB': 84). Eguchi, however, still determines to repeat the actions of the absent man, even expressing a desire to communicate with his ghost. "The ghost should be coming out one of these nights", he is informed by the proprietess. "I'd like to have a good talk with it...I have a ghost here inside me" ('HSB': 85), he responds. In *Snow Country*, Shimamura, due to his aversion to reality, is also drawn to emptiness, as exemplified by his attraction to mountaineering. "[H]e looked upon mountain climbing as almost a model of wasted effort. For that very reason it pulled at him with the attraction of the unreal" (*SC*: 112). In *The Sound of the Mountain*, Shingo, in his continuing "boyhood yearning for [Yasuko's] sister", sustains within himself the nothingness of "an old *wound*" (*SM*: 41, emphasis added). Gimpei, in *The Lake*, is keen to inhabit the literal hollow of ditches. As well as spending his youth in hiding, waiting to "aveng[e] his [supposedly murdered] father" (*TL*: 95), he later occupies "the ditch between the tree-lined sidewalk and the aristocrat's mansion" (*TL*: 113), immersing himself in death ("last year's decaying leaves" [*TL*: 113]), whilst awaiting (the unattainable) Machie. He recalls, furthermore, a box

of kittens he once found "at the bottom of [a] ditch" (*TL*: 115). Gimpei did not remove them from their grave (despite acknowledging that "they would die of hunger" [*TL*: 115]). Rather, he conceptualised himself as embedded in the hole: "He tried to identify with the kittens and stayed on to listen to their wailing" (*TL*: 115).

In *Beauty and Sadness*, Oki endeavours to record "vanishing beauty" (*BS*: 103), which he believes "could be recaptured by a writer and made into a moving work of art" (103). The concept of recapturing testifies to loss. Oki, in a language that is "a concrete, realistic mode of expression" (23-24), in a language of (patriarchal) 'stone', endeavours to re-cultivate the transient, irredeemable 'garden'. His "straightforward" (24) prose (a phallic presence) seeks to re-member a feminine absence, "to bring to life his impression of [Otoko's] face" (24). Yet Oki, in his reconstruction of a "long past tragic love" (31) through equal parts memory and idealisation, succeeds only in recounting "not Otoko's own story, [but]...something he had written" (24). Oki anticipates snaring the irretrievable, to patriarchally (even paternally) impose a condition of static (words-on-a-page) presence to a fluid, evasive (spent emotion, past memory) absence, purely because it refutes him. It is the frustration of desire, and not the satisfaction of it, which he seems inevitably to seek.

Oki observes, for example, (albeit from within the safe permanence of his study) the changing face of nature. His garden contains a small, unidentified, flowering, wild plant, "so close to his window that he often thought he would like to take one [flower] in his hand and study it" (38). However, "[h]e had never yet gone to pick one, [which]...only seemed to increase his love for [them]" (38). Oki detects the "barely notice[able]" (38) flowers which seem to have no special function ("they could hardly be familiar harbingers of spring [38]), but refrains from detaching one from the totality of its surroundings. The picked flower, like the written word, threatens to descend into nothingness. The language kept silent and the flower kept an unsatiated desire have the potential for a greater – because transcendent – potency.

To summarise masculine vocality, it might be sufficient to state that Kawabata's male

protagonist in *Beauty and Sadness* is simply (andro-)*vocal.* He utilises a language with a strict logical design – a language which shares similarities with exogenous-androvocality (although not its interest perhaps in maintaining *feminine* along with masculine 'speech'). Oki, in *Beauty and Sadness*, is granted the written word, which he refuses to allow to diminish into self-scorned "sentimental[ity]" (103), instead favouring "realis[m]" (23). Kawabata's male characters are generally denied interactive communication. They might be allowed to speak, but the conversational direction is one way. Kawabata's females, however, are most often silent/silenced (not only Otoko but, for example, Eguchi's 'sleeping beauties'). In *Beauty and Sadness*, Otoko aspires, in many ways, to a concatenation with this male unidirectional voice. She spends two decades alone, 'speaking' to an unresponsive canvas. Her paintings are static, unlike the life-infused creations of her student. Keiko, however, as her teacher's connection to life (a fact I have already established), enforces interlocution. She paints (learning from the language of Otoko) and gives these works/words to Oki.[19] Even though they are not emitted from Otoko's own hand/mouth, Oki recognises this 'exchange' as communication. Keiko paints, for example, a plum tree that existed in the memories of both Otoko and Oki.[20] "As he looked at the painting Oki thought of the old plum tree in his garden...No doubt [Keiko] had heard about the tree from Otoko...She had remembered – and told her pupil. Had she also confessed her old love?" (34-5) From this painting, composed by another hand, Oki believes that he is in receipt of Otoko's continued devotion (36).

This non-communicative aspect of masculine vocality would appear to render it comparable with silent feminine vocality. Oki is unable to make a conscious, visible, evident, *vocal* commitment to Otoko. After the loss of her baby, a suicide attempt and a period of hospitalisation in a psychiatric ward, her mother approaches Oki with a request. "Won't you please marry her?" (22). Oki responds: "I've been thinking about that" (22) – then says no more. He has already committed himself to her, silently, with his body. Oki does not resist communication with the female when it is unidirectional, when the female is unresponsive, absent from her 'dangerous' body. When she is unconscious from her

overdose he stays at her side, "*wip[ing] away* the ugly discharge oozing between [her thighs]" (18, emphasis added), endeavouring to erase the guilt of having violated her body. Alone with her inanimate 'corpse', "he swore *to himself* that he would save her, that he would never part from her, come what might" (18, emphasis added).

The androvocal Oki's silence is one not of creation but of regulation, manufactured in order to assert his masculine primacy. Due to his non-communicative, unidirectional expression, his silence goes unread. Feminine silence, on the other hand, might be interpreted as instigating the action of the text: Oki *travels* to Kyoto, after all, for the purpose of reading the body of a silent woman; he *requests* Keiko's paintings to locate in them the body of a silent woman.

3 Feminine Vocalities

Silence, as I have suggested, can lead to gynovocal inclusion within masculine-dominated discourse (the trinity of gyno-, andro- and exogenous-andro- vocalities being clearly weighted in favour of masculinity). Gynovocality, in *Beauty and Sadness*, can be explored through several distinct yet intimately connected themes. These concerns (of fluidity, chaos, the body, painting, maternity, homosexuality, suicide) might all be considered as representing a *feminine* language of autonymisation.

Commencing with a brief analysis of a Kawabatan short story, 'Her Husband Didn't',[21] which might be understood as functioning as a distillation, to a certain extent, of many of the thematic concerns expressed at length in *Beauty and Sadness* (silence, fluidity, chaos, the female/feminine body, art, lesbianism, death), I shall proceed by privileging a definition of 'fluidity'. Through my consideration of this 'fluidity' (which permits an appreciation of a cohesive strand between all of the above themes), I shall examine the ways in which Kawabata enables the feminine in *Beauty and Sadness* to be 'positively' represented. (By this, I mean that Kawabata enables a counter-representation of the feminine, constituting a

'positive'/active element in contrast to the 'negative'/passive representation in infemination). This 'fluidity', which implicates, in particular, the metaphor of a chaoticised feminine body, shall then be related more concretely to the text via an interrogation of the theme of painting. Following this, I shall examine the related (in *Beauty and Sadness*), but differentiated, for purposes of clarification, themes of homosexuality and of suicide, which are both central textual concerns, and shall conclude my gynovocal analysis with a summarising exposition of chaos and/as femininity in language.

3:i 'Her Husband Didn't'

Kawabata's 'Her Husband Didn't' recounts the brief relationship of a young, sexually-inexperienced student with an older, married woman. The young man, although at first appreciated by the woman (for "doing things [to her body] that her husband didn't" ['HHD': 186]), is soon rejected and emasculated by his lover's dominant actions into a final negative silence. Central to Junji's and Kiriko's relationship is the (male) former's morselisation[22] of the (female) latter's body. "First her ear, then her eyebrow, then...One by one the various parts of Kiriko's already-married body drifted up before Junji, filling his head" (174). This activity, as I have suggested in my chapter on MacDonald's 'GynoScapes', contributes to the concept of the female body as a chaotic landscape. This fragmentation has its dangers, provoking Junji "to fear that [in his detailed dissection] he might discover some flaw in her body" (175). (Significantly, his 'gynoscopic' exploration invokes similar anxieties to those experienced during Vane's and Anodos' – culminating, now, in the oppressive sensation of her "hair engulf[ing] him" ['HHD': 175]). This "flaw" refers, of course, to the female genitals. Junji, recoiling (as both Vane and Anodos were wont to do) from this hostile space, comes to focus upon a displaced "mysterious jewel" (176): Kiriko's earlobes. He identifies that touching this (fetishised) region, this locus of "abnormal excitement" (176), induces in him a necessary "sense of guilt" (176), as it recalls an earlier experience "when he had fingered the earlobe of a prostitute" (176). (The prostitute is, of course, the woman already

divided into parts, or, rather, *part*: the bought vagina). Junji, describing the prostitute, expresses a desire to restore patriarchally-valorised chastity to the chaotic feminine body: to the woman who is sexualised but not maternalised. "Her purity had remained intact there, inside it" (176), he postulates, permitting her corruptible body one refuge of integrity, of convexity. He images the earlobe as a receptacle for feminine (boundary-transgressing) fluidity, asserting that it "held dew-like droplets of the essence of female beauty" (176). This action suggests his distrust of the female body, his belief in the necessity of sealing the fluid-permitting crevices. Imaging the solid, contained earlobe in place of the open, gaping vagina communicates his desire for female infibulation. The earlobe/sealed vagina is a silenced mouth – a mouth no longer able to express fluidity, chaos or difference.

Junji and Kiriko are both artists, having met at "a class on Western-style painting…[where] [t]hey had learned to sketch female nudes" (180).[23] Unlike Oki and Otoko (the former creating via the medium of words, the latter creating with paint), both Junji and Kiriko access the femininely-fluid sphere of art.[24] However, in the course of the text, only the female Kiriko is permitted to create in this way. Kiriko draws Junji – without permission – feminising further the already-feminised (as 'painter') male, rendering him the reluctant object of her dominant gaze. (This dialectic is reinforced also with the frequent textual emphasis placed on his being a *boy*, compared with her *woman*-status). Junji interprets Kiriko's act of drawing as not only creative, but self-creative: "It seemed to Junji that her face became more and more beautiful as she alternately glanced up at him and looked down at the paper…Kiriko was sketching his face" (180). This, nevertheless, also serves to articulate his desire for involvement in the creative activity: so that he beautifies, that is, modifies, her face, creating it anew in mind if not matter. Junji, furthermore, recognises the necessity of literal male intervention in Kiriko's female act of *masculine heteronymisation*, endeavouring (through a forced intrusion upon the feminine creative-space) to reclaim his 'right' to both masculine autonymisation and feminine heteronymisation:

> He took the sketchbook from her *without saying a word* [her appropriation of heteronymisation renders him speechless – or

> femininely-silenced]. He *looked at* it for a moment or two [his gaze is disempowered, as he is not only subject but *object* of it, also], then took out *his own pencil* [an obvious reference to the phallus, the erect male organ which symbolises sovereign power – expressing Junji's attempt at self-*re*masculation] and began adding to the sketch she had started, *drawing over it* [he successfully re-establishes paternal order]. (180, emphases added)

Junji articulates the necessity of self-nomination. "It's my face – if I don't finish it myself..." (181), he argues, communicating his anxiety at the potential loss of self in his loss of language (the decline into ellipses): his *feminine* silence. Junji's act of anticipated reclamation is clearly flawed, so that the integrity of his identity is further contested. "The outline of his face grew blurry in certain places, places where the lines Kiriko had drawn and the lines Junji had drawn overlapped excessively" (181). Junji's intercession causes his (masculine) boundaries to be fluidised – his lines mutated (and muted) into an image of femininity. Not only does his Kiriko-authored face become less 'Junji-like', it also becomes more feminine (perhaps, albeit obliquely, even 'Kiriko-like', operating as a narcissistic self-portrait). With regard to narcissism, Kiriko, in this way, might be understood as drawing Junji out of (not only a masculine desire but of) a lesbian desire.[25] She does, however, imply that her masculine heteronymisation actually arises perhaps out of a disappointment with female homosexuality. "Her [the model at their art class] body wasn't very pretty – I really didn't even want to draw her. But it was fun drawing you" (182). Kiriko defames the female body, rejecting the (female) model out of a dissatisfaction with her aesthetically-imperfect form. Her implication is that Junji, the 'non-biologically-female', has a more beautiful body and, therefore, is a 'better female'. Kiriko, the *only* sexually-mature adult who is represented as *physically* occupying the text (Junji, although having previously encountered a prostitute, is emphasised as being, like Sacher-Masoch's Severin, "a beginner in the affairs of love" [177]) is, in a certain sense, masculinised: permitted the dominant masculine gaze which fixes the female/feminine body, exalting or disparaging it at will. A woman looking at another woman in this way might be interpreted as self-destructive, thus Kiriko's ultimate selection of a male gaze-object constitutes a subversion, serving to re-direct this negation

towards masculinity.

Kiriko draws Junji not only to reinforce her apparent masculinised subject-position but in order to locate through him her dead daughter (182). (This activity of seeking to revive the dead in the living is evident, of course, not only in Otoko's search for her lost baby but in Vane's and Anodos' common search for the lost mother). Kiriko's daughter was not merely sexually-inexperienced (like Junji) but died a virgin, so that her pre-sexualised status would be forever sustained. "[M]y late daughter…had never known love", Kiriko relates of the girl's eternal pre-defloration suspension, "she died when the bud of her flower was starting to open" (182). Kiriko adds, furthermore, that "that must have been best for her…Maybe that's what happiness is?" (182). Purity, as my MacDonald chapters intimate, is traditionally male-authored as a feminine perfection (culminating in the conceptualisation of the idealised non-sexualised maternal: the Virgin Mary). Kiriko's collaboration with this female-oppressive notion serves to reinforce her seeming masculine standing, as does the fact that she is morternalised, having both lost her only child and being (one might infer) menopausal (due to the emphasis placed upon her "middle-aged" status [177]).

Kiriko permits Junji, at first, to believe in the success of his masculine reclamation (following the apparent failure he had experienced when she drew his portrait). Junji was "completely overwhelmed by the surprise he felt on discovering that he could satisfy…[her] so completely. He came to understand his own masculine charm for the first time through the pleasure Kiriko took in him" (177-8). Kiriko is imaged as a vampire, parasitically draining his body in her predatory hunt for pleasure, yet Junji locates power in his position as 'food-source', understanding the potency his body possesses as a desire-object, perceiving himself as authoring both her hunger *and* the satiation of it.

His control of her "ecstatic joy" (178) soon comes to be undermined as her pleasure is described as waning. Furthermore, he is disembodied (or, rather, his body is made less concrete, less tangible, less masculine) through her conceptualisation of him as a dream. "It sounded to Junji as though [Kiriko's] daydream had been realized through him" (178) – a recognition that he interprets as a metaphoric murder, as being "pushed [by her] off a cliff"

(178). This constitutes an additional blow to his ego-integrity, which culminates in her *actual* rejection of him. "They arranged to meet…but Kiriko didn't show up at the appointed time…Junji could feel that her body was more tightly closed to him than it had been at first" (184). This closure of Kiriko's body suggests her further migration towards masculine being, her feminine fractures becoming self-healed into an impenetrable solidarity. Junji comes to realise that Kiriko is self-contained and will not surrender herself to him, conceding: "I don't know the first thing about you – about your mind or about how you live…I don't have the slightest bit of influence over you" (185). Her rejection of him is devastatingly emasculating, "fill[ing] Junji with a frantic emptiness" (186) that images the 'absent' female genitals; causing "tears [to] suddenly [spill] from his eyes [which] would not stop" (186) that image feminine fluidity; forcing him "to be[come] suspicious of himself" (186), to question his (masculine) identity. Junji's masculine pride along with his metaphoric body is, therefore, wounded. He retaliates by attempting to appropriate the maternal function – if he is to be a woman, then he shall be her apotheosis; he attempts to create Kiriko, just as she once (through art) created him. "Junji kept imagining her, drawing her inside his head" (186). However, his gravitation towards the insubstantial, his location of comfort in the imaginary rather than the real world, constitutes his final and most devastating emasculation. "[H]e kept *thinking through* the sequence of kisses he would give her, *imagining* the methods he would use", until discovering "that he seemed to have more fun doing this than he did when he was *actually* with her" (186, emphases added). This masculine silencing is a negative condition: it is not a silence that 'speaks' subversion. Whilst Kiriko ends the text with speech (with "cruel words" [186]), Junji descends into the stasis-inducing silence that renders him "unable to move" (186).

'Her Husband Didn't' might be understood as exemplifying aspects of 'HERstorical' writing. Junji's voice, admittedly, opens the narrative, and we read his (silent but violent) dissection of the female body into parts. He thereby claims not only Kiriko for himself, despite acknowledging that she is already another man's 'property' (with her "already-

married body"), but claims also *narrative primacy*. In this opening passage, however, we learn that he is merely contemplating activity: he is "*thinking*" about "*giving*" her kisses. This is a statement of his passivity; he "*imagine[s]*" rather than *does*. And his fantasies are disempowering, bringing him disappointment, guilt, confusion, rather than satisfying his desire. The tables are turned most dramatically – as I have illustrated – at his third or fourth meeting with Kiriko. The woman does not just speak, but vocalises "something unexpected". As with the cruel trick played upon Lewis Carroll's 'dream-child' Alice, Junji is confronted with the question: 'Which Dreamed It?'[26] Kiriko reveals that, all along, he has been a part of her fantasy. She has awakened in him his "masculin[ity]"; she has 'mothered' him, created him, instructed him on how to be. She draws him (and, even when he tries to take over, continues to make her mark on the project she had instigated). In doing so, she *creates*, constructing of him a 'husband' for her late daughter. The portrait becomes blurry and shadowed; ghost-like. Junji is made into a ghost, denied masculine solidity and definition in order to become the male counterpart to a dead girl. In a certain sense, she 'kills' him, instigating a Barthesian authorial death. She becomes the *re-writing* reader, undermining Junji's status as mere *writer*. In this way, authority is hers[torical].

3:ii Gynovocalising Fluidities

As with Junji and Kiriko, Oki and Otoko compete, in *Beauty and Sadness*, for the telling of stories. Oki, like Junji, would tell both 'HIS-' and 'HERstory', motivated by the belief that to relinquish telling (language, vocalisation) would mean to suffer emasculation (into an inert silence). Otoko, like Kiriko (although commencing from a position – as Oki's 'girl of sixteen' – that more closely represented Junji's), does not simply surrender the mouth-piece, but might be interpreted as 'speaking', even when she cannot, with metaphorical silence. This alternative language (the language of silence) might be employed even when the male would suppress the female's 'vocalisation'. It is intimately connected to notions of the feminine body, and takes the form, most generally, of fluidity.

The instability and erratic incongruency of 'feminine' writing is bound up, therefore, in conventional conceptions of the female body as fluid. Luce Irigaray, in *This sex which is not one*, attributes solidity and fixity to patriarchal/phallocratic law, identifying it as constructing an oppressive "zone of silence" (Irigaray, 1985a: 112) that is conducive to death. It is the fluidity of woman, Irigaray proposes, which enables a mobilisation of the self into traversing this masculine implementation of inertia. Woman and 'her' writing (that is, the language identified with the feminine) locate both profit and loss in their being associated with fluidity; in their being imaged as beginning and end. The female body and feminine writing exhibit a common self-contained and self-fulfilled circularity; indicating shared cyclical mechanisms which testify to repletion and completion, a unity that masculinity lacks or has lost. Writing fluidity, nevertheless, can be interpreted as a process not only of creation but also of destruction. To write the fluid can mean to authorise a cleansing which allows for new creation), or that implements an engulfment and devastation. Mikhail Bakhtin identifies the 'dangers' of feminine fluidity when, in *Rabelais and his World*, he bisects literature according to the traditional code of sexual difference. The fluidly feminine, he renders as belonging to the "grotesque…body" (Bakhtin, 1984b: 315); operating as a counter to the self-controlled and contained masculine "classic[al]" body (315), which he deigned "a strictly completed, finished product…isolated, alone, fenced off from all other bodies" (29). Masculine linguistic style is taut, solid, muscular, whilst feminine is slack, soft, glutinous, glandular. Feminine writing is undermined as it attests to the fluidity of the (female) *body*, connoting, as described by Elizabeth Grosz,

> the permeability of the body, its necessary dependence on an outside,
> its liability to collapse into this outside (this is what death implies),
> to the perilous divisions between the body's inside and its outside…
> a certain irreducible 'dirt' or disgust, a horror of the unknown…
> (Grosz, 1994b: 193-4)

Otoko, in accordance with *this*, fears her feminine fluidity. Her (chaos-enforcing) lesbianism is embraced solely because it permits her to retain her heterosexual experience of love with

Oki in a unique way. "She feared that had her new lover been a man the vision she secretly guarded within her – the sacred vision of her love with Oki – would have vanished at his touch" (*BS*: 92). Accordingly, in making love with Keiko she refuses to create anew, "repeating Oki's old caresses" (86), sustaining a lie of heterosexual activity. Otoko, although asserting possession over Keiko (as her teacher, her 'mother', the artist of her portrait), experiences ambivalent feelings towards her. She invites orality (the "nibbling at [Keiko's] sensitive ears" [86]) into the relationship simply because it is an already-lived experience. However, the allowance of such acts of orality prove threatening as control can be reversed. Thus, from a dominant position of oral-aggression, she is reduced to infantile status (to suck upon Keiko's finger [85]). And Keiko becomes the Jungian Terrible mother (a figure discussed at length in relation to MacDonald's writings) who feeds upon her dependent child, "bit[ing] down hard on Otoko's little finger" (78). (The fact that Keiko bites the phallic-imaging finger also suggests a castration desire. Keiko perhaps believes that this body part represents for Otoko the lost male Oki. The act of biting the Oki-commemorative finger, therefore, communicates Keiko's wish to sever Otoko from her [heterosexual, phallus-affirming] past).

Otoko is repulsed by Keiko's act of hair removal, the depilation by which she civilises the alleged unruly, chaotic feminine body, as it forces her to confront both her homosexuality and her own 'errant' femininity. "Her queasiness at seeing Keiko remove hair had within it a feeling of contact between woman and woman, a direct pressure on her own skin" (91). The nausea at this contemplation is only assuaged, Otoko indicates, by her thought of heterosexuality, as "when she thought of Oki the queasiness miraculously subsided" (91). The outcome of Otoko's consideration of female hair-removal is one of ambivalence. Not only does she acknowledge that "beneath her repugnance a flame flickered" (91), but also the desire to enact a murder fantasy (similar to the strangulation with which she had once been threatened by Oki)."The thought had come to Otoko that if she thrust her razor into this lovely throat, Keiko would die" (93).

Otoko reads Keiko as 'mad'. When she introduces her "disturbingly beautiful" (16) pupil

to Oki, she explicitly identifies her abstract artwork as the product of a "crazy" (17) mind; as "so passionate they often seem a little mad" (17). Although the victim of madness is consigned to the broken status of 'other', is rendered chaotic, erratic and transgressive to order, Otoko "env[ies] her" (17). She herself has been officially certified 'not mad' (22), yet she supports this subversive persuasion in her pupil. Encouraging Keiko's 'mad' art ("You can see her tremble as she paints" [17]),[27] Otoko valorises the chaos. She is, in one sense, empowered by her cultivation of her pupil – she gains a new body in her, a substitute to send on her behalf to meet Oki because "[she is] middle-aged, beginning to thicken around the waist [but not with a potent maternity]…[and] was afraid he'd be disillusioned" (45). However, her sentiments are also of disempowerment, disembodiment. Her breasts, for example, which are diminished and slackened with age, change at Keiko's touch. She interprets this Keiko-manipulated "swelling of her breasts" as "morbid and evil" (87), a cruel act of "victory" (87) on her lover's part: a conquest and assertion of mastery.

Fluidity is, therefore, intimately connected to perceptions of the feminine body. Within the text, the abstract concept of fluidity is made perhaps most concrete via Kawabata's treatment of painting. This motif of painting serves to enable the construction of a fluidly feminine language, and is of particular focus in Otoko's narrative. Firstly, she has made her name through her prize-winning portrayal of two geisha "based on a trick photograph…[that] showed a double image" of a single woman (78).[28] Otoko selects this subject matter because "[s]he wanted to give an uneasy feeling that the one girl was two, the two one, or perhaps neither one nor two" (79). This painting (which significantly is the 'bait' that lures Keiko to her) is perhaps her first artistic communication of self-plurality. Otoko is the single woman who is always already doubled[29] (she is a 'copy' of her mother, and also a 'repetition' of the young girl with whom her own father had an extra-marital affair). The geisha painting is also prophetic in that it precedes her narcissistic, self-reflexive relationship with Keiko. "Isn't your body the same as mine?" Keiko asks, rhetorically. "It really is, you know" (86). Keiko becomes Otoko's pupil. Otoko has given her *her* voice, the language of

art. Symbolically, Otoko might now be perceived as lacking language (because she has given it to her pupil). What results is a crisis of identity. She experiences ambivalence and uncertainty in relation to her past and present painting – in comprehending how to paint/re-create her mother/herself, and how to paint Keiko/her child. When Otoko paints her mother, she assumes her mother's role (both as artistic creator and in supplanting the maternal likeness with her own), thus effectively excises her mother. Her painting of Keiko, on the other hand, operates as an affirmation of her maternity. And her painting of the generic child renders her the generic mother.

What she gives perhaps is not strictly speech, which is amorphous, but the tool for speech, the tongue. It is not speech because what Keiko enunciates is free, personal, original. It is tongue because it is the principles of art, the knowledge which enables art, which Keiko receives. The tongue, unlike speech, is static. Giving her tongue (she has but one, rooted in one mouth), the Mother Tongue, Otoko inhibits her own capacity for vocalisation. Keiko, enabled, speaks what Otoko cannot. Otoko's tongue in Keiko's mouth becomes potent (Keiko uses her art to reach first Oki, then his son, then Oki through his son). Otoko gives her tongue (her voice and phallus-substitute) away because silence can mean chastity. Accepting silence is a means by which she endeavours to restore to herself her lost purity. Keiko becomes the medium for Otoko's lost speech. She attempts to appropriate and ventriloquise (which I have previously determined as a masculine or masculinising activity) Otoko's body. She makes her presence evident even in Otoko's art (as perceived by Oki and his wife).

Also to be equated with the relinquished tongue is Otoko's dead baby. This child might be visualised as representing the phallus, a fantasy of the symbolic completion of the mother's body, and also (in its separation into autonomous being) a loss. Otoko attempts to fill the absence, the wound at the loss of her baby/phallus, by consuming a "powerful drug" (120), but this too is "purged from her body" (120). It is painting which eventually compensates for the loss, allowing her to establish an apparent dependent (unmarried, lesbian, childless,

patriarchy-refuting) identity. Her painting might lead her only to another loss – but this a loss over which she has control. She actively surrenders her tongue to Keiko, choosing to do so in an act of self-sacrificial self-mutilation.

Otoko is not, however, fully empowered – even by her painting. She can, rather, be perceived as attempting to mimic the masculine language in her painting, particularly in the portrait of her mother. She *creates*, admittedly, but these images she fashions might be interpreted in linguistic terms as 'metaphors', in a negative sense, constituting a (defense-mechanistic) detour from the truth. Otoko's 'metaphor' associates two identifiable objects that are never truly unified in order to create a (synthetic) third. She takes her mother (from life), an idealistic sensibility (from art) and creates something new – something which is suspended between reality and unreality. The 'metaphor', one might argue, is emptiness in itself, artificial and contingent, functioning only to reflect the idea, but denied the accuracy and efficiency of mimetic reiteration, of effective copying. Metaphor can be interpreted as clouding the original thought, masking meaning with a distraction. Otoko endorses artifice, understanding that, without it, an economy of loss is negotiated. The mother must be resuscitated, even if it is artificially, because she is a mirror in which Otoko sustains herself. Otoko's fluid interpretation of the mother constitutes the destruction implicated in the recollection of the lost beloved. Her mother will be substantiated in paint, in matter, in tangible, palpable form – no longer preserved in memory as the painting is granted authority. Otoko's painting of her mother will stand in the place of the mother, speak for the mother, or be the mother reborn. Otoko's commemoration will be a re-creation. Painting proves to be a means by which the child might reverse the birth-process, enabling Otoko, in this way, to give birth to her mother. (This conceptualisation is, of course, both maternalistic and morternalistic. Otoko affirms her own maternity, whilst undermining that of her mother's). Otoko's commemoration of her mother, her restoration of the maternal image, provides her with a substitute but this 'copy' only undermines the 'original'.

When the feminine language of painting threatens to become a masculine language, Otoko

is at risk of losing control over 'HERstory'. Otoko learns to experience herself as mere image: as artifice. As John Berger argues, "a woman must continually watch herself. She is almost continually accompanied by her own image of herself…And so she comes to consider the *surveyor* and the *surveyed* within her as the two constituent, yet always distinct elements of her identity as a woman" (Berger, 1977: 46, emphases in original). Otoko's painting is about a narcissistic self-watching. Her art involves the erotic appropriation of the body (her body) in paint. Her portraits are expressions of not only the displayed female body, but also of the painted person. Two forms of sensuality are required and united in the act: the manifestation of the female body as visual spectacle, and its tactile interpretation in facture (that is, in the literal manipulation of the paint). The physicality of the body, the physicality of artistic performance, the physicality of paint – all are mediated through Otoko's fluidity. Otoko's self-portrait operates, through idealism, to transform the sinful 'mother' (herself) into the virgin, allowing the redemption of the unwed mother who can now be associated with the Divine Maternal. The Madonna icon fulfils humankind's eternal need to see the mother as selflessly nurturing and protecting the naked infant, and the painting will be an archetype that communicates this ideal of maternity. Otoko, self-mariologised, has her errant sexuality (irreconcilable, in Mariology, with motherhood) negated. Furthermore, because the icon is a frozen image, this perfected portrait is sustained in a condition of permanence.

Although her art can be used to regulate, to impose order, intransigence, stability, Otoko must first confront erratic, untamed surfaces. Her raw materials (that is, her subject matter, the object of her gaze) begin in ambiguity, to be tamed, via art, into safely recognisable generic images. The body of Keiko, for example, commences as an uncertainty, lacking concrete (univocal) definition. She is a "young girl" (124), a "young woman" (77), a "young sorceress" (77), a "*Holy Virgin*" (47, emphasis in original), a "boy saint" (48), "predatory" (123), "not quite human" (124). For Otoko, she is an abstraction: "*A Girl Abstractionist*" (47, emphasis in original). She is neither physical nor sensual, but a body 'at a loss', painted without sexuality as an androgynous holy being. Otoko desires to express Keiko as a body with a reduced physical presence: to tame her into an icon.

Significantly, Keiko *asks* to be painted, positioning herself as consumer of herself. She wants to be painted as an object of her lover's desire; to be created by a childless woman who mothers her. Her love for Otoko means that she is willing to submit to self-sacrifice, offering her own body to fill the wound left by loss – of the baby and of Oki.[30] Otoko agrees to become the reluctant voyeur; to surrender herself to taking a morbid pleasure in possessing the illicit (erotic, violent) gaze. Keiko the masochist is equally Keiko the sadist, demanding (as Severin does of Wanda) her 'punishment', her 'violation', 'subordination' and 'commodification'. Keiko insists on being transubstantiated, via Otoko's art, from base matter (her bestial hairiness emphasised by the shaving episode [92-3]) into art(ifice). Requesting her portrait, she stipulates a condition of *nudity*. The female 'nude' (as opposed to the 'female naked' (a dichotomy I have previously investigated) is the product of a conventionalised and institutionalised mode of representation. She is beautiful, passive, clean, her 'corrupt' flesh transmuted (according to the imperative of a masculine aesthetic ideal) into safe sanitation. But this anticipated cleansing project, with its aim of restoring integrity and propriety to the supposedly transgressive female body via art, is problematic. Any commitment to accommodating the patriarchal objective of restoration (unnecessary, unless one is to concede that the female body *is* intrinsically 'incorrect') conflicts with the utilisation of paint as feminine language. Otoko is impeded from completing the works of herself, Keiko and the dead infant whilst her goal is one of univocality – as it would mean to regulate the fluid in a medium that is in itself inherently fluid. She attempts to tell 'HERstory' in the language of painting – and this (feminine) language, this gynovocality *is* fluid.

3:iii Gynovocalising Lesbianism

Another feminine language evident in *Beauty and Sadness* is that of Otoko's and Keiko's shared experience of lesbianism. It is Oki who first addresses the 'issue' in order to reassure his wife that Otoko no longer poses a threat to their marriage. Fumiko insists that Keiko's

paintings, given as a gift to Oki, are an insidious vehicle for "her feelings about Otoko" (36). If Keiko's paintings are about Otoko, "[t]hen maybe she and Otoko are lovers" (36), Oki proposes, though feels "ashamed of having brought up lesbianism to talk himself out of a difficulty" (37). His hasty response is, of course, accurate. But imaging the still desirable Otoko as homosexual operates to conveniently deflect his wife's "lightning flash of feminine jealousy" (36), permitting him to enjoy, unfettered, "Otoko's still glowing love" (36). Fumiko is particularly implicated in Oki's affair because she was given the responsibility of transmuting his heteronymising story of Otoko into concrete language. Whilst Oki writes (physically, from the body, and, in this way, perhaps even femininely), Fumiko translates his manuscript into (masculine) print. Fumiko becomes for Oki a "machine" (28) in order to sustain some degree of control over the story. Fumiko (although merely repeating Oki's words, as opposed to speaking her own) is at first empowered, masculinised, her 'translation' privileged over Oki's original creation. Oki himself acknowledges the "difference in effect between a pen-written manuscript and the tiny characters in print" (26): "Even passages that seemed…*loose* in manuscript would turn out to be *tightly* written [when typed]" (26, emphasis added). Flexibly feminine intimation would be transgendered into rigid masculine expression. Oki, conscious of the fact, recognises the superiority of Fumiko's 'language'. "He had learned how to write for print" (26); he had learned how to be a man. Oki's ascension to/recovery of masculinity restores the conjugal hierarchy. "[T]he typescripts of Oki's novels…seemed colder and flatter than…the pen manuscripts…Yet for that reason he could recognize their defects, and found it easier to make corrections and revisions. And so it had become customary for Fumiko to type up all his manuscripts" (27). Oki understands the weakness of the 'machine' (its 'cold' and 'flat' dimensions) and exploits it, sustaining Fumiko in the position of inanimate utility, which renders her 'easy to read'. Significantly, Oki's apprehension about his wife's linguistic capabilities derives from a self-consciousness regarding his origins. "Oki came from the western part of Japan, and had never really mastered Tokyo polite speech; Fumiko, however, had been brought up in Tokyo, so he often

asked her help with it" (98). Oki must overcome his position of neediness by denigrating her language as "only a vulgar dialect with a shallow tradition" (98).

Relegated to the silence of a linguistically-incompetent automaton, forced by the pressures of Oki's affair to suffer a miscarriage, *and* made "sallow and hollow-cheeked" (29) by her typing workload, Fumiko continues to maintain that the experience has been profitable. Despite the fact that she is silenced in the novel ("I wish you'd written more about me!" [29]), Fumiko can derive a degree of satisfaction from the knowledge that she has participated in the greater silencing of her rival. It is Otoko who, in her presence within Oki's story, is 'absenced'. Now, Oki continues this silencing his wife desires and demands, so that his current narration of Otoko 'writes' her a lesbian.

Lesbianism might be defined as a space of similitude, where identity boundaries between lovers are demolished in favour of absolute reciprocity. For Otoko, homosexuality can be understood as testifying to her narcissism, as her mother is represented as a mirror-image of herself (with each seeing "her own reflection in the other's mirror" [117]). Otoko's difficult experience of motherhood (her loss of Oki's child, her replacement of this child with Keiko, her position as a repetition of her own mother) is implicated in her experience of lesbianism. Otoko battles to conceptualise an image of self that exists in autonomy from the maternal image (as expressed in her portrait painting, which gives mother and daughter a common, undifferentiated face). Keiko, another lesbian, posits herself as a child (both as a pupil and as a younger woman) to her 'maternal' lover, and desires, furthermore, to conflate her own image with that of the already-mother-conflated (in art) Otoko.

A connection between lesbianism and maternity is also evident in the fact that no lesbians in *Beauty and Sadness* are permitted to become literal, biological mothers. Otoko is denied motherhood, thus the patriarchal law which stipulates that a lesbian should not be a mother (as she violates her 'contract' to provide the system with its men) is enforced. Patriarchal logic will maintain that the woman who chooses to love another woman shall be removed from the sphere of reproduction. As defined by (heterosexist)[31] nineteenth-century

patriarchal science and medicine and its representatives (such as Freud), the lesbian separates female sexual pleasure from her procreative imperative. She creates a space outside the heterosexual, patriarchal sphere. Otoko transgresses, according to this definition, as the non-procreative 'mother' – a mother figure to her pupil Keiko, though not one who gives birth. It would appear, then, that Otoko is subjected to a morternalistic punishment for her choice of a same-sex partner. Her initial experience of failed maternity (where she loses her Oki-sired baby) is not, however, governed by this rule: that lesbianism causes the transformation of maternity into morternity. Otoko's loss, in this case, occurs *before* she becomes a lesbian (that is, whilst she is a heterosexual woman). Furthermore, she cannot be punished even for a *latent* homosexuality as she is never a 'real' lesbian, but *chooses* to engage in a same-sex relationship with Keiko in order to continue to give expression to her heterosexual desire for Oki. Nevertheless, a subsequent maternity is denied her (and Keiko), whilst Oki's unfailing heterosexuality brings him two additional children. Otoko's punishment would seem to be for her 'decline' into lesbianism, which, causes her to be teratologised: conceptualised as errant, inverted or incomplete.

Female homosexuality, in *Beauty and Sadness*, also concerns itself with ideas of 'looking', with subjectivity and objectivity, with the gaze (a concept discussed at length in the previous chapter). The represented pleasure of lesbian lovers is appropriated by the *masculine* gaze (then intimated through the *masculine* voice) as *phallic*. The sequence of perspectives in *Beauty and Sadness,* whereby Oki's voice initially occupies a privileged authoritative status, demonstrates the ways in which femininity and lesbian intimacy is filtered through male eyes. It is only after extensive exposure to Oki's perspective that the reader 'enters' Otoko's consciousness. Female-exclusive pleasure becomes masculine-exclusive pleasure in the phallocentric infeminator's fantasy of the lesbian 'act' (an appropriate term for an event which is translated into performance). It becomes not a true, unknown, different, 'other' expression, but an inversion of a conventional expression. It is therefore 'known', rendered an artificial heterosexuality. The infeminator refuses to communicate a love between two

women that might exist outside of this framework. Rather, he conceptualises one that must inhabit the same spaces (subordinated to the same gazes and desires: the masculine). The language permitted is the phallocentric language, the language of linearity, authority, self-possession. The phallus as primary and transcendental signifier, with its physical expression, the penis, excludes woman from the symbolic, from language.[32] However, it also must be noted that lesbianism, in its involving women looking at women, creates the potential for a female gaze. Otoko's art enables a reclamation of the body, permitting an act of sexual self-expression. This could be understood as acting to subvert the masculine gaze, allowing her to finally become a speaking subject. Subversion is allowed, as Otoko's art (that is, her personal works, sustained in the private sphere, wherein she constructs various 'self'-portraits) is presented only to a spectator who will read it as she commands. *She* is the consumer of her own art. Objectification is disabled due to her refusal to take a masculine subject position in relation to it. What Otoko is forbidden to speak, however, is her relationship with Keiko. This love is supplanted in Oki's reading by a conventional, male-centred expression. Oki's reading removes Keiko from Otoko's canvas and replaces her with himself. When Otoko paints in order to possess Keiko, Oki ejects the chosen desire-object with his selective and subjective gaze. Keiko is therefore forbidden expression that is not authored according to Oki's (heteronymising) desires.

Keiko, unlike Otoko, is a willing lesbian. And she is willing to 'perform' heterosexuality also. When she seduces Oki (and later his son), she reveals a distinction between her two breasts – recalling Shimamura's ('HIStorical') self-division in *Snow Country*[33] – allowing him to touch the one, and forbidding his fondling of the other. When Oki tries to touch the "wrong" breast, Keiko warns him: "The left one is no good" (105). Oki supposes that her "right breast [is] a somewhat spoiled virgin, and the left [is] still virginal" (106), but Keiko refuses to confirm or deny. She keeps her silence on the matter, refusing to share with him her story. Although she tells Oki that her left breast is defective, she tells his son that it is the right which must not be touched ("The right one makes me feel sad" [142]). Father and son

are, therefore, given one each – but Otoko is presumably given both. In Classical Greek art, "[t]he bared right breast most often has erotic significance, [whilst] the bared left suggests motherhood or care of the young" (E.B. Harrison, cited in Cohen, 1997: 79).[34] After this model, Keiko's union with Oki comes to mean sexuality, whilst, with Taichiro, it appears to be based upon feelings of motherly love.

Keiko emasculates Taichiro by requesting also that *he* 'mother' *her*; persuading him to submit the fluid (tea as blood) that she, the vampire, would usually need to actively source. Keiko demands that she be fed from his mouth. " 'Let me have some tea,' she whispered… 'From your mouth'. He took some tea in his mouth and let it seep little by little between her lips…Except for her lips and throat, [Keiko] was inert" (145). Keiko's passivity is, in this case, empowering because it is self-authored. Indeed, even when Keiko demands for her body to be written by others, by both Oki and Otoko, her reasons are distinctly separate: being for the destruction of the former and (as well as through) the affirmation of the latter.

In conclusion, the body of the female *object* might be (phallocentrically) perceived as being marred by the stigmata of loss, but allowing this (fictional) 'loss' to be countered by another absence (and refusing a supposed satiation by the phallus), the lesbian subverts the hierarchic dualism of presence/absence. Female homosexuality can in this way be interpreted as validating phallic absence, and authorising a language of silence.

3:iv Gynovocalising Suicide

The concept of silence is particularly pertinent to an interrogation of the thematic concern of suicide, which, in *Beauty and Sadness*, is portrayed as another potential form of feminine language, associated with both Otoko and Keiko. Suicide is to be understood as a paradoxical concern, involving not only the "disintegration of identity" but also the "reaffirmation of autonomy" (Bronfen, 1992: 153). It signifies an entry into non-being, but also, being self-administered, it can mean the silent pause which permits speech to begin.

The act of taking one's own life, in this sense, is not an act of completion, but an act of beginning. It constitutes the writing of another, a self-authored script, the story of one's own death, and; for Kawabata's 'woman' (excluded from language), the transposition of a silent life into language. Suicide allows 'her' to have the final word (a silent word).

The concept of 'Japanese suicide' can be understood as encompassing two distinct yet, in some senses, related categories. (Despite my intentions to avoid authorial contextualisation – in this case, the 'Nipponication' of Kawabata – in order to assert the ahistorical and acultural potential of the infemination-reading, the 'bilingual' nature of Japanese suicide renders it a useful comparative device).[35] The Japanese suicide twice, both 'occasions' anachronistic in the sense that they respond, according to Daniel Brown's 'Seppuku and Jisatsu in Modern Japanese Literature', to feelings of alienation from, and ambivalence towards, the modern world.[36] *Seppuku,* involving an act of self-disembowelment followed by decapitation, is the traditional and perceived *noble* Japanese ritual form of suicide (despite the emasculating connotations of decapitation which, in – Western – psychoanalytic discourse, signifies castration). The other, *jisatsu,* is motivated not by the compulsion to redeem one's acts of failure, to restore honour, to vocalise a respect for an imperial past, or to prove one's loyalty to a lord, but as an intellectual response to societal degradation caused by modernising processes. *Jisatsu,* lacking the complex ritual involved in *seppuku,* relates similarly to loss. When the 'victim' loses his system, his world, the old to the new, he commits *seppuku.* When he loses himself to the modern, he commits *jisatsu.*[37]

For the young Otoko, suicide is selected to counter the effects of an assaulted body. Denied the child born of her and the ability to unite with Oki from whom she received the child, Otoko is left with only a defiled body. Suicide appears to be a means by which this violated flesh (which is never to be loved by another man, nor to bear another child) can be atoned. (That is, the body that has been fragmented through penetration can be 'at-oned'). Her attempt at suicide (the poisoning, which mimics an ingestion of the infant she loses; an endeavour to repair a tragic detumescence; to restore an empty vessel to potent repletion)

fails. Otoko's is no death-wish but an expression of an impossible desire: the desire to live, non-diseased, repaired, restored. In order to achieve this, to "[cleanse] the wound she had received from Oki" (92), she contemplates a noble (and, in this sense, a *seppuku*) death; a death in childbirth, which would have spared the losses she encounters post-partum. What she selects is, unlike that prescribed by the laws of *seppuku*, a *passive* death, a death without intervention by her own already-condemned hand: a death which would counter the fragmentation, the fissure, the fracture imposed by life upon her self. "Better still, she felt, to have died in childbirth – before she tried to kill herself, and before her own baby died" (92). But parturition would not save her. She strives to ape passivity, taking "an overdose of sleeping medicine" (18) – the next best thing to a non-interventionist suicide. She falls asleep and Oki stays at her side, kneading her inanimate flesh ("massag[ing] her thighs, swollen and hard from massive injections" [18]) and, similarly, manipulating, fashioning, moulding the story from which she (in her unconsciousness) is effectively absent. What Otoko now feels is the separation inherent in *jisatsu*. It is Oki who is responsible for this separation. He has separated her from the world – their love affair causes her to be first "hospitalized in a psychiatric ward, behind barred windows" (22), then exiled to Kyoto, to spend a life unmarried and childless. Furthermore, he has separated her from herself, condemning her story, her life, to being "forever enshrined in…[his] work of art" (92).

Otoko's additional endeavour to *purify* herself through art is similarly doomed to failure. Convinced that she is tainted by her youthful encounter with Oki and the resulting scandal of their union (otherwise she would not express a need for ablution), she focuses on sanctifying her illegitimate (and dead) baby by translating her into a holy martyr. Entitling her sketches 'Ascension of an Infant', Otoko aims to communicate a re-written story. The baby, untouched by earthly sin, enters heaven – a symbolic gesture indicating Otoko's own bodily submission to the supremacy of chastity. Otoko, now in the body of her child, is absolved. Troubled by the efficacy of this redemption 'solution', Otoko never completes the painting. Her portrait of Keiko is a similar 'story'. She conceptualises this interpretation of her lover

as representing divinity. Yet Keiko is a sexual predator. Their relationship is marred by feelings of guilt and jealousy. Otoko places an unbridgeable gap between the subjects of her art and the desired referents they can never fully signify. Her second-naming (her baby, the product of a teenage love-affair, as "a haloed spirit" [121], and Keiko, her lesbian lover, as "a Buddhist Holy Virgin" [123]) comes to assert a presence of otherness – an otherness which overshadows the originals and which the originals can never be. Her second-naming becomes problematic as it reveals itself to be a self-naming. "Perhaps in both cases", Otoko considers, "she had a hidden desire for a self-portrait. Might not these sacred visions be nothing other than a vision of a saintly Otoko?" (122). She strives to validate her palimpsest, but traces of loss make their presence felt. Neither painting is completed.

Significantly, what Oki recalls most vividly about Otoko's attempted suicide is the image of her thighs, which he describes in monstrous detail (18). Inoculated and mutilated, her legs are the channel through which her body is re-membered. With clinical morbidity, Oki forces the life back into them, and through them, into her entire being. It is not the spiritual, the "embrace" (18), which accompanies him through time. Rather, it is her moment as meat, as blood, as matter, the moment at which she is reduced to the crude and primitive materiality of the body, that remains the most potent memory.

Keiko also contemplates suicide, considering it a "sacrifice" (59) made worthy when transposed into art. "I'd be happy if you strangled me", she tells Oki, "after you used me as a model, that is" (59). When aesthetic transformation is complete, when her body is repeated in Oki's words, when a new Keiko, a fictionalised Keiko, emerges, then the old, the 'original' body must fade. Keiko's desire for translation into an Okian 'heroine' is based upon her concerns with 'becoming' Otoko. Just as she requested Otoko to capture her form in paint (as a repetition of Otoko's *self*-creation in paint), Keiko desires repetition in Oki's language. This operates as part of her revenge scheme, by which she intends to seduce Oki and retrieve from him the baby (*or mizuko*)[38] Otoko has lost, and which requires her to 'be' that 'girl of sixteen'. Sara Harris, in her study of geisha, identifies how female suicide can operate as a means by which the woman posits herself "in the same sublime category as

history's [male] heroes, the forty-seven *samurai*...who, left without a lawful lord in the year 1703, committed mass suicide" (Harris, 1962: 127-8, emphasis in original). This ennobling practice, however, is equally one of masculinisation, demanding an end to truly *feminine* autonymisation. This is perhaps why the culmination of Keiko's revenge plan involves a drowning suicide: a return to the femininely fluid element of water, to the amniotic contents of the uterus, into which she will also draw the 'new' Oki, the second generation Oki, his son Taichiro. Keiko survives this 'suicide', but Taichiro, excluded from the feminine sphere of fluidity, drowns. Even though her true intentions may not have been to die with Taichiro (to whom she has confessed her plan, her deceit, and has professed, though with possible insincerity, her love), Keiko's selection of drowning as a suicide method can be interpreted as an empowering alternative to the male-dominated *seppuku*. Whilst water might be construed as a feminine element, a female's suicide through self-penetration, as demanded in *seppuku*, inscribes masculinity. Thus, Keiko finds success when she rejects 'masculine' forms of suicide, locating an alternative feminine expression.[39] Whilst the male who commits *seppuku* is ennobled, his virility conceptually reinforced, the female who undertakes the same act condemns her femininity to (a negative) silence.

By way of a gynovocal conclusion (and in order that 'suicide', 'lesbianism' and 'fluidities' might briefly be conflated), I would propose that the transgressive body (which surfaced in my individual considerations of each) 'speaks' the feminine language of chaos. Whilst androvocality might be conceptualised as static, central, holistic, gynovocality can be construed as mobile, marginal, fragmented, manifold. Permitting feminine expression, in this way, incoherences certainty and validates incoherence, so that the fragment 'speaks', the blank 'speaks', the unsaid 'speaks', the silence 'speaks'. The language of femininity, being the language which, paradoxically, is unspoken, elucidates chaos.

When the autonymous project of 'HERstory' is permitted, when gynovocality is evidenced, chaos can no longer be dismissed as disorder but must be understood as another

form of order (without needing to renounce its proclivity to formlessness). The language of femininity is 'chaordered' in that it exemplifies the workings of chaos as a system which derives a sense of order actually from its non-linearity.[40] Masculine discourse, one might argue, holds the ideal of an instrumental and communicative expression, rendering ambiguity, anomaly and polysemy – the vocabulary of chaos – as excessive and obstructive to an effective clarity of comprehension. Although Kawabata's exogenous-androvocality acknowledges a degree of sympathy with this (mechanistic, conventional, rational) style of writing, it also perhaps permits the communication of a contrasting gynovocality. This is represented, in *Beauty and Sadness*, by the female characters Otoko and Keiko, who oscillate between being infeminatively constructed *and* vehicles for a counter-representation of the feminine. Otoko, for example, subverts her 'destiny' as the infeminated, heteronymised female by adopting a language of her own, a language not given to her by a male character: the language of painting. However, negative infeminative representation perhaps triumphs when she is only able to communicate desire for the male Oki in her lesbianism with Keiko. Again, Keiko autonymises in the fact that she is desired by all men, but refuses to belong to any. Keiko's 'story', as I have indicated, also closes the narrative, denying Oki the right to finish what he had begun. She is, however, also condemned to re-live according to an already-authored script: to be the replacement baby for Otoko, the replacement Otoko for Oki, the second Otoko-authored portrait, the second Oki-authored heroine, the mediatrix between the present and the past for both Oki and Otoko. Her destiny means that she is forced to love without true reciprocation, and to experience heterosexual relationships even though she "hate[s] men" (127).

Kawabata's *Beauty and Sadness* presents the infemination-reader with an insight into both 'HIStory' (the 'language of language') and 'HERstory' (the 'language of silence'), testifying, therefore, to the potential for polyphony within the text.

4 T(H)erminations

To write the multivocal or bi-vocal (in terms of masculine *and* feminine gendered languages) text, and to communicate this through a third (authorial) voice, demands the acceptance of competing logics.

Keiko, in *Beauty and Sadness*, wears a self-painted *obi* portraying a sombre rainbow. "What do you think it is?" she asks Taichiro. (It is unidentifiable to all but the artist). "It's a rainbow! A colourless rainbow...just curved lines in light and dark ink" (109), she reveals. Keiko is "wrapped in a summer rainbow" (109) that is without summer. In contrast to this design, however, the back of her *obi* portrays lush "green mountain ranges" and a "rose-coloured...sky" (109). As Keiko explicates, "the two sides don't match" (109). (The same is, of course, true of her breasts). Nevertheless, they are eternally bound: opposites attracted and compounded against their will. This operates as a metaphor for Kawabata's contrary-yet-complementary writings contained within the text.

In *Beauty and Sadness*, the problem of the subservience of space and time to the logic of linearity is compounded by that which it lacks. His prose in the text very rarely relies on the physical evidence of disruption. He does not (generally) write the ellipsis: that which speaks unspeakability, intimating an unrepresentable image which is only presented through the mark of its lack. In the ellipsis, sense is fractured, the caesura (from the Latin for 'cut') interjecting to stem and let at will the fluidity of linear prose. Nevertheless, the text does intimate a jarring, jagged (de)composition, conferring a (silent) serrated typography. At the end of each chapter in *Beauty and Sadness* Kawabata does appear to conduct an invisible ellipsis of syntactical and logical binds in order to implement a momentary pause from the vocality of language, a pause which allows silence, which constitutes a lack, a separation, fragmentation or loss between word and image. Such an interruption constitutes the engendering breath – the breath one must take in order to allow speech, the omission that always precedes emission, the uterine emptiness in which positive creation must originate. Such an interruption actively constitutes an encroachment of femininity upon masculinity.

Thus, the first chapter, 'Temple Bells', concludes with rationality, conveying dispassionately and impersonally a cultural (and historical) fact: "According to long custom, that fire [at the New Year ceremony] would light the stove for cooking holiday dishes" (19). However, the following sentence (which begins the next chapter, entitled 'Early Spring') conveys emotion, recounting a private moment in which Oki, standing alone, contemplates a "purple sunset" (20) that re-ignites memories of Otoko. Similarly, the chapter 'A Stone Garden' concludes with a tense, restrained, though erotically-charged moment shared by Otoko and Keiko. Having successfully seduced Oki, Keiko has allowed her lover Otoko to neither see nor touch her body. In the concluding sentence, however, a (restricted) physical relationship is restored: "Keiko reached behind Otoko's obi and gently straightened the back seam of her kimono" (75). This sentence is followed by another rigid, masculine, factual one – one which begins the following chapter, 'The Lotus in the Flames': "There is a celebrated passage in the *Illustrated Sights of the Capital…*" (76).

Chapters also seem to begin with vocality and end in silence, rotating to begin in silence and end audibly. Thus, 'The Lotus in the Flames' concludes with the line: "As Otoko sat there vacantly, she could hear the murmur of the flowing stream" (95). And 'Strands of Black Hair' must, in following, restore reality, conducting a movement away from the spirituality of silent contemplation and back to the materiality of the body – in which language is implicated. "We have a visitor, dear!" (96) Oki's wife informs him loudly, disrupting the self-contained musings of Otoko just one line earlier.

Kawabata, then, communicates both language and silence, permitting the 'expression' of femininity within the confines of male-authored discourse. Kawabata surpasses masculine univocality with *Beauty and Sadness*, to gynovocalise. *Beauty and Sadness* is, therefore, paradigmatic of the pluralised text; a text which, although originating from a masculine place, demonstrates the fluidity of gender categories by relating (at least in part) a feminine story: '*HER*story'.

CONCLUSION: At-One-Ments

1 INTRAductions[1]

'HERstory', the seeming antithesis of 'HIStory', and 'GynoScapes', the apparent counter to 'GynEscapes', here, in 'At-One-Ments', are respectively conjoined. 'GynoScapes', which comprised Chapter One, and which communicated a MacDonaldian vision[2] of a feminised textual landscape; 'GynEscapes', my second chapter, which narrated an account of the MacDonaldian male (morternalistic) escape from or disavowal of the bodyscape; 'HIStory', Chapter Three, which indicated the privileging of the masculine perspective in Kawabata's writings; and 'HERstory', my fourth chapter, which suggested the possibility of a reclamation of the feminine 'voice'[3] within the Kawabatan androcentric schema: these four stories, although retaining their own agendas, converge at the moment of 'At-One-Ments'.[4] In this, my concluding chapter, separation becomes unity, as the texts are considered explicitly with regard to their similarities: their common representations of the feminine as constructed via an infemination reading.

'At-One-Ments' shall, like its preceding chapters, be structurally segregated (for purposes of clarification). I shall commence by considering the specific texts of my current study; the texts of MacDonald and Kawabata, via a recapitulation (and an indication of the application) of the neologisms (morternalisation, teratologisation, dysgenication) coined in order to represent the textual effects of infemination. Following this, I shall conduct an overview of the reading strategy of infemination, recalling its critical origins (as explored at length in my Introduction), and indicate its potential applicability to texts other than those treated in 'Infeminations'. I shall, therefore, not only rewrite but write anew: considering matters already considered, and indicating possible movements beyond the current text of my 'Infeminations'.

2 Recallings

The infeminative concept of *morternalisation* is perhaps most demonstrable in its application to MacDonald's gyno/gynescopic writings. The mother figure is, as I have asserted, integral to the notion of these configurations,[5] with her womb (*gyne*) being visually inscribed in their very names. The mother, in MacDonald's writings, might be understood as having a dualised resonance:[6] conceptualised as a life-giver, a source of fecundity, a nurturer and healer; but also as the opponent of life, growth and development. (Hence Vane and Anodos are nourished and cherished by Lona and the wise woman, respectively, but 'betrayed' by Lilith and the white/marble lady). This latter (Jungian) Terrible mother, who is intent upon retaining possession and dominance of her male offspring, is a symbol of the morternalised feminine. As I conceptualise it, morternalisation is a representation of the demonised mother figure; the literal or figurative maternal body within the text that is denigrated, assaulted or rejected in some way.

I shall reflect on the concept with textual examples – firstly, one taken from/constructed out of *Lilith.* Vane considers the two worlds of his experience: the first ('real') being characterised by dependency (on the mother); the second ('otherworld') characterised by autonomy (from the mother).[7] Vane learns to fear his former existence, which would sustain him as an eternal infant bound to the maternal body:

> I said to myself that if in this forest I should catch the faint gleam of the mirror,[8] I would turn far aside lest it should entrap me unawares, and give me back to my old existence: here I might learn to be something by doing something! I could not endure the thought of going back, with so many beginnings and not an end achieved. (*L*: 82)

This privileging, in this episode, of the world of "here" over the world (regressively) of "back [there]" constitutes Vane's displacement of the mother as the locus of his existence; constitutes Vane's morternalisation.

Another example of MacDonaldian morternalisation might be located in Anodos' description of his encounter with a Fairy Land boat:

> At length, in a nook of the river,...still and deep as a soul in which the torrent eddies of pain have hollowed a great gulf, and then, subsiding in violence, have left it full of a motionless, fathomless sorrow – I saw a little boat lying...[A]s I was in Fairy Land where one does very much as he pleases, I forced my way to the brink, [and] stepped into the boat. (*P*: 122)

Anodos describes the boat-as-maternal-symbol in aggressive terms, suggesting the *trauma* that is maternity. Conceptualising maternity in this way (in the language of "pain", "violence" and "sorrow") might be understood as morternalistic. Additionally, he suggests that it is maternity that makes of the feminine *absence*, as opposed to masculine *presence*. Maternity, according to his description, creates in woman the "great gulf" (at the loss/expulsion of the child) that can never be satiated. Childbirth, in this way, is a tripartite experience, commencing with a repletion, followed by a depletion, followed by an oxymoronic repletion-with-a-depletion. Childbirth brings the mother a concrete, tangible, physical pain, followed by the abstract pain-of-loss that instigates an eternal mourning. The representation of morternalisation is compounded, furthermore, by Anodos' claim that he resorts to an enforced penetration of the 'mother'. Anodos, with the understanding that maternity creates in woman an absence, endeavours to territorialise (by force) this space.

Although I have privileged examples of morternalisation from MacDonald's writings – due to the foregrounding of the mother figure in the Gyno/Gynescape divide – I shall also briefly indicate the term's application to Kawabata's writings. The notion of 'bad' feminine/maternal fluidity is of particular thematic significance in Kawabata, evident in, for example, *The Sound of the Mountain*, where Kikuko's "nosebleed" (*SM*: 93) precedes the blood-shed of her abortion; in *The Lake*, where it is associated with death (the titular – perhaps uterine – lake in which Gimpei's father drowns; and the female Hisako's bleeding wound in Gimpei's murder fantasy [*TL*: 120]). In 'House of the Sleeping Beauties', fluidity is related literally to the death of Eguchi's mother ('HSB': 95), and in *Beauty and Sadness*, Oki visualises the "premature baby" he and Otoko lose as suspended in water (*BS*: 13). This depiction of boundary-traversing fluidity, a fluidity that transgresses phallic solidity and is associated with the figure of the mother, is a depiction of morternalisation.

Connecting the concept of morternalisation with teratologisation – and being foundational to dysgenicating activity – is the notion of denigrated feminine difference. The teratologised feminine is the embodiment of such difference – conceptualised as a degeneration – from a privileged masculine norm. The teratologised feminine is represented in the infemination text as the monster, the animal, the vampire, the hysteric, the 'invert'.[9] Teratologisation means (feminine) dehumanisation. Thus, Kawabata's female characters, when represented in this way, come to be degraded into "something diabolical" ('HSB': 82) (the proprietess in 'House of the Sleeping Beauties'), or refuse heterosexuality to be written instead as madwomen (Otoko and Keiko in *Beauty and Sadness*);[10] MacDonald's females are vampiric, feline, serpentine (Lilith), or are physically concealed to suggest hidden horrors (Mara in *Lilith*).[11]

I shall recapitulate on the concept of teratologisation via a specific example from *Phantastes*, recounting an episode of feminine degradation, voyeuristically observed by MacDonald's male protagonist. Anodos watches (himself unseen) the "[female] fairy of the rose-tree" (*P*: 38), who "complained bitterly that [the other fairies] were stealing her clothes" (*P*: 38). The fairy, at first, "defend[s] her property bravely" (*P*: 38), refusing to submit (her metaphoric virginity) to the aggressive sexual advances of her 'suitors'. However, she does eventually relinquish control – of both virginity and sanity.[12] Her actions become those of a madwoman as she conforms to the (late nineteenth-century) stereotype of ill, infectious, insane femininity;[13] her actions become those of the teratologised woman.

Teratologisation might be evinced in the representation of dehumanised female characters, who are portrayed variously as beasts and monsters. MacDonald conceptualises a monstrous feminine, describing, for example, in *Phantastes*, the toothed ogress, whose appearance is bestial and vampiric. Likewise, in Kawabata's writings bestialisation is associated with female characters – such as in *Beauty and Sadness*, where Oki images the female Keiko as a dolphin; in *Snow Country*, where Shimamura describes the female Komako's leech-mouth and animal-pelt skin; and in *The Lake*, where Gimpei visualises Machie's eyes as "the shape

of a tiny, beautiful fish" (*TL*: 132).[14]

Teratologisation is, of course, not alone in its status as a concept within the rhetoric of infemination founded on principles of difference. Equally, (hierarchic) distinctions between the male and the female, between masculinity and femininity form the basis for morternalising discrimination. Furthermore, dysgenication also necessarily indicates difference, and the implications of difference (othering and secondisation) in its concerns with sameness. In MacDonald's writings, female characters are ultimately reduced to a generic representation of femininity. Thus, Lilith, initially polarised in terms of morality with the 'good' Eve, Lona and Mara, is proven to share their destiny: a common outcome of goodness.[15] Likewise, Kawabata's writings are replete with images of young, virginal female bodies; with pale, idealised fantasy-women.

I shall recapitulate on the concept of dysgenication using examples firstly from MacDonald's writings. In *Lilith*, the bodies of Eve and Mara are rendered physically interchangeable in their whiteness. Additionally, focus is placed upon the eyes of both women, which are described as incongruously vital elements of corpse-like bodies. "The life of [Eve's] face and her whole person was gathered and concentrated in her eyes, where it became light…[T]he still face might be a primeval perfection; the live eyes were a continuous creation" (*L*: 28). Mara, too, (who "reminded [Vane] not a little of [Eve]" [*L*: 80]), has 'active' eyes, described as "we[eping] constantly" (*L*: 80). Lilith is also classified according to dysgenication principles, sharing the whiteness of Mara and Eve. Lilith has vibrant eyes, which recall the colour, immortality and illuminating potency of Eve's: a shared "darkness" (*L*: 28) or "blackness" (*L*: 127), an ability to "[flash] as never human eyes flashed" (*L*: 131), and "seem[ing] to fill the heavens, and give light to the world" (*L*: 109).

In Kawabata's writings, likewise, female characters are homogenised into a generic status. In 'House of the Sleeping Beauties', the girls are intratextually interchangeable (a living one might be substituted for a dead one). Additionally, female characters are transtextually similar: Keiko, in *Beauty and Sadness*, has a "pallor" (*BS*: 72) and is described as "milk-white" (*BS*: 91); Gimpei's greatest voyeuristic triumph, Machie (in *The Lake*) has a "fair"

(*TL*: 114) complexion; Komako, in *Snow Country*, has an albeit artificial whiteness courtesy of her "white geisha's powder" (*SC*: 15); and the repeatedly bleeding Kikuko, in *The Sound of the Mountain*, has a "pale face" (*SM*: 107), a "wan face" (*SM*: 162).

Dysgenication might also be recalled via examples from Kawabata's *Snow Country* and *The Lake*. Shimamura, the male protagonist of *Snow Country*, occupies two worlds – one the real, the known, the other the world of "the exotic and the unknown" (*SC*: 25). Shimamura valorises the latter world, as exemplified by his dilettantish obsession with "the occidental ballet" (*SC*: 24), an obsession which demands the alienation of its object from Shimamura's world of experience.[16] Shimamura recognises that his love is for the artificial, relating his treatment of his ballet hobby to his feelings for his 'woman hobby': Komako (*SC*: 25). Likewise, in *The Lake*, Gimpei's idealisation of Machie as a ballerina recalls Shimamura's inhabitation of two worlds: " 'In my next life…we'll dance together in a ballet of white.' The girl's dress was the white tutu of classical ballet, and the skirt swirled and fluttered" (*TL*: 132-3). In contrast with the beautiful, fair-skinned, idealised Machie, a woman, approaching forty, with a "dark" (*TL*: 154), "sunburned" (*TL*: 155) complexion, is visualised by Gimpei to be "ugly" (*TL*: 154) beneath her clothes. He differentiates between Machie as "a beautiful dream" (*TL*: 157) and this woman as a "reality" (*TL*: 157). When this latter woman gets drunk, as does *Snow Country*'s Komako, she visually reddens into reality.[17] The representation of feminine sameness – the originally idealised Komako (and later her replacement, Yoko) and Machie; the 'real'-ised 'female Gimpei' (and eventually Komako) – exemplifies dysgenication.

Morternalisation, teratologisation and dysgenication comprise the critical apparatus of the infemination reading strategy. Having redefined and recapitulated on these constructs – stating their individual agendas and acknowledging their shared status as principles of difference – I shall continue by demonstrating their critical-contextual underpinnings. In the following section I shall focus on summarising the theoretical basis of infemination, indicating the various debates in gender criticism that have informed its conceptualisation.

3 FINfeminations

Difference not only informs all of the texts examined (courtesy of a reading of representations of morternalisation, teratologisation and dysgenication), but is to be additionally evinced externally, as directly influencing my selection of material for defining and reading 'infemination'. To compare the writings of MacDonald and Kawabata is to undertake an exercise in bridging difference. This difference, claims 'At-One-Ments', proves surmountable, with my readings of each writer presenting new possibilities for the critical evaluation of the other. I reconceptualise difference, therefore, as an opportunity rather than an obstacle.

I have deliberately studied texts without confinement to cultural or temporal boundaries, and this comparatist stance is further reinforced in the fact that I have also focused on the interrelationship of literature and other disciplines – namely, critical theories. I have interrogated, therefore, not only the (fictional) interaction between MacDonald's and Kawabata's writings, but the relationship between literary text and literary criticism. My rewriting via the infemination reading 'at-ones' MacDonald with Kawabata, and also (to varying degrees) MacDonald/Kawabata with Cixous, Kristeva, Derrida et al.[18]

My conceptualisation of the infemination reading, as outlined in my Introduction, is informed by a range of theoretical perspectives. Of greatest significance have been aspects of deconstructive and French feminist critical approaches. Deconstruction, as I suggested in 'Informulations', attacks Western metaphysical thought by showing how it privileges certain ideas and concepts. Derrida argues that a hierarchic relationship governs all binary oppositions: one term is privileged at the expense of the (suppressed) other, yet the privileged element relies on the existence of the subordinate for its own meaning. In defining the infemination reading I expressed a concern for the binarisms of gender, a stance indebted to the French feminist Cixous' 'Sorties'.[19] Cixous' project was to locate a discourse that is separate from the 'ruling order' of patriarchal discourse; to construct/reveal a feminine

language that is freed from oppressive and phallocentric binary structures. Additionally, she sought to establish new traditions of women's writing; to encourage women to "write from the body – the female body and reject a phallic position within language." (Cranny-Francis and Waring, 2003: 211). The infemination reading, however, considers male conceptualisations of femininity, focusing upon male representations of the feminine, rather than female self-representation.[20]

To summarise, I have contextualised my enterprise, situating it within the critical domains of feminist/deconstructive/gender theory by outlining some of the major debates that have informed such positions: I have considered the value of Anglo-American and French feminisms for my purpose, their essentialist and anti-essentialist implications, their relations to social reality, experience, expression and textuality, *écriture*, representation; I have considered the applicability of deconstructive thought to feminism, via an interrogation of contemporary critical perspectives on gender representation such as Butler's. I have selected elements from such debates that have enabled the conceptualisation (and contextualisation) of infemination; elements that have appealed to my specific requirements for the treatment of texts I term the 'infemination reading'. The critical and methodological framework, then, of the infemination reading is founded on tenets sourced from a range of critical perspectives, encompassing not only feminisms but also the diverse theoretical strands that inform such feminisms (deconstruction, poststructuralism, postmodernism, psychoanalysis).

By way of an 'embedded conclusion', I would assert that my aim has been to propose a general mode of reading, the infemination reading, applicable to texts in addition to those that have occupied the 'Infeminations' text;[21] a reading of representations of gender/femininity in male-authored fictions. It has also, of course, been my intention to conduct a detailed reading of the narrative and verbal textures of MacDonald's and Kawabata's writings. These specific writers were selected on the basis of sameness: because of their common maleness, and because of their shared textual fantasy of femininity. This choice was also made on the basis of difference: because of their separation in terms of

nationality (implicating linguistic and cultural difference) and temporality (their occupation of historically different contexts).

In spite of writing from markedly different experiences, the texts of both MacDonald and Kawabata lead, via the infemination reading, to similar conclusions. Not only united in their representations of gender, these writings might be positioned in the Gothic tradition. Recognisably 'gothic' features[22] are evident (even prominent) in MacDonald's writings – his representations of grotesquely exaggerated monstrous women, who shape-shift and gorge on blood; his labyrinthine libraries and gloomy towers, animated skeletons and stalking shadows – yet Kawabata's writings also have an affinity with the tradition. Kawabata writes hauntings, but his texts traverse the *psychic* terrain of his male protagonists: isolated[23] and insular men 'possessed' by dreams, memories and desires that betray their mental delusions, their regressive fantasies, their sexually and socially transgressive impulses.[24] As David Punter asserts, texts need not provide stock features such as "archaic settings, a prominent use of the supernatural, [and] the presence of highly stereotyped characters" (Punter, 1996a: 1) in order to be deemed 'Gothic'. Rather, they might focus on "landscapes of the mind, settings which are distorted by the pressure of the principal characters' psychological obsessions", so that the reader is "immersed in the psyche of the protagonist" (Punter, 1996a: 2). Punter's broad conceptualisation of the Gothic text extends to writings by (among others) Thomas Pynchon, J.G. Ballard and William S. Burroughs. On Burroughs' writing, he argues that "Gothic interlocks with the heritage of Kafka to produce a mode of fiction about bureaucratisation, institutionalisation, the alienation of the individual from power and control over his or her own life" (Punter, 1996b: 120). Burroughs "is concerned with the limits of the human, with the points at which man ceases to be man and becomes either beast or machine. He is concerned with vampirism, with the ways in which people feed off each other… [H]e is concerned with distortions of perception…" (Punter, 1996b: 131-2).

Following on from Punter's classification of Burroughs in this way, I shall conduct a concise infemination reading of aspects of his 1959 work *Naked Lunch* in order to demonstrate how the strategy might be applied to other Gothic texts. Although an *in-depth*

analysis that introduces entirely new material would be inappropriate at this (concluding, reflecting, summarising, terminating) stage, the *brief* interjection of pointers beyond the current analyses (of MacDonald's and Kawabata's writings) might indicate how the infemination reading might be applied to enrich our readings of other texts.

Morternalisation is evident in *Naked Lunch,* a text in which the mother figure is conceptualised as a "sainted gash" (*NL*: 48); a glorified vagina. Morternalisation might be evinced where Doctor Benway's "cutrate abortions in subway toilets" and "hustling [of] pregnant women in the streets" (*NL*: 40) is (gleefully) discussed. Morternalisation might also be located in descriptions of "[w]hore[s] stagger[ing] out through dust and shit and litter of dead kittens, carrying bales of aborted fetuses, broken condoms, bloody Kotex..." (*NL*: 80). Again, morternalisation might be demonstrated in the notion of "mak[ing] sex in no gravity...[so that] female guests are subject to immaculate or at least indirect conception" (*NL*: 114) – in this way, women are impregnated against their will and knowledge; raped without a threat being posed to the *vagina dentata*-fearing male,[25] or the male who fears contact with the 'polluting' feminine; removed from participation in the sphere of reproduction, yet continuing (potentially) to supply patriarchy with its men. Maternity is associated in *Naked Lunch* with 'bad' fluidity, premised on the notion that "women have poison juices" (*NL*: 141). Aracknid the chauffeur, for example, "ran down a pregnant woman...and she miscarried a bloody, dead baby in the street...and [the police] finally arrested the woman for a violation of the Sanitary Code" (*NL*: 177). Likewise, the hospital delivery ward is littered with "[b]edpans full of blood and Kotex and nameless female substances, enough to pollute a continent" (*NL*: 68).[26]

Teratologisation is also evident in *Naked Lunch,* which features the bestialised Violet, Doctor Benway's "baboon assistant" (*NL*: 39), and the female junkie with her "hunger of insects" (*NL*: 20); the "women with bestial faces" (*NL*: 83), and those described as "she-foxes" (*NL*: 87) or "bitch dogs in heat with rabies" (*NL*: 87). Additionally, there is the grotesque manly "Lesbian...[who wears] a leopard-skin jockstrap with enormous falsie

basket...[and] stands there smiling stupidly and flexing her huge muscles" (*NL*: 70); and another lesbian, who "slip[s] to the pub floor on a bloody kotex" and is "trample[d] to death" (*NL*: 129) by a male who sings of his phallic power: "*He has loosed the fatal lightening of his terrible swift sword*" (NL: 129, emphasis in original).[27] The text's depiction of the monstrous Pantopon Rose is also teratological: a woman who "gouge[s] a great hole in her leg which seem[s] to hang open like an obscene festering mouth waiting for unspeakable congress with the dropper which she...plunge[s] out of sight into the gaping wound" (*NL*: 20); and its descriptions of female cannibals – such as Mary, who "bites away Johnny's lips and nose and sucks out his eyes with a pop...tears off great hunks of cheek...[and] lunches on his prick" (*NL*: 101) – also permit its association with teratologisation.

Dysgenication, also, is a feature of (the infeminatively read) *Naked Lunch*, evident particularly in Burroughs' persistent conceptualisation of female characters as meat. Pantopon Rose, for example, views her own body "with the cold blank eyes of a meat trader" (*NL*: 20); A.J. butchers (as well as symbolically castrates) female bodies with his decapitating "cutlass" (*NL*: 87); an anecdotal episode recalls a male's visit to a prostitute, which culminates in his "switch[ing] [his] blade and cut[ting] a big hunk off her ass" (*NL*: 122); vaginas are ingested by male characters (in a comparatively 'civilised' counter-piece to the earlier female cannibal description – "Dinner is Lucy Bradshinkel's cunt saignant cooked in Kotex papillon" (*NL*: 132).

As with those of both MacDonald and Kawabata, Burroughs' writings might be read as originating out of personal feminine loss. Although not orphaned prematurely, Burroughs notoriously shot dead his wife (accidentally and fatally wounding her during an impromptu performance of his 'William Tell party-trick')[28] – an incident that he claimed was instrumental in compelling him to write:

> I am forced to the appalling conclusion that I would never have become a writer but for Joan's death, and to a realization of the extent to which this event has motivated and formulated my writing. I live with the constant threat of possession, a constant need to escape from possession, from Control. So the death of Joan brought me in contact with the invader, the Ugly Spirit, and maneuvered me into a lifelong

> struggle, in which I have had no choice except to write my way out. (Burroughs, 1985: 18)

Burroughs' (Gothic) 'possession' is codified feminine:[29] Burroughs claims to be haunted by his dead wife, a haunting which comes perhaps to be translated into writing as the negative representation of the feminine. In this sense, Burroughs is 'at-oned' with the equally 'possessed' MacDonald and Kawabata (and the male characters who infeminate within their texts), their common hauntings originating out of feminine loss; their common feminine loss potentially influencing their infeminative representations.

I shall conclude with a consideration of the value of associating the Gothic literary mode with infemination. In Gothic representation, boundaries between polarised phenomena such as the real and imagined, order and chaos, life and death, self and other are blurred; notions of fixed identity and fixed meaning are violated. My (principal) infemination reading of the texts of MacDonald and Kawabata – a reading strategy which draws on deconstructionist methodologies[30] – serves not only, then, to unite them in their representations of gender, but also to reconceptualise them as examples of Gothic fiction. Connecting MacDonald and Kawabata as Gothic writers[31] via the infemination reading, I deconstruct the binarism that polarises 'low' and 'high' art, so that the conspicuously Gothic text (MacDonald's fantasy writings) and the inconspicuously Gothic text (Kawabata's canonical, symbolist writings) are brought together.

Both my choice of textual and critical material has, therefore, been based on a hypothesis regarding boundaries. My selection of diverse approaches/traditions/conventions has enabled me to present a view of specific texts (notably MacDonald's and Kawabata's) that would be unavailable from any single perspective, and through this eclecticism I have endeavoured to demonstrate the *permeability of boundaries*: that several critical positions have valuable insights for a single reading mode, and that strikingly separated texts need not be (hierarchically) polarised.

ENDNOTES

Introduction: Informulations

1I do not follow the Japanese name order in my study, whereby surnames precede. This is simply because I am considering Kawabata's works (as well as critical texts) solely in English translation.
2Infemination, as I conceptualise it, is a reading of negative femininities textually constructed by males. In simple terms, it is a reading of representations of male-authored misogyny.
3*Phantastes* was originally published in 1858; *Lilith* in 1895; 'House of the Sleeping Beauties' in 1961, as *Nemureru Bijo*; *Beauty and Sadness* in 1963, as *Utsukushisa To Kanashimi To.*
4My insertion of 'apparent' similarity is in order to stress their *representative* pairing as opposed to their *exemplarity* (in the sense of their being privileged as *consummate* infemination writings.)
5Scott, 1994: 366.
6Cixous makes a similar assertion in 'Sorties', where she suggests that binary oppositions – such as man/woman, activity/passivity, sun/moon – can only be undermined when they are acknowledged as being not *dialectic* but *hierarchic* structures (Cixous, 1986).
7I employ the binary terms 'French' and 'Anglo-American' in my discussion of feminisms, although 'French feminism' is often also termed 'postmodern' feminism (see, for example, Tong, 1998). It is not my intention to comment, via these terms, on ethnicity – indeed none of the 'French' feminists Cixous, Irigaray and Kristeva are French by birth.
8On 'Gynocritics' see Showalter's 'Towards a Feminist Poetics' (Showalter, 1985).
9On Cixous' notion of woman's "writ[ing] in white ink", which she associates with the "good mother's milk", see 'The Laugh of the Medusa' (Cixous, 1981: 251).
10Moi, 1985: 110-3. See also Cixous' *La Jeune Née* (Cixous, 1975: 147) and 'Castration or Decapitation?' (Cixous, 1976: 171, 175).
11Along similar lines, Elizabeth Grosz argues in *Volatile Bodies* that "[t]he body must be regarded as a site of social, political, cultural, and geographical inscriptions, production, or constitution. The body is not opposed to culture, a resistant throwback to a natural past; it is itself a cultural, *the* cultural product" (Grosz, 1994b: 23, emphasis in original).
12That Cixous conceptualises *écriture féminine* as a writing that is not tethered to *femaleness* is evident where her exemplars of its proponents are drawn from the male literary avant-garde. She writes, for example, that "the continent [of feminine sexuality] is not impenetrably dark. I've been there often. I was overjoyed one day to run into Jean Genet...There are some men (all too few) who aren't afraid of femininity" (Cixous, 1981: 255-6). In 'Sorties', Genet is explicitly connected with "a proliferating, maternal femininity" (Cixous, 1986: 86).
Likewise, Kristeva points to male writers who locate, via avant-garde techniques, the 'feminine'. Their language, Kristeva argues, permits femininity (the abject, the maternal semiotic) to, at moments, 'break through' (Kristeva, 1982: 20).
Irigaray's writings, furthermore, conceptualise a ludic *mimicry* that women, oppressed within the masculinist symbolic realm of discourse, might adopt in order to "convert a form of subordination into an affirmation, and thus...begin to thwart it" (Irigaray, 1985a: 76 [See also 1985b]). In mimicry, the female parodies the feminine style she is assigned, which is suggestive of the *anti*-essentialist position of Judith Butler. Butler, briefly, denies that sex (male/female) creates a definite gender (masculinity/femininity) which creates a definite desire, and conceptualises gender instead as unbound, fluid, and *performed* (Butler, 1990: 141): "[G]ender is a kind of persistent impersonation that passes as the real" (Butler, 1990: viii). As exemplary of gender subversion Butler suggests drag. (See also Joan Rivière's 1929 'Womanliness as Masquerade'.)
13Deconstruction is markedly anti-essentialist in that it challenges the notion in Western metaphysics "that there is an essential unity of self through time and space termed *self-identity* and that there is an essential relationship between language and reality termed *truth*" (Tong, 1998: 195, emphases in original.)
14Cixous' essentialism in this 'additional desire' might be considered a necessary expression, rather than a shortcoming. Vicki Kirby, for example, defends essentialism against Moi, arguing that "Moi's fervid desire to remain unsullied by essentialism forgets that essentialism is the condition of possibility for any political axiology: the minimal consensual stuff that political action fastens onto is already essentialism's effect" (Kirby, 1991: 93).
15In 'The *Retrait* of Metaphor' (1978a), Derrida attacks the concept of the metaphor (of which male-female, masculinity-femininity are but examples). Metaphors, according to Derrida, are definitively unequal, in that one term is self-sufficient, real (the literal), whilst the other is figurative, dependent

(the image/figure). Binary oppositions in Western thought are unbalanced, upholding the notion of a privileged 'original' and a subordinated 'derivative'. ("[I]n classical philosophical oppositions we are not dealing with the peaceful coexistence of a *vis-à-vis*, but rather with a violent hierarchy" [Derrida, 1981b: 41). Derrida's interest is not in reversing (and thereby upholding) binaries, but in demonstrating the dependency of even the privileged concept. Derrida does not strive to reconceptualise, for example, femininity as a superior term to masculinity, but merely to indicate the necessary presence of this typically suppressed concept for the 'being' of its supposed origin. Deconstruction focuses especially upon the hierarchical opposition of speech/writing. On such *phonocentrism*, Jonathan Culler writes, "[s]peech is seen as in direct contact with meaning: words issue from the speaker as the spontaneous and nearly transparent signs of his present thought, which the attendant listener hopes to grasp. Writing, on the other hand, consists of physical marks that are divorced from the thought that may have produced them. It characteristically functions in the absence of a speaker, gives uncertain access to a thought, and can even appear as wholly anonymous, cut off from any speaker or author" (Culler, 1983: 100). This tendency to privilege speech and presence derives from the Western tradition of *logocentrism* (whereby God created through speech – a *phallocentric* verbalisation in that woman was created only after the light, the world and man). The association made by deconstruction of phallocentrism with logocentrism has been the focus of interest, as I have suggested, for French feminists.
16This term combines 'difference' with 'to defer', and is employed by Derrida to suggest a space (of deferral) between words and the things they mean, and to identify that meanings of words are rooted in difference. The change of the second 'e' to an 'a' can be seen (in writing) but not heard (in spoken French), with the effect that this term dramatises the limitations of speech. See Derrida, 1978c and 1982.
17This concept also arises in 'Sorties'. See Cixous, 1986: 84-5.
18"To this self-effacing, merger-type bisexuality,...I oppose the *other bisexuality* on which every subject not enclosed in the false theater of phallocentric representationalism has founded his/her erotic universe. Bisexuality: that is, each one's location in self...of the presence – variously manifest and insistent according to each person, male or female – of both sexes, non-exclusion either of the difference or of one sex, and, from this, 'self-permission', multiplication of the effects of the inscription of desire, over all parts of my body and the other body" (Cixous, 1981: 254, emphasis in original).
19See note 12 above.
20See, for example, Martha Nussbaum's 'The Professor of Parody' (Nussbaum, 1999), and Lynne Segal's 'Sexualities', which considers Butler's "endors[ement of] a view of politics as a type of 'semiotic guerrilla warfare' " (Segal, 1997: 216).
21Schor, 1994: viii. On this debate see Moi's *Sexual/Textual Politics*, to which the rise of anti-essentialist sentiment might be indebted (Moi, 1985); and see also Elizabeth Grosz's critique of egalitarian feminism and defence of difference feminism (Grosz, 1994a).
22Not only Butler – who, indebted to Foucault's historicisation of sexuality (Foucault, 1976), argues that sex *is* gender – challenges the conventional distinction between biological and cultural differences, between maleness/femaleness and masculinity/femininity. (See, for example, Ann Oakley's polarisation of "the visible difference in genitalia, the related difference in procreative function" and the "social classification into 'masculine' and 'feminine' " [Oakley, 1972: 16]). This division is also contested by, among others, Thomas Laqueur (1990), who argues that sex as well as gender is a social construct. (Laqueur indicates that male and female bodies were considered, in the seventeenth-century, in terms of sameness, with testicles and ovaries bearing even a single name). Likewise, Christine Delphy (1996) argues that gender precedes sex, as does Catharine MacKinnon, who states that "[w]omen and men are divided by gender, made into the sexes as we know them" (MacKinnon, 1982: 533). Monique Wittig, furthermore, denies even the existence of sex, proclaiming "There is no sex. There is but a sex that is oppressed and a sex that oppresses. It is oppression that creates sex and not the contrary" (Wittig, 1996: 25).
This slippage/contestation of the difference between sex and gender, then, occurs in the writings of feminists of diverse political positions, blurring the distinction between poststructuralist and radical feminisms.
23It also follows Teresa de Lauretis' argument in the late 1980s that gender is a representation constructed by culture: "*The construction of gender is the product and the process of both representation and self-representation*" (Lauretis, 1987: 9, emphasis in original). This modification of Foucault's 1976 historicisation of sexuality – extended to include notions of self-representation (to suggest that we are not only represented but also represent ourselves as sexed bodies) – is developed in the conceptualisation of performance.

24Further challenges to essentialist notions of gender include Eve Kosofsky Sedgwick's 'Epistemology of the Closet' (1990) and Donna Haraway's 'A Cyborg Manifesto' (1991). Also, Susan Kessler articulates ways in which gender works to construct sex in her 'The Medical Construction of Gender', demonstrating that doctors create a 'natural' sex of intersexed bodies on the basis of cultural gender stereotypes (Kessler, 1994).
25Elizabeth Grosz, for example, criticises egalitarian feminists for their apparent belief that sameness should fall in favour of men: that women should become like men, rather than vice versa (Grosz, 1994a: 89).
26I have already considered French feminist essentialism. However, it might be argued that the conceptualisation of "women as a coherent, biological mass with common concerns" (LeBihan, 2001: 135) by Anglo-American feminists is essentialist, as opposed to French feminists who "[refocus] attention on the aspects of femininity in writing itself (regardless of the gender of the author)" (LeBihan, 2001: 135).
As Vicki Kirby argues, "[e]ssentialism is not an entity that can be identified and dissolved by saying yes or no to it" (Kirby, 1991: 93). Rather, "[t]he 'place' from which both essentialism and anti-essentialism make their claims is 'something' of a 'share accommodation', a strange abode in which their contradictions co-habit. And this abode recalls a body that demonstrates its anti-essentialism by pinching its essentialism, a body that denies the violence of identity on the one hand by violently grasping its identity with the other" (Kirby, 1991: 94).
27By 'both' I mean not only Anglo-American and French feminism but the closely interconnected (in spite of their apparent polarity) positions of essentialism and anti-essentialism, feminism and deconstruction.
28My retention of the author is not only shared with Anglo-American feminists, but might additionally be interpreted as French-feminist-via-Bakhtin. In *Problems of Dostoevsky's Poetics*, Mikhail Bakhtin critiques the monologic form of the traditional novel, where the authorial position is privileged (authorised) over the voices of the characters. He argues that Dostoevsky's writings express an aesthetic interaction between the consciousness of the characters and the author, creating an intermingling of voices, a polyphony. This gives shape to a new novelistic form: the dialogic novel. In Bakhtin's conceptualisation of dialogism, the presence of authorial intention is retained. However, additional voices are not subordinated to – but, rather, compete with – this exogenous-androvocal presence (Bakhtin, 1984a).
See Kristeva's reading of Bakhtin (Kristeva, 1986: 35-61).
29'Herstory' is a term that has been employed by feminists to mean 'women's history' – functioning as a convenient shorthand notation and as a comment on the (fictional) sexism inherent in 'history' (that is, 'his-story). This is not my intention for the term in my naming of Chapter Four. Rather, I polarise 'HIStory' and 'HERstory' in order to suggest my concepts of andro- and gynovocality as invoked in my reading of Kawabata.
30I later define the infeminator's textual homogenising of women as 'dysgenication'.
31See note 12 above.
32See, for example, Kristeva, 1980: 92-3.
33Elizabeth Grosz speculates that this is because "in not occupying a phallic position in the symbolic, women can only imitate men, act in ways that are modelled on men's behaviour" (Grosz, 1989: 69) but associates it with male writers – such as Artaud, Mallarmé and Joyce.
34In writing on abjection (a concept she associates with the maternal [Kristeva, 1982: 208], Kristeva also invokes male writers such as Céline, Baudelaire, Lautréamont, Kafka and Bataille (Kristeva, 1982: 207).
35See also Alan Williamson's study of male writers such as D.H. Lawrence and Cesare Pavese, who express, he argues, an affinity with femininity, or are in some way alienated from the 'norms' of (male) masculinity. Williamson critiques both the argument that males cannot identify with female experience *and* the alternative: that they can and do, but should not, as it poses a threat to their psychical integrity (Williamson, 2001).
36See also Derrida's *Spurs* (1978b: 62-5).
37My assertion of 'plundering' might be interpreted as a reference to Cixous' 'Sorties', where she considers the dual meanings of the French word *voler*: 'to steal' and 'to fly'. Cixous writes that "[t]o fly/steal is a woman's gesture, to steal into language to make it fly" (Cixous, 1986: 96).
Flying/stealing, a metaphor for 'feminine writing', "scrambl[es] spatial order, disorient[s] it, mov[es] furniture, things, and values around, break[s] in, empt[ies] structures, turn[s] the selfsame, the proper upside down" (Cixous, 1986: 96).

38I am aware of the negative implications of this. French feminists, for example, in 'sacrificing' the social in favour of the textual, are often accused of shirking their practical political responsibility to the feminist cause.
39See Diane Elam, who notes that "deconstruction argues that we will not become conscious of the true essence of women through an endless recourse to descriptions of experiences of or by women." (Elam, 1994: 30). See also Elizabeth Weed's warnings against feminisms that unproblematically ground themselves upon 'women's experience' (Weed, 1989).
40This latter sentiment has echoes of the Anglo-American feminist Showalter's aversion to male theorists. Kappeler's "literary critic" seems codified as the male enemy to the 'true' feminist. Both Kappeler and Showalter uphold an apparent 'either/or' logic – one must be literary critic/theorist *or* feminist; the 'fiction' that is representation must be shed by the 'true' feminist in favour of 'truth'. Deconstructive feminism, as I have detailed at length, contests this notion.
41'Dissemination' refers to Derrida's attack on Socratic Patriarchy, constituting his recommended scattering of the 'seed' in writing. Dissemination, according to Derrida, is the notion that meaning is not contained in language but is coextensive with the play of language itself. Meanings of texts are disseminated, spread across its entire surface. Dissemination involves scattering, dispersion, propagation, the spreading of seed. It suggests a textual 'free play', which is joyous but unstable and excessive. Derrida employs the term, then, in reference to language, referring to the diffusion of meaning, the surplus of meaning, which is inherent in the use of all language. Derrida puns on the words *semen* (seed) and *sema* (sign) to evoke the idea that signification is a scattering of seed/signs rather than a determinate endeavour (Derrida, 1981a: 304).
My emphasis is on an *inversion* of this Derridean notion, indicating a gesture of phallic power and imposition rather than the scattering or loss of it.
42My stance on representation is also indebted to Lorna Sage's essay 'Simone de Beauvoir'. Here, Sage postulates an anti-Barthesian notion of reviving the author through autobiography. De Beauvoir's writings, Sage argues, "destabilised the relations between past and present, work and world, on which realism depends" (Sage, 2001: 151), demonstrating that "the boundary between books and the world was permeable" (Sage, 2001: 154). In de Beauvoir's writings, the representational and the material are not posited as binary opposites, rather, "the life of the writer [becomes] a representable life" (Sage, 2001: 179). I share this perspective of permeability in my conceptualisation of the infemination reading. The author, although denied automatic (monologic) privilege, is made manifest via my conceptualisation of the trinity of 'voices': androvocality, gynovocality and exogenous-androvocality. Autobiography surfaces in the latter construct which considers a 'presence' external to the text.
43'Deconstruction', as I have suggested, describes "procedures for the active interrogation of logocentric texts" (Grosz, 1989: xv), as postulated by Derrida in *Of Grammatology* (Derrida, 1976). See also Kamuf, 1991; Norris, 1991; Culler, 1983.
44See note 41 above.
45Derrida, 1999: 286.
46Interpretation, according to Tzvetan Todorov, is constituted by textual "substitution", by extracting from "the apparent textual fabric, a second more authentic text" (Todorov, 1977: 238). Interpretation concerns itself not, then, with the text, but with *texts*.
47Kawabata's are termed 'Revisions' because they re-visit many of the themes (pertaining to negative constructions of the feminine) explored in MacDonald's 'Perversions'.
48The duality that is central to the concept might also be interpreted as a means of re-locating and inscribing the suppressed concept of femininity.
49MacDonald re-writes most evidently in *Lilith*. However, even his *Phantastes* might be understood as repetition, as I explore in Chapter One. This is due to its generic connections – with German Romanticism, with fairy tales etc. (Also, its titular claim to being a 'Romance' aligns it with the Mediaeval literary tradition of the *romance* or *romaunt*, which is a chivalric tale often centred upon a quest).
50Deconstructionists argue that translation constitutes a valid re-writing, allowing originals to be continuously reconstructed in the present. Translation, in this way, 'creates' the source text.
On deconstruction and translation see, for example, Derrida's *Positions* (Derrida, 1981b: 20) and *The Ear of the Other* (Derrida, 1985b), and Barbara Johnson's 'Taking Fidelity Philosophically' (Johnson, 1985).
51In his short story 'Papa's Story' (first published in 1865), MacDonald too presents a translation of sorts: a Scottish tale 'translated' into English (MacDonald, 1973a: 311).
52Chow, 1999: 502.

53On the matter of translation see Peter Metevelis (1994) and Gwenn Boardman (1971), who consider both literal and interpretive Japanese-to-English translation, and indicate the losses incurred in transliteration. See also Edward Fowler (1992), who discusses the implications of translating Japanese fiction for an English-speaking market.
54Scott Watson criticises a specific Seidensticker translation (of a Kawabatan text, *Izu* [*The Izu Dancer*]), and indicates the pitfalls of translation in general. "Seidensticker pleaded that all he saw in Kawabata at the time of the *Izu* translation was the bittersweet and the exotic, that his understanding was that of a mere tourist" (Watson, 1991: 316). Translation, according to Watson, is subjective and narcissistic, and is especially problematic when it concerns occidental and oriental conversion. "They [translators] will reveal what is West about East or what is East about West" (Watson, 1991: 317) Such a notion is clearly indebted to Edward Said's conceptualisation of 'Orientalism'. According to Said, the Orient is an imagined place, produced out of the encounter between Europe and its others. These others – born out of processes of "designating in one's mind a familiar space which is 'ours' and an unfamiliar space beyond 'ours' which is 'theirs' " (Said, 1978: 54) – are constructed within a discourse, both materially and imaginatively; a discourse called 'Orientalism'. Said states that Orientalism might be defined (among several other definitions) "as a Western style for dominating, restructuring, and having authority over the Orient" (Said, 1978: 3). Said's formula, which conceptualises a privileged 'here' space in contrast with a feared/despised/romanticised 'there' space, has, of course, a significance to studies of gender – such as mine – which draw on deconstructive theory.
55See also Walter Benjamin's 'The Task of the Translator' (Benjamin, 1992).
56See Margaret Atwood's *Negotiating with the Dead*, where she argues that the author of a work ceases to exist with its completion. The post-publication author is not, according to Atwood, the same person as during the writing process (Atwood, 2002).
57Barthes' concept of authorial death is premised on the understanding that the signifier is mobile, moving between producer and recipient, and owned exclusively by neither. Barthes argues that it is the text itself that should form the focus of reading, and eschews its interpretation via external structures. The text's innumerable readings are accessible in varying degrees – some readers locate some meanings, others locate others, and yet more readings remain unexplored/unknown (Barthes, [1968] 1988). (The notion of authorial death was not, however, pioneered by Barthes. See, for example, Coleridge's 1817 consideration of an equality between author/producer and reader/observer [Coleridge, 1906]).
58Likewise, for French feminists, authorial biography is excluded, sex negated. They disregard the sex of the author as being disruptive of a theory which postulates authorial death (Barthes, 1988), suggesting, as discussed above, that both males and females might textually inscribe masculinity and femininity (Cixous suggests non-gender-specificity when she associates certain male authors with *écriture feminine*, and indeed pronounces explicitly that "you can sometimes find femininity in writings signed by men: it does happen" [Cixous, 1981: 52]; Kristeva, likewise, locates the feminine semiotic which subverts the Law of the Father in the writings of males (Kristeva, 1980: 92-3; 1982: 207).
59The Kawabata texts I intend to consider have a number of translators. All of these, apart from one (Reiko Tsukimura, who translated *The Lake*), are male. The 'presence' of a female 'shadow author' possibly presents another layer for the reader concerned with gender to excoriate (and the fact that Tsukimura is Japanese also raises questions about ethnicity – as to whether a *Japanese* woman is more 'qualified' to re-write Kawabata than an *American* man, such as Edward Seidensticker). It would be an interesting study to consider translations of the same texts by male and female translators, and compare and contrast them with the 'original', as well as with each other. However, for the purposes of the current study, the translator, along with his or her gender, is invisible. (Nevertheless, to consider Kawabata's translators as *secondary*, as a suppressed faction, perhaps also suggests their common feminisation – in spite of their sexual differences, and validates their relevance to an infemination reading.
60Julia Kristeva coined the term in Kristeva, 1986: 37. (For a comprehensive introduction to the theory and practice of intertextuality see also Worton and Still, 1993).
61That is not to say, however, that a text already known through other readings is denied the prospect of an infemination interpretation. I shall not, therefore, silence all data pertaining to the 'real life' experiences of MacDonald and Kawabata – who surface, in any case, in my conception of exogenous-androvocality. Rather, when art appears to mirror life, I shall acknowledge the fact (usually in [end]notes).
62I create a critical text using signifiers from diverse sources (including my own) to illuminate primary texts with which they seem to resonate. (Hence my utilisation of aspects of Freudian,

Lacanian, Jungian and Kleinian psychoanalysis, in addition to my borrowings from gender studies and poststructuralism). I would argue that different textual moments perhaps demand subtly or dramatically different attentions.

63On the notion of "in-between[ness]" see Cixous' conceptualisation of bisexuality (Cixous, 1981: 254). See also her 'Sorties' (Cixous, 1986: 86). Elisabeth Däumer, furthermore, argues that 'bisexuality' should be understood as a configuration of queering: "Because bisexuality occupies an ambiguous position *between* identities, it is able to shed light on the gaps and contradictions of all identity, on what we might call the difference *within* identity" (Däumer, 1992: 98, emphases in original).

64Morternalisation is a comment on the death inherent in being born: perceiving the mother's expulsion of the baby into life as an automatic death-sentence.

Morternalisation might be located where arguments of orificial interconvertibility persist. Freud, for example, considers the anus as a displaced vagina (Freud, 1908: 219).

Kristeva's *Powers of Horror* also identifies two categories of pollutant which support the view of an affinity between birth and death. These pollutants, both of which signify the body's constant and synchronous living and dying, she labels "excrement[al]" and "menstrual" (Kristeva, 1982: 71). Both embody a physical, concrete manifestation of that which once lived but is now dead. The vagina, although fulfilling a similar function to the anus, is not, however, to be considered its equal. Whilst the menstrual orifice intimates a threat to order, the excremental does not. What makes menstrual blood fearful whilst excrement is not is the fact that, as well as demonstrating the life-to-death descent (the cyclical but nonetheless irreversible process encapsulated in defecation), the breakdown of the womb (lining) into death also symbolises the body's capacity for renewal.

On the 'danger' of orifices see also the anthropologist Mary Douglas' *Purity and Danger* (Douglas, 1966: 122).

65The term 'teratology' is used in contemporary medical discourse to connote the study of the effects – developmental alterations – that external exposures have on foetuses. As defined by Monstrous.com (1998-2003), "[t]eratology is the study of perceived abnormalities in the natural world, both real and imagined". I adopt (a modified version of) the term in order to describe the infeminator's representation of monstrous femininity.

66Indeed, according to Havelock Ellis, the lesbian and the animal are united, with lesbianism being equated with bestiality (see Dijkstra, 1986: 297).

67As Rosi Braidotti writes, "[w]oman as a sign of difference is monstrous. If we define the monster as a bodily entity that is anomalous and deviant vis-à-vis the norm, then we can argue that the female body shares with the monster the privilege of bringing out a unique blend of *fascination* and *horror*" (Braidotti, 1994: 81, emphases in original).

The 'monstrous feminine' is a term which permits the correspondence between 'teratologisation' and 'morternalisation', in that it has been employed to suggest a horror-inspiring mother-figure. See, for example, Bakhtin's image of the 'pregnant hag' in his discussion of carnivalesque transgression (Bakhtin, 1984b); Kristeva's writings on the abjection of the maternal body (Kristeva, 1982); Barbara Creed's study of the image in film (Creed, 1993).

68According to Jonathan Culler, word-play "show[s] speakers intently or playfully working to reveal the structures of language, motivating linguistic signs, allowing signifiers to affect meaning by generating new connections" (Culler, 1988: 3). Derek Attridge also writes that the play on words "hinder[s] what is taken to be the function of language: the clean transmission of a pre-existing, self-sufficient, unequivocal meaning. It is a characteristic mode of the dream, the witticism, the slip of the tongue: those irruptions of the disorderly world of childhood pleasures and unconscious desires into the clear and linear processes of practical and rational thought..." (Attridge, 1988: 140).

69The *visual* segregation of 'At-One-Ments' is achieved through hyphenation.

70This notion of the text's multiple *voices*, or multiple opportunities for *expression*, is not meant to convey a correlation with expressivist aesthetics. I consider, rather, Kristeva's appropriation of Bakhtin's 'polyphony' when discussing 'voice' (Kristeva, 1986: 35-61). In *Problems of Dostoevsky's Poetics* (1984a), as I have indicated, Bakhtin identifies subversive voices in dialogic novels which disrupt patriarchal structures. This notion appealed to Kristeva in her conceptualisation of the semiotic, the 'unconscious' aspect of language, characterised by slippage, random associations, disorder (1986: 90-136).

71Biographical similarities include, most pertinently, their common premature experiences of motherlessness. Greville MacDonald (1924) and David Holbrook (1991; 2000) discuss MacDonald's maternal loss, and J. Martin Holman considers Kawabata's orphanhood (Holman, 1998: vii-viii), as does Kawabata himself in the autobiographical 'Oil' (Kawabata, 1998: 68-76).

From this fact of their shared experience of motherlessness it might be possible to suggest that infemination appeals to the male writer who suffered mother loss in childhood. Infemination would operate, then, as a compensatory function, or even as a kind of 'revenge' on the mother, signalling an 'orphan complex'.
MacDonald's mother weaned him suddenly and prematurely, and died when he was still young. A letter preserved by MacDonald for the rest of his life regarding his sudden weaning was written by his mother to his maternal grandmother. MacDonald's mother was instructed to wean her son prematurely by her husband, who had himself received written instruction from his mother-in-law. According to Judith Gero John, "[t]his situation created a unique set of circumstances for a male writer. MacDonald craved a mother strong enough to remain with her child – over the objections of the father. In his fantasy the strong grandmother who raised him combined with the beautiful mother who died young to create beautiful, powerful women who did not often let the masculine order interfere with their ability to love and guide their children" (John, 1991: 28). MacDonald's experiences of maternal rejection (first by her weaning, second by her dying) influenced, according to John and Holbrook, the ways in which he textually constructed femininity.
Kawabata, likewise, wrote frequently of his orphan psychology/nature/sorrow; his experience of being, from early childhood, a "stranger in a strange land" (Kawabata, cited in Starrs, 1998: 27). His male characters, likewise, seem autobiographical with their alienated, marginalised existences, and their narcissistic desire for motherliness in women (see Roy Starrs, 1998: 130).
Again, although his writings are invoked for solely thematic support (in my Chapter Two), Sacher-Masoch's biography also reveals details of maternal 'loss'. Like MacDonald, Sacher-Masoch was removed from the breast of his mother, whose milk could not nourish him, and given to another woman. This sense of deprivation might have been interpreted as cruelty on the part of the mother, and expressed as such in his textual portrayals of sadistic women. (See James Cleugh's biographies [Cleugh, 1951; 1967] and Wanda von Sacher-Masoch's memoirs [Sacher-Masoch, 1990]).
72Selected biographical information *shall*, as I have both stated and demonstrated, be 'present' in the form of notes. It is removed from the body of my text because of its interference with an infemination reading. However, it is retained (albeit conspicuously) because, although irrelevant to such a reading (which seeks a common thread of negative feminine representation), it may have a bearing on the respective writers' texts in their own right.
See, for example, note 71 above, where I consider the common orphanhood of MacDonald and Kawabata. Many of these writers' works also feature orphans (whether motherless, fatherless, or both). As well as *Lilith* and *Phantastes*, see MacDonald's 'The Gifts of the Child Christ' (MacDonald, 1973a: 31-60), 'The History of Photogen and Nycteris' (MacDonald, 1973a: 63-101, and 1999: 304-341), 'The Golden Key' (MacDonald, 1973a: 153-177, and 1999: 120-144), 'Cross Purposes' (MacDonald, 1973a: 181-197, and 1999: 103-119), 'The Castle: A Parable' (MacDonald, 1973a: 283-294), 'The Carasoyn' (MacDonald, 1973b: 75-111, and 1999: 189-224), 'The Cruel Painter' (MacDonald, 1973b: 123-152, 'The Broken Swords' (MacDonald, 1973b: 155-174), 'The Wow O'Rivven' (MacDonald, 1973b: 177-189), *At The Back of the North Wind* (MacDonald, 1966). Likewise, see Kawabata's first-person narratives (or "I-eye" [Buckley, 1988: 444] texts – where the narrator is "source of both the narrative and the gaze" [Buckley, 1988: 444]), which communicate a strong sense of maternal loss. See, for example, the short stories 'Oil' and 'The Master of Funerals', in the collection *The Dancing Girl of Izu and Other Stories* (*Izu No Odoriko*) (Kawabata, 1998: 68-76 and 77-87, respectively).
73MacDonald's 'The Light Princess' (1864), 'The Grey Wolf' (1871), 'The History of Photogen and Nycteris' (1879); Kawabata's *Snow Country* (*Yukiguni*, 1947), 'Her Husband Didn't' (in *Fuji No Hatsuyuki*, 1952), *The Sound of the Mountain* (*Yama No Oto*, 1954), *The Lake* (*Mizuumi*, 1954); Bram Stoker's *Dracula* (1897); Leopold von Sacher-Masoch's *Venus in Furs* (*Venus im Pelz*, 1866). (I state here the original publication dates of these texts in parentheses).
74MacDonald also wrote third-person narratives elsewhere. Kawabata also wrote first-person narratives elsewhere. My comments here refer to the author-narrator-character set-up in the main MacDonald and Kawabata texts of my current study.
75See Kristeva's reading of Bakhtin in 'Word, Dialogue and Novel' (Kristeva, 1986: 35-61).
76This study acknowledges David Holbrook's observation that "all [MacDonald's] work…is compelled by the quest for the dead mother" (Holbrook, 1991: 28). Holbrook interprets MacDonald's personal quest in terms of Kleinian 'good/bad' breasts (Holbrook, 1991: 64). I focus, however, not on MacDonald's autobiographical relationship to his male protagonists, but on *their* textual experiences of the maternal and the mortemal.
77See Eiji Sekine who argues that Eguchi "identifi[es] with life through his female partner's sacrificial death" (Sekine, 1993: 56).

78The proprietess, whose key might be interpreted psychoanalytically, is perhaps identifiable as a 'Phallic woman'. In 'On the Sexual Theories of Children', Freud describes the 'Phallic woman' as the boy's fantasy of a "woman with a penis" (Freud, 1908: 216). He later explicitly terms her "the *phallic* mother, of whom we are afraid...dread[ing]...mother-incest and [the] horror of the female genitals" (Freud, 1932: 24, emphasis in original). Laplanche and Pontalis also define the 'Phallic woman/mother' as a "[w]oman endowed, in phantasy, with a phallus...represented either as having an external phallus or phallic attribute, or else as having preserved the male's phallus inside herself" (Laplanche and Pontalis, 1988: 311).
79Indeed, David Holbrook states that *Lilith* was originally *intended* as a counter-piece to *Phantastes*. However, the original manuscript portrayed a son's search for his father, in contrast with *Phantastes*' dramatisation of a mother quest. In the original *Lilith* manuscript, MacDonald writes "My mind was filled with my determination to devote my life to the finding of my father...I felt that all my life hitherto had been but a preparation for setting out to search for him" (MacDonald, cited in Holbrook, 2000: 242).
Changes to the manuscript, whereby the text was reworked as a search for the mother, were implemented following the death of MacDonald's daughter Lilia, who had adopted a 'maternal' role within the MacDonald household after her own mother's death. The text's title (*Lilith*) is, of course, evocative of the name *Lilia*; additionally, the character of the child-mother Lona became more prominent in the text when Lilia died (Holbrook, 2000: 31).
80French feminists have associated femininity with fluidity. Irigaray, for example, argues that the fluid "represents feminine *jouissance* quite well" and is "completely foreign to what an economy of erection...represents" (Irigaray, cited in Grosz, 1989: 170). See also *This sex which is not one*, in particular Chapter Six, entitled 'The "Mechanics" of Fluids' (Irigaray, 1985a: 106-118). Kristeva's *Powers of Horror* also makes the connection in her conceptualisation of the abject: that which "disturbs identity, system, order" (Kristeva, 1982: 4), and which must be expelled in order to gain subjectivity. Kristeva associates the abject with the maternal body, and with the 'obscene' fluids (according to a phallocentric perspective) identified with this body.
See also Elizabeth Grosz's reading of Kristeva in *Volatile Bodies*. Grosz asserts that bodily fluids (codified culturally as feminine) "have enabled men to associate women with infection, with disease, with the idea of festering putrefaction, no longer contained simply in female genitals but at any or all points of the female body" (Grosz, 1994b: 206).
81'At-One-Ment' is a title inspired by *Lilith*'s climax of personal and universal consolidation/redemption. As Vane describes: "The world and my being, its life and mine, were one. The microcosm and macrocosm were at length atoned ['at-oned'], at length in harmony!" (*L*: 243)

Chapter One: GynoScapes

1This term connotes Lacan's "corps morcelé" (Lacan, 1966: 97), a concept employed in order to describe the transition, during the mirror stage, "from a fragmented body-image to a form of its totality" (Lacan, 1977: 4). Morselisation describes not a progression to wholeness, but a regression into parts.
This feature of the representation of women also occurs in Renaissance poetry, where the convention of the 'blazon', the literary inventory of female bodily attributes, is frequently discussed. See, for example, Mazzio and Hillman (1997); Sawday, 1997.
2The state of 'uterine insecurity' is related, of course, to Freud's repression hypothesis. According to Freud, when the external world cannot satisfy the id's pleasure drives, or if such satisfaction would transgress the moral sanctions imposed by the superego, defence mechanisms such as repression operate to reconcile reality with the demands of both (id and superego). Repression forces unresolved conflicts/past traumas/'inappropriate' desires into the realm of the unconscious. From there, however, this repressed material continues to exert an influence upon the conscious mind, revealing itself (albeit in a disguised form) in neuroses, parapraxes, dreams and art (Freud, 1915). MacDonald's orphans, denied the reality of a maternal-filial relationship, are compelled to seek 'safe' wombs and to evade 'uncanny' ones. (On the uncanny see Freud, 1919).
3As MacDonald asserts, "[h]e who will be a man, and will not be a child, must...become a little man, that is, a dwarf" (MacDonald, 1999: 10). See also Don King's discussion of the MacDonaldian concept of the childlike (King, 1986).
4See Jung, 1959.
See also Edmund Cusick's Jungian interpretations of MacDonald's writings (Cusick, 1990).

5Grimal, 1996: 167.
6ibid.
7Klein, 1946: 99-110.
8Jung, 1959: 81. These associations are also suggested by Dijkstra's description of depictions of women in late nineteenth-century iconography and literature: "As earth, earth mother, vulval round, moon, and mirror of nature woman was a simple reflection of the world around her. She was the arable soil of the material world...[and] water, the natural mirror, was the source of her impersonal, self-contained self-identity" (Dijkstra, 1986: 132).
9Jung, 1959: 82.
10Neumann, 1963: 21.
11Neumann, 1963: 26.
12Neumann, 1963: 148.
13According to Robert Graves, the ash is traditionally perceived (in British folklore) as a cruel tree, its shade being harmful to crop-growth, and its oppressive "roots strangl[ing] those of other forest trees" (Graves, 1999: 164). The alder, Graves adds, is granted a maternal association, deemed the "guardi[an] of milk" (Graves, 1999: 165). MacDonald's alder-woman is a dysfunctional mother who withholds this milk, and conspires to enforce Anodos' 'delivery' into receipt of a (paternal) castration. The Ash is exemplary of what David Holbrook describes as "an even more terrible figure" than the potentially malignant dead mother: "the father" (Holbrook, 1991: 64). Holbrook explains the paternal danger via a consideration of Klein's (1932) concept of the 'Combined Parents' fantasy (Holbrook, 1991: 65). "The infant fears that the parents, in the oral intensity of their sexual hunger, may turn on him, and destroy him" (Holbrook, 1991: 239). This fear is realised in *Phantastes*.
(Incidentally, the theosophist H.P. Blavatsky recounts a Scandinavian legend of the creation of the human race. Three gods find a pair of sticks floating in the sea, animate them, and name the man *Askr* [meaning 'ash'] and the woman *Embla* [meaning 'alder' [Blavatsky, 1988: 151]. This suggests the primordial, archetypal nature of the ash-alder parental configuration).
14Patai, 1964: 295.
15ibid.
16See also Patai, 1978; Unterman, 1991: 120; Bach, 1999.
17Patai, 1964: 295.
18Patai, 1964: 296-7.
19MacDonald's male characters often assert their 'right' to create women. In 'The Butcher's Bills', for example, MacDonald's first-person narrator asserts: "[M]ost women affect me only as valuable crude material out of which precious things are making...[S]o many rough-hewn marble blocks" (MacDonald, 1973b: 225). MacDonald's 'The Gifts of the Child Christ' also features a male who "harbour[s] the presumptious hope of so choosing and so fashioning the heart and mind of a woman that they should be as concave mirrors to his own" (MacDonald, 1973a: 34).
This theme recurs in MacDonald's writing, and is also evident in Kawabata's – as I shall later illustrate.
20Lilith exemplifies Freud's "dark continent" (Freud, 1926: 212) of adult female sexuality. (This description is particularly appropriate for my gynoscopic study of bodyscapes as it connotes terrain). Like Bunyan's Christian, Vane must "[turn] 'the shadow of death into the morning' " (Bunyan, 1964: 66). (See also Johnson, 2002).
21The dichotomy of (feminine) darkness and (masculine) light is evidenced throughout MacDonald's writings (Pennington, 1999). This division of 'good' light and 'bad' darkness is associated with Pythagoras (c. 570-495 BC), as Geoffrey Lloyd indicates (Lloyd, 1962: 169). The (apocryphal) 'Gospel of Bartholomew' associates the "bright" sun with Adam, and the "stained" moon with Eve (which is marred by darkness due to her "transgression" [cited in James, 1986: 173]). H.P. Blavatsky describes the perpetual battle between the "night of Heathenism" and the "divine light of Christianity" (Blavatsky, 1988: ix). And, according to Jung, "[d]ay and light are synonyms for consciousness, night and dark for the unconscious" (Jung, 1959: 167).
22"Women have no definite individual limits", writes Otto Weininger in *Sex and Character* (Weininger, 1906: 198). And, for the infeminator, "shapelessness adds to...horror" (MacDonald, 1973b: 196).
23MacDonald's text does not overtly use the metaphor of the medusa. Nevertheless, Northrop Frye identifies Lilith with the medusa: "The Great Whore of the Bible is the Medusa who turns men to stone, the *femme fatale* of the romantic poets whose kiss is death, whose love is annihilation" (Frye, 1967: 140).
For further discussions of the medusa see also Wilk, 2000; Garber, 2003; Freud, 1940.

24See Elaine Showalter's *The Female Malady*, where she explores the Victorian connection between loose hair, loose morals and loose wits (Showalter, 1987).
25Freud, 1940.
26Foucault bases his notion of panopticism on Bentham's architectural figure, the Panopticon. "Bentham laid down the principle", states Foucault, "that power should be visible and unverifiable. Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at at any one moment, but he must be sure that he may always be so" (Foucault, 1979: 201). "[T]he major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (201).
For a discussion of panopticism see both Foucault's *Discipline and Punish* (Foucault, 1979: 195-228), and Bentham's *The Panopticon Writings* (Bentham, 1995: 29-95).
27John Pennington argues that Vane's difficulty in 'reading' Lilith originates in her assertion of multiple, fractured, fragmented, dividual selves (Pennington, 2002).
28See also Doris Bargen on the various implications of un/masking, un/veiling: "Symbolically, masking can hide or disguise the self; it can also be a form of self-disclosure or revelation. Sometimes masking is associated with twinning in that the doubled face has the effect of blurring or confusing identities. Masking also has the potential for making a face both more elusive and more expressive...It can also create the impression of immutability, thereby claiming universality. Finally, in philosophical or religious terms, the process of masking and unmasking corresponds to the process of Buddhist enlightenment...Thus the layering and piling up of experience contributes to the refinement and, ultimately, the enlightenment of the human heart. Within a ritual context, masks become instrumental in the dramatization of liminal crises and foreshadow the eventual transcendence of conflict. Masks epitomize character and signify 'categorical change' " (Bargen, 1991: 149).
29Castle, here, is historicising Judith Butler's position. Butler, as described in my Introduction, argues that identity is fluid and performed (Butler, 1990).
30MacDonald's description of Mara recalls that of the "wise woman" (MacDonald, 1973a: 205) in his 'The Wise Woman, or the Lost Princess' (first serialised in 1874): "[A] tall woman, muffled from head to foot" (MacDonald, 1973a: 205), who, unveiled, reveals "a garment...'[a]ll lilly white, withoutten spot or pride...' " (MacDonald, 1973a: 205).
It also suggests H. Rider Haggard's description of the white sorceress Ayesha in *She* (first published in 1886). "The curtain agitated itself a little, then suddenly between its folds there appeared a most beautiful white hand (white as snow)" (Rider Haggard, 2001:145). A "figure" appears, with both "body" and "face...wrapped up in soft white, gauzy material" (146). When Ayesha unveils herself she also resembles Lilith (with her bodily whiteness and black hair): "[T]his beauty, with all its awful loveliness and purity, was *evil*" (Rider Haggard, 2001: 158, emphasis in original).
31Rider Haggard's Ayesha threatens a similar punishment for the transgression of seeing her unveiled:
" 'Rash man!' she said; 'like Actaeon, thou hast had thy will; be careful lest, like Actaeon, thou too dost perish miserably, torn to pieces by the ban-hounds of thine own passions...' " (Rider Haggard, 2001: 159)
32This punishment also recalls that incurred by Orpheus in Greek mythology. Orpheus visits the Underworld to convince Hades to release his deceased wife, the naiad nymph Euridike. Hades agrees, but stipulates a single condition for her return: Orpheus must not look at his wife until they reach their home. Orpheus, fearing that his wife is not following (*and* desiring to re-frame her with his gaze), is compelled to look. Euridike immediately disappears, to be permanently lost to her husband (Soto, 2000).
33The *Scottish National Dictionary* defines *mar* as the sea (Grant, 1938: 205), and MacDonald's Mara might be associated, via her tears, with water. Elsewhere, MacDonald writes: "The waters of Mara had risen and filled the house" (MacDonald, 1973a: 53). The *Scottish National Dictionary* also associates *mar* with *maw*, a Scottish version of the English *ma* (mother) (Grant, 1938: 226). (Of course, in terms of maternity and fluidity, *mar* might also be associated with the French: *mer* ['sea'] and *mère* ['mother']). The *Scottish National Dictionary*, again, defines *mar*-as-*maw* as "the call of a cat" (Grant, 1938: 227). Notions of water, mothers and cats are all relevant to MacDonald's Mara.
34Mara is comparable with Thomas De Quincey's Mater Lachrymarum, Our Lady of Tears, the "Madonna" (De Quincey, 1888: 110). Additionally, she is, as Magdalene, the prostitute who once "beguiled" (De Quincey, 1888: 50) men; "led [them] astray" (De Quincey, 1888: 50); "from heaven...stole away...[their] heart[s]" (De Quincey, 1888: 50); caused them to be "idolatrous", to "[worship] the worm", to "[pray] to the wormy grave" (De Quincey, 1888: 50). MacDonald's Mara finds her redemption in bringing sleepers 'home' to mother Eve. De Quincey's Lachrymarum has a

similar calling, implicated as "a ghostly intruder [in] the chambers of sleepless men, sleepless women, sleepless children" (De Quincey, 1888: 110).

35See note 21.

36On a biographical note, Vane's encounter with the vampiric Lilith-leech recalls MacDonald's own experience of disease. His wife writes in 1869: "The Doctors ordered leeches twice. Fancy *his* losing a lot of blood!...His eyes [became] sunken, his cheeks hollow, and he [became]...weak" (cited in Greville MacDonald, 1924: 395, emphasis in original). MacDonald's wife ridicules the notion of her husband's sanguinisation, his blood loss that suggests an incongruous male menstruation.

37MacDonald also describe's a vampire's "greedy leech-like lips" in 'The Cruel Painter' (MacDonald, 1973b: 136).

38See also Marjorie Garber's 'Fluid Exchanges: The Bisexual Vampire' (Garber, 1995).

39This notion of a polarised mastery and slavery shall be explored in greater depth with regard to Sacher-Masoch's *Venus in Furs*.

40The vagina inspires terror as both displaced anus and as potential castrator. On the symbol of the *vagina dentata* see Wolfgang Lederer's *The Fear of Women* (1968).

41Freud first discusses his concept of the 'castration complex' in 'On the Sexual Theories of Children' (Freud, 1908: 217). See also 'Leonardo da Vinci and a Memory of His Childhood' (Freud, 1910: 460).

42Lacan's "*nom du père*" (Lacan, 1966: 278, emphasis in original) originates in his 'Fonction et champ de la parole et du langage en psychanalyse'. "It is in the *name of the father* that we must recognize the support of the symbolic function which, from the dawn of history, has identified his person with the figure of the law" (Lacan, 1977: 67, emphasis in original). His term becomes *Nom-du-Père/Name-of-the-Father* in his seminar on the psychoses, punning (in the French) on the paternal *nom* that grants the subject identity, and the paternal *non* that denies Oedipal (maternal) incest (Lacan, 1993).

43Lacan 1966: 93-100, 1977: 1-7.
Lacan based this 1949 paper 'Le stade du miroir comme formateur de la fonction du Je'/ 'The Mirror Stage as Formative of the Function of the I' on an earlier version entitled 'Le stade du miroir', first delivered in 1936, and translated into English in 1937.

44Similarly, Kawabata's 1926 palm-of-the-hand story, 'Goldfish on the Roof' (Kawabata, 1990: 76-8), describes a woman whose "mirror" acts as "a silver curtain of *illusion*" (Kawabata, 1990: 76, emphasis added).

45See Chamisso's *Peter Schlemihls wundersame Geschichte* (1962) and Hoffmann's *Die Abenteuer der Silvesternacht* (1919).

46On the 'monstrous feminine' see Barbara Creed, 1993.

47See also Rider Haggard's description of Ayesha, whose white "wrappings" recall "grave-clothes" and lend her a "ghost-like" appearance (Rider Haggard, 2001: 146).
Lilith's emphasised ('bad') *whiteness* also causes her to resemble the White Witch of C.S. Lewis' *The Lion, the Witch and the Wardrobe*. David Holbrook suggests both are "phantom[s] of the dead mother" (Holbrook, 1991: 103). Similarly, whilst the Lilith of mythology is associated with male nocturnal emissions (from which she conceives [Patai, 1964]), Lewis' White Witch, according to Holbrook, "tempts [her author] to masturbation" (Holbrook, 1991: 103), to releasing his *white* seminal essence.

48MacDonald's writings, according to David Robb, identify "home" or "hame" (Robb, 1990: 19) as "the scene, time and time again, of the hero's return to origins and to love" (Robb, 1990: 19). Robb argues that MacDonald's ('Scottish') works polarise 'Scotland' and 'England', so that the former is considered with nostalgia and affection and the latter is perceived as alien, as other, as not-home (Robb, 1990: 20). (See also Walter Houghton's discussion regarding Victorian perspectives on 'home' [Houghton, 1957]).

49Holbrook, 1991: 27.

50In a Kawabatan context this symbolism suggests mastery, the power to hold rather than to be held. Kawabata's 'palm-of-the-hand' story is a self-sufficient literary world crafted to fit into the palm of the author's hand; a would-be fleeting narrative (in its brevity) that can nevertheless be controlled; held.

51See Gaarden, 1999.

52Again, the association between feminine darkness and masculine light is suggested.
The notion of light as the 'saviour' of darkness is expressed also in the Bible, where Jesus identifies: "I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life" (John 8: 12).

53See also Rider Haggard's *She*, where Leo Vincey (on his twenty-fifth birthday) receives *his* paternal inheritance: a silver chest (and the phallic keys that open it), containing his father's story (of his encounters with the beautiful white [and Lilithesque] sorceress, Ayesha) (Rider Haggard, 2001: 33-9).
54Jung, 1953: 49.
55 See Freud, 1919: 76-86.
56If palms are 'homes', according to MacDonald's conceptualisation, Lilith's hand might be understood as representing the womb. However, her clenched fist will not permit Vane's return.
57MacDonald discusses the nature of the vampire in 'The Cruel Painter' (first published in 1864), which features a woman named Lilith (although she is not one herself). This story involves a love-sick and feminised (MacDonald, 1973b: 123) young man, his tutor, the titular artist, and the painter's beautiful daughter (who is also the young man's desire-object). Lilith, the daughter, is initially associated with death (she first appears in a "churchyard", "seated on a grave" [MacDonald, 1973b: 124], and is described as "always pale, and now pale as death" [MacDonald, 1973b: 125]). At first, she is perceived as unreal: as "Adam's first wife" (MacDonald, 1973b: 123), "a vision" and "apparition" (MacDonald, 1973b: 124). However, she *is* a real woman, beautiful but cold (MacDonald, 1973b: 131), and loved by Lottchen, who surrenders his dignity (like Sacher-Masoch's Severin and, indeed, MacDonald's Vane and Anodos) in order to satisfy his scopophilic desire (MacDonald, 1973b: 128, emphasis in original).
MacDonald defines the vampire as "[a] *spectrum* of the deceased" (MacDonald, 1973b: 133, emphasis in original); the re-animated corpse of a "suicide" victim (MacDonald, 1973b: 133); "a body retaining a kind of animal life after the soul ha[s] departed" (MacDonald, 1973b: 135); as having "a blind hunger for the sole food which could keep its awful life persistent – living human blood" (MacDonald, 1973b 135). MacDonald describes how the vampire, motivated by a (sexual) blood-thirst, "[creeps] from its tomb, and...roam[s] about till it [finds] some one asleep, towards whom it ha[s] an attraction" (MacDonald, 1973b: 136). The (sexually and nutritionally) satiated vampire is invigorated: becoming "perfectly fresh and plump, sometimes indeed of rather florid complexion" (MacDonald, 1973b: 136) – recalling, for example, the experiences of Stoker's Lucy and of MacDonald's (1895) Lilith.
(For a definition of the vampire in Stoker's *Dracula* see 1974: 241-5).
58See Frank Riga's discussion of the dualised nature (destructive/protective) of MacDonald's nature goddess, North Wind (Riga, 1991: 92). North Wind inflicts ship-sinking storms *and* nurtures the boy Diamond (her voice "was more like his [Diamond's] mother's voice than anything else in the world" [MacDonald, 1966: 54]).
59See note 13.
60An example of a Kawabatan association of women with statues is evident in his 1924 palm-of-the-hand story, 'The Weaker Vessel' (Kawabata, 1990: 5-6). Also, a male's physical manipulation of a female's body is discussed in Kawabata's 1925 palm-of-the-hand story, 'The Incident of the Dead Face'. In this story, the male is confronted with the female's perceived ugly dead face. He is compelled to knead the 'offending' flesh into an expression of beauty (Kawabata, 1990: 28-9).
61The beech tree, in British folklore, is connected with writing, with the English word *book* finding etymological origination with the word *beech*. For Celtic Druids, Robert Graves indicates, " '[b]eech' is a common synonym for 'literature' " (Graves, 1999: 34). Anodos' beech-woman, although unable to write herself (into her desired woman-status), imparts on him the ability to communicate with the feminine (that is, with the natural world around him). Anodos comes to be more fully integrated with nature, understanding the language of birds, squirrels, mice and monkeys (*P*: 63).
62*Nostalgia* is etymologically derived from the Greek *nóstos* (return home) and *álgos* (pain) (Onions, 1966: 615).
63Incidentally, a reversal of this Western tradition of equating light with the masculine and darkness with the feminine is apparent in Shinto, the indigenous religion of Japan. According to Shinto mythology, daylight is governed by a *goddess*, whilst the night is the domain of her *brother* (Storm, 2002: 14). In MacDonald's writing, also, female characters are sometimes described in terms of whiteness, whilst blackness (such as embodied by the Shadow) is deemed masculine.
64MacDonald was raised as a Calvinist, but later rejected this in favour of a "romantic theology" (Hindmarsh, 1990: 55), influenced by Blake, Swedenborg and F.D. Maurice. MacDonald's heterodox Christian beliefs encompassed the notion that all of creation, including the Devil, would eventually be redeemed – as opposed to the Calvinistic doctrine of pre-destination. Therefore, although good and evil are polarised in *Lilith*, the titular anti-heroine is finally 'claimed' for good.

65Stoker suggested *Dracula* to be a morality play, writing that "[t]he book is necessarily full of horrors and terrors but…these are calculated to 'cleanse the mind of pity and terror' " (Stoker, cited in Hughes, 2000: 15).
His first published work of fiction, *Under the Sunset* (1882), was a collection of Christian allegories for children, concerned with good and evil, sin and Divine Order. In both MacDonald's and Stoker's (Christianity-influenced) writings, evil is finally expelled and moral order is restored, so that God's omnipotent and omnibenevolent status is reaffirmed.
See Victor Sage's *Horror Fiction in the Protestant Tradition* (Sage, 1988).
66Lilith might be associated with Thomas De Quincey's Mater Tenebrarum, Our Lady of Darkness, "the defier of God", "the mother of lunacies", "the suggestress of suicides" (De Quincey, 1888: 112). Tenebrarum is also described as "moving with incalculable motions, bounding, and with a *tiger*'s leaps" (De Quincey, 1888: 112, emphasis is added), whilst Lilith is, of course, a leopardess.
67"*Daemon est Deus inversus*, the Devil is the shadow of God" (Blavatsky, 1988: 560, emphasis in original).
68"The figure of the black woman", states Sander Gilman, writing on racial stereotypes, "becomes an allegory for the soul that has fallen from grace but still contains the potential for salvation" (Gilman, 1985: 145).
69On a biographical note, MacDonald's skin was 'blemished' by eczema, which his son describes as a "torture" (Greville MacDonald, 1924: 558); "the *evil* thing" (Greville MacDonald, 1924: 560, emphasis added). George MacDonald also writes, in an 1861 letter to his wife, "I have had a most strange, delightful feeling lately – when disgusted with my own selfishness – of just giving away the *self* to God – throwing it off me up to heaven – to be forgotten and grow clean, without my smearing it all over with trying to wash out the spot" (cited in Greville MacDonald, 1924: 327, emphasis in original).
The notion of 'evil' skin pigmentation is also considered in Kawabata's *Thousand Cranes* (first published in 1958 as *Sembazuru*). A birth-mark on a woman's breast, that corrupts her should-be whiteness, prevents her ('good') maternity. "[T]he trouble would be having the child look at the birthmark while it was nursing…From the day it was born it would drink there; and from the day it began to see, it would see that ugly mark on its mother's breast. Its first impression of the world, its first impression of its mother, would be that ugly birthmark, and there the impression would be, through the child's whole life" (Kawabata, 1996b: 6-7).
70According to Jung, "[t]he shadow [archetype] corresponds to a negative ego personality and includes all those qualities we find painful or regrettable" (Jung, 1953: 169).
71The figure of the nurturing "Grandmother" Nature (MacDonald, 1973a: 158) is central to MacDonald's short story 'The Golden Key' (first published in 1867), and he also conceptualises "Nature [as] the eternal mother" in his 1882 'The Gifts of the Child Christ' (MacDonald, 1973a: 46).
72Roderick McGillis argues that a text's refusal to end constitutes a subversion of binary dynamics. "Narrative in its inevitable opening and closing", he writes, "rests on binary opposition: beginning/ending". MacDonald, however, "break[s] the codes of closure" (McGillis, 1990: 32), conducting a literary "liberation from binary thinking and from linear narrative" (McGillis, 1990: 34). The refusal to assert a definite ending suggests the narratives' (feminine) circularity.
73Barthes, 1988.
74The (gyroscopic) image of circularity is focal in *Phantastes*, where even Anodos' name can be interpreted as meaning 'a way back [to the mother]'. Repetitions and re-visitations, as Roderick McGillis' essay 'The Community of the Centre' demonstrates, form much of the action. Anodos' experiences in the wise old woman's four-doored cottage exemplify this. The first door of tears leads him back to childhood. The second door of sighs returns him the primal scene where he witnesses parental copulation (of the white lady and the knight Percivale). The third door of dismay leads him to reconciliation with his past. The fourth door of the timeless leads to Eden, permitting a flashforward rather than a flashback; a fleeting glimpse of the future – but, of course, when Anodos finally reaches Eden it shall be a re-visitation. (See McGillis, 1992: 63, n.1).
Circularity is, of course, important to my readings of both *Lilith* and *Phantastes* with my focus being on representations of the mother (the 'mother' is itself an image of circularity in her configuration as womb and tomb.) According to Bruce Hindmarsh, circularity is central to MacDonald's theology: the belief "that we do not proceed from nothing to something. Our path is mysteriously round; we journey from God to God. We leave home with our destination being no less than to return home once again" (Hindmarsh, 1990: 65). In my readings of MacDonald's *Lilith* and *Phantastes*, God is feminised as the mother to whom Vane and Anodos must return.
75'The Grey Wolf' was originally published in 1871, 'The Light Princess in 1864, 'The History of Photogen and Nycteris' in 1879.

76This Pythagorean division is also presented by Aristotle (1968-9).
Again, Vincent Foster Hopper, writing on mediaeval number symbolism, asserts that even numbers (such as 'two', the second, the other) are feminine because of their emptiness. When (masculine) odd numbers, however, are divided a "middle" (Hopper, 1969: 40), a presence always remains. Additionally, when odd and even numbers are combined (that is, added) their 'offspring' is always odd (Hopper, 1969: 40). Masculine numbers therefore dominate their feminine equivalents.
77My use of this concept is informed by Kristeva's reading of Bakhtin, as discussed in my Introduction (Kristeva, 1986: 35-61).
78The structuralist Vladimir Propp, for example, detects 31 generic fairy tale plot elements (functions) in his study of 100 Russian folk tales, and consequently argues that all can be reduced to a formula (whereby the protagonist experiences a lack/loss, sets off on a quest for recovery, encounters various assistants/opponents and trials, and is finally rewarded) (Propp, 1968). (On the fairy tale genre see also Zipes, 1979; 1983).
79David Robb's discussion of MacDonald's 'Scottish' novels concludes that 'Scotland' and 'England' are polarised as self and other (Robb, 1990: 20). In 'The Grey Wolf' the Scotland-England tension is sustained, but because the protagonist is English, Scotland comes to embody his sense of the other.
David Holbrook argues that this story is another example of the MacDonaldian 'home' quest. He interprets the text as a search for the lost mother, where "the reader encounters...the voracious impulse in his own unconscious: the hungry need for the mother that was once so powerful in infancy that it seemed to threaten to eat up the whole world" (Holbrook, 1991: 83).
80Duriez, 2002: v.
F. Hal Broome asserts that Anodos' name "refer[s] to an inward and upward journey, specifically of the soul" (Broome, 1990: 96).
Fernando Soto (2000) asserts that the word *anodos* indicates the cyclical rejuvenation of the Earth goddess(es) in Greek mythology. Soto associates Anodos with the seasonal 'rising up' of various Greek Earth/Mother goddesses: Cybele (Anodos' fairy grandmother), Persephone (the flower-bearing maiden), Demeter (the cottage-dwelling old woman), Euridike (the marble lady) (Soto, 2000).
81See Showalter, 1987.
82Dieter Petzold discusses Darwin's theory of evolution (which blurred the distinction between humans and animals), and suggested the influence of this on MacDonald's writings (Petzold, 1995).
83See Havelock Ellis' association of menstruation and the moon (Ellis, 1894: 282).
84On Kawabatan male sacrifice see Takao Hagiwara, who describes the closing sequence in *The Sound of the Mountain* as a "[E]ucharistic last supper scene...Shingo, in comparing himself to a falling trout, can be said to offer his body to be eaten symbolically by the rest of the family"(Hagiwara, 1992: 261).
85This irrecoverability of the witch's corpse suggests her rejection as a necrophilic desire-object. On such objectification/fetishisation/preservation see Bronfen, 1992.
86MacDonald's 'Little Daylight' (first published in 1886) shares thematic similarities with his 'The Light Princess'. It commences with an announcement of a royal birth of a girl who, like the Light Princess, is destined to be cursed (again after the 'Sleeping Beauty' mode) by a malicious fairy. The witch causes the child (named 'Little Daylight') to sleep during the day and be controlled at night by the moon; to wax and wane in vitality according to the lunar (menstrual?) phase. Little Daylight is, however, eventually rescued by the kiss of a prince. This occurs when she is in the form of a wrinkled old woman, an act of sacrifice on the prince's part as it lacks the motivation of sexual desire. Daylight, not only the woman but the personification of light, is released from darkness – which might be interpreted as a masculine victory on two counts, privileging both masculinely-gendered light and male-authored activity.
87This story is also known as 'The Day Boy and the Night Girl' (originally published in 1888). See Frank Riga's reading of it as a dramatisation of Plato's Allegory of the Cave. His discussion of the story's light and dark imagery might also be brought to bear on readings of *Lilith* and *Phantastes* (Riga, 1992).
88Dijkstra, 1986: 122-7.
89See Bonnie Gaarden's reading of the structure of *Phantastes*, which she perceives as a four-coiled spiral-imaging narrative which charts the protagonist's journey from youth, through young adulthood and maturity, and concluding in late maturity. Each phase, Gaarden asserts, is instigated by an image of feminine fluidity, and is accompanied by a goddess figure. The Beech tree woman is identified as "God in Nature"; the Fairy Queen is "God in Art"; the wise woman is "God in Christ"; and the singing maiden, although not strictly a goddess herself, delivers Anodos to God-being (via the fluidity of her singing), awakening in him his "Christ-self or God within" (Gaarden, 1999: 7).

Chapter Two: GynEscapes

1I conceptualise *desire* in the Platonic/Hegelian/Lacanian sense "as a fundamental lack in being, an incompletion or absence within the subject which the subject experiences as a disquieting loss, and which prompts it into the activity of seeking an appropriate object to fill the lack and thus to satisfy itself" (Grosz, 1989: xv-xvi).
2Klein, 1928: 167-180.
3See Don King's study of the MacDonaldian 'childlike' (King, 1986).
4Notions of sin and redemption, of the satanic and the saved are central concerns for Christian writer MacDonald. As Bruce Hindmarsh indicates, MacDonald's theology (a belief system that perhaps most evidently informs his *Lilith*) included the conviction that "the whole universe" – including the 'beastlike' – must come eventually to be "transformed into a thing of holy beauty" (Hindmarsh, 1990: 56).
5On the matter of the human's menagerie of selves, Dieter Petzold suggests MacDonald's affiliation with Jung. He asserts, however, that MacDonald diverges from Jung's theory of individuation (which states that all selves, both good and bad, must be integrated) in his insistence that serpent-selves be rejected (Petzold, 1995).
6The Raven, of course, is bestial in his appearance. Jung identifies, however, that, in the unconscious, "[t]he animal form shows that the contents and functions in question are still in the extrahuman sphere, ie, on a plane beyond human consciousness" (Jung, 1959: 230). Thus the Raven's bestiality serves to signify that Vane inhabits the otherworld, and does not necessarily denote his debasement. The Raven is, as I have earlier indicated, an incarnation of Adam. In this form he might be associated with the Egyptian goddess of truth and divine order, Maat. According to Jon Davies, Maat provided the feather against which the heart of the deceased would be weighed before being permitted entry into the afterlife (Davies, 1999: 34). This is MacDonald's Raven's role: to evaluate candidates for reunion with God.
7See also C.S. Lewis' novel *The Horse and His Boy* (Lewis, 1954).
On a biographical note, Vane as horse-lover recalls MacDonald's own equine passion, as described by his son (Greville MacDonald, 1924: 54, 235, 345).
8In MacDonald's *Wilfrid Cumbermede*, a horse is indeed named 'Lilith' because her beauty recalls that of the demon woman (MacDonald, 1872: 101).
9Vane perhaps strives to locate in the horse a compliant version of Lilith: a Lilith who will not, like the demoness of mythology, refuse to be 'ridden' in sex.
10MacDonald discusses "the divine nature of the child" (MacDonald, 1868: 7) in his *Unspoken Sermons*. Takao Hagiwara (1992) describes children as "non- (or rather sub-) adults", which causes them to be literarily "'marked off' as beings not yet fully human...[C]hildren...with their manipulative intellect...are potentially close to innocence" (Hagiwara, 1992: 243) – a perspective shared in MacDonald's writings.
For an account of the Victorian child-adult dialectic in literature see Knoepflmacher, 1983.
11In *The Case of Peter Pan* (1984), Jacqueline Rose connects the writing of children's literature with paedophilia: the child is an outsider (the child does not create the books it reads), and must be "seduce[d]" by the (adult) writer into accepting his/her words (McGillis, 1992: 6). Roderick McGillis considers MacDonald's "appeal to the child", in his 'Introduction' to *For the Childlike: George MacDonald's Fantasies for Children* (McGillis, 1992: 6). MacDonald enlists "familiar techniques that connect history to the oral tradition; questions to the reader, personal asides, sound effects, colloquial turns of phrase" (McGillis, 1992: 6) – therefore, his use in *Lilith* of 'baby language' and the like is a (quasi-paedophilic) seduction technique.
12*Bag*, according to *The Concise Scots Dictionary*, indicates the stomach/paunch, or to stuff/cram/cause to swell (Robinson, 1985: 26).
13See note 12.
14The *Scottish National Dictionary* also defines *bag* as "[a]n epithet applied to a child, playfully or as a term of reproach" (Grant: 17), so that not only *Lilith*'s Little Ones but its 'big ones' are associated with infants.
15See, for example, Bronfen, 1998; Bland and Doan, 1998; Masson, 1986; Nead, 1988.
16*Lone*, according to *The Concise Scots Dictionary*, can indicate "a pasture, a milking place" (Robinson, 1985: 380).
17Klein, 1945: 11-33.

18In another of MacDonald's fictions, 'The Gifts of the Child Christ', a little girl is explicitly identified with the Virgin Mary. Phosy is imaged as "at once the mother and the slave of the Lord Jesus" (MacDonald, 1973a: 55), and becomes "a speechless mother of sorrow [recalling also *Lilith*'s Mara], bending in the dim light of the tomb over the body of her holy infant" (MacDonald, 1973a: 56). It is only this transformation that enables Phosy's (adult male) father to love her, to regard her with "reverence for the divine idea enclosed in her ignorance" (MacDonald, 1973a: 59).
For further discussion on Virgin maternity see Marina Warner's study (Warner, 1976).
19MacDonald writes elsewhere (in his 1882 'The Butcher's Bills') that: "Death is the love-messenger at the stroke of whose dart the stream of love first begins to flow in the selfish bosom" (MacDonald, 1973b: 226).
20Death before sexuality is similarly portrayed in MacDonald's 'The Broken Swords' (first published in 1854): "[T]he girl was safe; for her body lay a broken, empty, but undesecrated temple" (MacDonald, 1973b: 174).
21I conceptualise *autonymy* as an act of 'self-naming', although it is originally a linguistic term coined by Rudolf Carnap. ("When a symbol is used…as a name for itself…we call it an *autonymous* symbol" [Carnap, 1937: 17, emphasis in original]).
Autonymous (versus heteronymous, 'being named by another') activity shall be considered at length in Chapter Four.
22Lona's non-threatening beauty/sexuality has a parallel in Kawabata's 'The Dancing Girl of Izu', where the male narrator desires a young travelling dancer. Sandra Buckley argues that this adult male's knowledge of the female as a sexually immature object poses him no threat (of castration). "The female body…can both look and be looked at without risk" (Buckley, 1988: 446). This means that the male need not dismember/fragment/morselise her body (which is the device by which "the female is traditionally neutralized" [Buckley, 1988: 446]).
23Lona's beauty perhaps epitomises Edmund Burke's (1757) definition of the *beautiful*, which connotes the ordered, the proportioned and harmonious. Lilith's 'beauty', conversely, suggests Burke's *sublime*, which suggests imbalance, disorder, obscurity and irregularity. The *sublime*, Burke argues, can elicit a pleasurable sensation of horror, enabling the observer to confront his own mortality from the safe, non-threatening position of spectatorship. The observer, in this way, can live his fearful fantasies vicariously through the *sublime* – *his* body can remain solid, organised, uncompromised, whilst the very opposite can be realised in 'unreality', in art (Burke, 1798). Vane, however, is not removed from his art – he is writing his gothic fiction from the inside. His integrity *is* therefore at risk unless he can reject (and indeed find a means of silencing) the *sublime* excess characterised by Lilith. (Her "dazzling beauty" blinds – and, of course, blinding, as Freud states in 'Totem and Taboo' is a symbolic "substitute" [Freud, 1913b: 130] for castration).
24See Marina Warner's *Alone of all her Sex* (Warner, 1976).
25The word lone in Scots dialect means, among other things, "solitary" (Robinson, 1985: 356). Lona's dysgenication undermines her status of singularity: she comes to be undifferentiated from the other beautiful white females of the text.
26*Intratextuality* suggests internal textual parallels, recurrences, repetition (for example, when Vane re-lives the experiences of his father, or when Anodos reads himself in the story of Cosmo). Intratextuality is evident where there is evidence of embedded narratives, stories-within-stories (the Raven's manuscript in *Lilith*; the books within *Phantastes*' fairy library).
Intertextuality, on the other hand, refers to outside influences or connections. Examples might include *Lilith*'s structural/thematic resemblance to Bunyan's *Pilgrim's Progress* (Vane's journey through the "bad burrow" desertland to reach the paradisal 'New Bulikah' parallels Christian's traversal of the barren Valley of the Shadow of the Death that leads to the Celestial City of Beulah); or *Phantastes*' plundering of its Arthurian knights from other sources; or the re-enactment of MacDonald's favourite Biblical parable, 'The Prodigal Son' (the theme of the son who goes away only to return is central to both *Lilith* and *Phantastes*).
The concept of intertextuality could be divided even further into a voluntary and involuntary category. *Involuntary* intertextuality, as I conceptualise it, recognises similarities between texts where concrete evidence to suggest authorial 'collusion' is nonexistent. This is most evident within my study between the writings of MacDonald and Kawabata (hence 'Revisions' which follows 'Perversions'). *Voluntary* intertextuality, on the other hand, refers to parallels between not only sources acknowledged by the writer, but to those between his own texts. In *Lilith*, MacDonald quotes from the Kabbalah, suggesting explicitly his familiarity with this source. His character Lilith, accordingly, resembles the anti-heroine described in the *Zohar*, the principal work of the Kabbalah. An example of voluntary intertextuality between MacDonald's own texts could be demonstrated in the characters of Mara in *Lilith* and the goddess in *The Princess and Curdie*, who are both blighted by ignorant false-namings.

With regards to Kawabata's writings, examples of involuntary intertextuality could include the motif of the branded forehead which occurs in both his *Sound of the Mountain* and Stoker's *Dracula*; whilst voluntary intertextuality might be evinced between 'House of the Sleeping Beauties' and Zeami's 1424 Noh play, *Eguchi* (the play inspired Kawabata's naming of his protagonist and is alluded to in the text (Starrs, 1998: 202).

27The term *masochism* was coined by Krafft-Ebing in his 1896 study of sexual deviance, and is derived from the name of Sacher-Masoch (Krafft-Ebing, 1965: 86).

28Incidentally, such boundaries are also blurred between the text and Sacher-Masoch's life. Sacher-Masoch implemented a similar arrangement for himself and a woman pseudonymously titled 'Baroness Bogdanoff'. They signed a six month contract stipulating their positions as mistress and slave, and agreed that she would wear furs for the duration of their relationship. Their story is recounted in the memoirs of Sacher-Masoch's wife (Wanda von Sacher-Masoch, 1990 [1907]). See also James Cleugh's biography of Sacher-Masoch (Cleugh, 1967).

29Sacher-Masoch's real 'Venus' appointed him as her valet, and renamed him Gregor.

30Sacher-Masoch's real 'Venus' took a lover – an actor named Salvini. However, their triangular relationship had no such violent ending.

31Severin might be associated intertextually with Stoker's Harker. His relationship with Wanda is a reverse-gender fantasy along the lines of Harker's desire to be penetrated by the female vampires, and his interaction with Alexis-as-Wanda might be contextualised as a disguised homoerotic fantasy. As in *Dracula*, homoerotic desire is both articulated, albeit in a veiled form, and disciplined, ultimately to be ejected/abjected from the text.

32In life, Sacher-Masoch renounced his masochistic impulse. Following his experience with Fanny Pistor ('Baroness Bogdanoff', his real 'Venus'), he married a woman named Aurora von Rümelin. Sacher-Masoch demanded that they share a sado-masochistic relationship, enforced with threats towards herself and her children. (Wanda von Sacher-Masoch, 1990 [1907]).

33See also H. Rider Haggard: "It is thy *beauty* that makes me *fear*, oh Queen," (Rider Haggard, 2001: 146, emphases added).

34Fernando Soto also interprets Anodos' resurrection of the marble lady as a re-enactment of the Greek myth of Orpheus and Euridike (Soto, 2000).

35Lona's willingness to be fashioned by the hand of Vane is a testament to her masochism. She resembles a female child of another of MacDonald's texts, Phosy, in 'The Gifts of the Child Christ'. Phosy is the embodiment of masochistic femininity: "Whom the Lord loveth, he chasteneth", she learns in church. " 'I wish he would chasten me,' she [thinks] for the hundredth time" (MacDonald, 1973a: 32).

36Freud's 'Oedipus complex' is defined in 'The Material and Sources of Dreams': "Being in love with the one parent and hating the other are among the essential consituents of the stock of psychical impulses which is…of such importance in determining the symptoms of the later neurosis" (Freud, 1900: 260-1).
See also Freud, 1925b and 1931.

37See Freud's 'Beyond the Pleasure Principle', where he replaces his original polarity of drives (the libidinal and egoistic) with a life instinct (Eros) and death instinct (Thanatos) pairing (Freud, 1920). Anodos chases death: a woman he describes as deathlike in appearance; a woman who might mean death for him also. The marble lady is a mother (sought by the orphan Anodos), but if he returns to her (dead) womb, to a state of total dependency, he too shall inevitably die.

38The return to the favoured womb, the womb from which the human male does not desire to gynescape, involves, for Anodos, his femininely fluid immersion in an "ocean of circumfluent tones" (*P*: 319).

39Vane's initial mis-recognition is perhaps related to the fact that he is introduced to death by the ambiguous, metamorphic Raven. Although the Raven later proves to be Adam, his appearance at this time aligns him with perceived oppressive darkness. Erich Neumann describes the figure of the raven as the "dark bird of the dead, which is called *waelceasig* (corpse-choosing)", and associates it with the Valkyrie (Germanic death-inducing female demons) (Neumann, 1963: 164). The morbid, black, 'bad feminine' raven is perhaps all that Vane can see, at first, in his guide.

Chapter Three: HIStory

1Salamanca's *Lilith* was originally published in 1961.

2Kawabata's *Snow Country* was originally serialised between 1935 and 1937 and completed in 1947 as *Yukiguni*); *The Sound of the Mountain* as *Yama No Oto* between 1949-52; And *The Lake* was first published as *Mizuumi* in 1954.
3The masculine nature of the proprietess is emphasised in Eloy Lozano's 2001 film version of 'House of the Sleeping Beauties'. Lozano sets his film in a Chilean brothel, which is visited by a Westernised 'Eguchi', an English professor and writer, re-named Lawrence. The proprietess (unnamed in Kawabata's text) becomes Salomé, her emasculating, castrating potential rendered explicit.
Salomé is, of course, the Biblical head-hunter who dances for Herod in exchange for the decapitation of John the Baptist. (See also Oscar Wilde's play, *Salomé* [Wilde, 1891]).
4This suggests a comparison with MacDonald's writing. MacDonald, according to David Holbrook, is a "bereaved child" (Holbrook, 1991: 258) who seeks his own dead mother in his writing (a notion I have focused upon *textually* rather than *biographically*).
Based on his knowledge of Kawabata's orphanhood, Kenji Noguchi concludes that Kawabata's writings (Noguchi uses *Snow Country* as his example) also communicate a personal desire to retrieve, via female characters, his lost childhood (Noguchi, 1966).
David Hwang, in his 1983 one-act play, re-writes 'House of the Sleeping Beauties' as a Kawabata biography. 'Eguchi' becomes 'Kawabata', who visits the 'house' in order to conduct research for a writing project, but becomes bewitched by its girls. Grieving the deaths of both his wife and his friend (his prodigy, the writer Yukio Mishima, who *did* actually commit suicide), the fictionalised Kawabata both reflects upon his past and contemplates his future (Hwang, 1983).
5In the Japanese language version, age is clearly a defining feature for the protagonist, who is frequently referred to as *Eguchi rōjin*, meaning 'old man Eguchi' (Starrs, 1998: 194). As Roy Starrs indicates, whilst his family name (Eguchi) means literally 'river mouth' – suggesting that he is approaching the end of life's river – his personal name (Yoshio) can be understood as meaning 'like a man', or 'as if a man' (Starrs, 1998: 194), which indicates his emasculation.
6See Freud, 1905: 251, and Laura Mulvey, 1989.
7This is emphasised in Hiroto Yokoyama's 1997 film version of 'House of the Sleeping Beauties', where Eguchi is equipped with a magnifying glass with which to even *further* scrutinise the naked female bodies, and fulfil his voyeuristic desires.
8The violence of voyeurism is made explicit in a film entitled *The Bedroom* (Sato Hisayasu, 1992), with which 'House of the Sleeping Beauties' might be compared. The titular 'Bedroom' is a club where men buy the drugged bodies of naked, sleeping girls – not as conduits of memories but as objects on which to perform their various perversions. The girls become murder and mutilation victims of a club member, during which they are observed by the proprietor via a video-link.
This film, an example of Japanese Pink Cinema (see Jack Hunter, 1999), also stars real-life cannibal Issei Sagawa, who fulfilled his desire to cannibalise the corpse of a beautiful white-skinned woman (see Sagawa [1983]; Martingale [1993]).
9See Freud, 1905: 249-50.
10For a discussion of panopticism see Foucault's *Discipline and Punish* (Foucault, 1979: 195-228), and Bentham's *The Panopticon Writings* (Bentham, 1995: 29-95).
11For a Kawabatan example of a representation of *literal* female fragmentation see his 'One Arm' (Kawabata, 1980: 103-24). The male narrator (in this first-person narrative) borrows a virgin's arm, which he temporarily attaches to his own body. The literally severed arm functions like the figuratively morselised bodies of the girls in 'House of the Sleeping Beauties', recalling images of women from the aged narrator's past. However, the male's own arm (which was substituted for the female's) must rapidly be restored when the female's begins to die.
See also Sandra Buckley's discussion of Kawabata's textual objectifying morselisation of the female body. Buckley argues that this fragmentation is a means of objectifying the female body, whilst male subjectivity is preserved (Buckley, 1988).
12Barthes distinguishes, in *S/Z*, between *lisible* or 'readable/readerly' and *scriptible* or 'writable/writerly' narrative (Barthes, 1990).
13Barthes, 1993.
14See Lacan's concept of the "corps morcelé" (Lacan, 1966: 97)
15This textual endlessness suggests the shape of MacDonald's gyroscopic narratives, *Lilith* and *Phantastes*. 'House of the Sleeping Beauties' does, however, eventually reach a point of closure.
16See note 10.
17According to Manfred Lurker's study of symbolism, the emergence of a butterfly from its cocoon is an analogy for the soul's release in death (Lurker, 1988: 632). This metamorphic action is evident in MacDonald's *Lilith* (*L*: 20, 29). In a reversal of this transformation from (earthly) worm to (aerial) butterfly, Vane also witnesses the devastating devolution from the spiritual to the corporeal. Vane

observes a "radian[t]", "splend[id]", "blaz[ing]" and "luminous" butterfly in flight. "[I] put out my hand, and had it", Vane relates. "But the instant I took it, its light went out" (*L*: 47). Re-ensnaring the soul in the body (in the palm of Vane's hand) returns it to mortality. This episode also conveys a metaphor for the death inherent in the materiality that is writing: the butterfly diminishes from (spiritual, bodiless) thought to "a dead book" (*L*: 47).

18For a discussion of colour symbolism in 'House of the Sleeping Beauties' see Kinya Tsuruta's article, which focuses predominantly upon the significance of this dichotomy: of white death and red life (Tsuruta, 1978).

19That excess, in Kawabata, is a negative condition, is exemplified by the opening lines of his 'Frightening Love': "He had loved his wife intensely. In other words, he had loved this one woman too much. He considered his wife's early death to be a punishment from heaven for his love" (Kawabata, 1998: 119).

20That virgins can, in spite of their supposed purity, be also beast-like or demonic, is illustrated in Kawabata's 1926 palm-of-the-hand story, 'The Maidens' Prayers' (Kawabata, 1990: 55-7).

21Eguchi's desire is to 'save' his favourite daughter: to save her from sexuality *and* to save her for himself. The girls of the 'house' perhaps re-member his 'lost' (both sexualised *and* married, that is, 'belonging' to another man) daughter, because they are all available and are all virgins.
The latter claim (to virginity) is emphasised in Kozaburo Yoshimura's 1968 film version of the text: for its Canadian release, 'Beauties' is replaced by 'Virgins' in the title.
(Mutual) incestuous desire, incidentally, is implicated in the plot of Hiroto Yokoyama's 1997 film version of the text. Kawabata's 'House of the Sleeping Beauties' is merged with aspects of his *The Sound of the Mountain.* Eguchi is identified with Shingo, and is implicated in a relationship with his young daughter-in-law (named Kikuko in both text and film). Kikuko is removed, in the film, from her textual passive desire-object status – she becomes predatory, seeking to bear her father-in-law's child. In order to achieve this aim, Kikuko decides to apparently 'surrender' her body and become a 'sleeping beauty' at the 'house' visited by Eguchi.

22Virginal female bodies should, according to this logic, be looked upon, whilst carnalised female bodies should not.

23For another Kawabatan example of a male's substitution of the original desire-object with other women see the 1926 palm-of-the-hand story, 'Mother' (Kawabata, 1990: 79-82).

24Darkness is, of course, also associated with shapelessness, with chaos in MacDonald's writings. See also his short story 'The Shadows' (first published in 1864), where the titular embodiments of darkness are criticised by the male protagonist for their "insane lawlessness of form" (MacDonald, 1999: 60).
In the Japanese language version of 'House of the Sleeping Beauties', the polarisation of darkness and light, as embodied by the two final girls, is even more evident. The 'dark girl' is described as *kuroi musume*, meaning 'black girl, whilst the 'fair girl' is *shiroi musume*, meaning 'white girl'(See Kawabata's *Nemureru bijo*, 1967).

25On feminine laughter (as an expression of the 'semiotic') see Kristeva, 1984: 47.

26See Anthony Liman (1971), who discusses sense perception (*kankaku*) in Kawabata's *Snow Country*, arguing that Shimamura experiences the world sensorily and "avoid[s]...discursive reasoning and intellectual processes" (Liman, 1971: 268).
See also Steve Odin's study of intersensory experience (Odin, 1986).

27On Kawabata's symbolic use of the 'mirror' see also Buckstead, 1981.

28This description recalls that of MacDonald's Grandmother Nature in 'The Golden Key', with her "white arms and neck" and "hair... [which seems to have] a tinge of dark green" (MacDonald, 1999: 125).
See also Iraphne Childs' argument that it is Shimamura's alienation/separation from *nature* that impels him to continuously visit the snow country/Komako (Childs, 1991). Additionally, Reiko Tsukimura considers nature in Kawabata (specifically in relation to *The Sound of the Mountain*) (Tsukimura, 1978).

29See Freud, 1913b: 130.

30The distinction between 'geisha' and 'prostitute' is not, at least according to a non-Japanese perspective, immediately apparent. The fact that the geisha might be an accomplished artist fails to effectively counter the additional fact that her body is bought by a paying male client. Nevertheless, a differentiation might (and must) be made. Lesley Downer recounts the instruction received by a reluctant geisha from her mother. "You are a Woman of Gion, your body counts for nothing. Your arts and your honour, those are the things to value" (Downer, 2000: 140). This assertion implicitly indicates the distinction between geisha and prostitute. For the prostitute, the body counts for everything. (She has no other [definitional] saleable commodity). For the geisha, however, the body is

secondary to her art. Instructed to disown her body, the geisha perhaps enforces an equation of the male with corporeality, whilst elevating herself to a spiritual, body-transcendent 'superiority'. Additionally, it must be noted that legislative changes in Japan (introduced *after* the time of Kawabata's writing *Snow Country*) have altered the practices observed by current-day geisha. Due to the 1958 anti-prostitution law, customs such as *mizuage* (ritual deflowerment) are no longer observed. The modern day geisha is, therefore, at liberty to pursue an artistic rather than sex-oriented career (Downer, 2000).
Nevertheless, Komako's status is as a hotspring geisha. This is "for the Japanese essentially a vulgar one-nighter, not to be confused with the skilled and respected professionals of Kyoto, Tokyo, and Osaka" (Boardman, 1971: 96).
On geisha see, for example, Cobb, 1997; Louis, 1992; Seigle, 1993; Dalby, 1983; Hiromi, 1999; Graham-Diaz, 2001-3.
31This echoes sentiments of Kenneth Clark's 'nude' versus 'naked' dualism (Clark, 1957). Shimamura seeks in Komako a woman of art (as her 'geisha' title promises), a woman whose body is sealed into idealised nudity. In Shiro Toyoda's 1957 film version of Snow Country, Shimamura is, significantly, a painter.
This also has biographical resonance – Kawabata's ambition had been to become a painter rather than a writer (Buckley, 1998: 441). (See also Gessel, 1993; Lewell, 1993).
32In contradistinction with Kawabata's portrayal of white unreality and red reality, MacDonald, according to F. Hal Broome, employs redness as "the most common colour…[to] preced[e] his characters into fairy land" (Broome, 1990: 95). In this way, red (rather than white) is associated with unreality.
33The fact that Yoko can be seen to have literary doubles is significant in the light of Shimamura's perception that she is "like a character out of an old, romantic tale" (*SC*: 11).
34 See LaFleur, 1994: 63.
See also Kawabata's 1925 palm-of-the-hand story, 'The O-Shin Jizō' (Kawabata, 1990: 34-7).
35Indeed, in Kawabata's 1972 miniaturised, concentrated version of *Snow Country*, entitled 'Gleanings from Snow Country', Shimamura *only* looks at the reflected Yoko (other than in her appearance on the train, she is omitted from the narrative). (Kawabata, 1990: 228-238).
36This invocation of the 'uncanny' recalls my discussion of MacDonald's writings, where it is associated with the male protagonists' repressed yearnings for their respective 'forsaking' mothers. Likewise, in *Snow Country*, Yoko is associated with the mother figure. As Roy Starrs argues, Shimamura is a narcissist, thus is compelled to seek 'motherly' women. He is arrested, according to a Freudian interpretation, in an infantile stage of psychological development, thus seeks only women who will love him like a mother: that is, without the demand for reciprocation (Starrs, 1998: 130). See also Freud, 1913a.
37Masking is a repeated motif in Kawabata's writings. See, for example, his 1929 palm-of-the-hand story, 'The Man Who Did Not Smile' (Kawabata, 1990: 128-132), where a woman's literally masked, artificialised face is termed "beautiful", in contrast with her unmasked "ugly" reality (Kawabata, 1990: 131).
38This suggests that Shimamura *desires* penetration (in spite of his initial reservations about looking directly at the 'medusa'). He does not, however, desire the 'base' physical, sexual, emasculating penetration (hence his selection of a seemingly bodiless 'penetratrix'). Rather, he desires to be entered spiritually, akin perhaps to the Christian desire to "be *filled* with the Spirit" (Ephesians 5: 18, emphasis added), to "be *filled* with all the fulness of God" (Ephesians 3: 19, emphasis added). Yoko's materialisation prevents this – she becomes a woman, bodied and potentially sexual, whereas she had been inhuman, disincarnate and sexless.
39According to Gwenn Boardman, the Japanese festival of Tanabata Matsuri celebrates the one day each year when Heaven's River (the Milky Way) is bridged, and the Herd-boy and Weaver-girl stars are reunited. Yoko, associated by Shimamura with Chijimi linen ("When he heard the song Yoko sang in the bath, it had come to him that, had she been born long ago, she might have sung thus as she worked over her spools and looms" [SC: 153-4]), is his weaver-girl (Boardman, 1971: 97). However, I would argue that like the *fleeting* reunion of the star-lovers, Yoko and Shimamura's is brief – consummated during her fall, ending upon impact.
40Takao Hagiwara describes this final scene in sexual terms: "Shimamura and the Milky Way interpenetrate in a manner symbolic of sexual union" (Hagiwara, 1991: 261). Their relationship, I would argue, is also symbolic of maternal-filial union (with Shimamura being filled with Mother's milk), and of spiritual union (with Shimamura being purified by a cleansing, whitening force that far exceeds both Yoko and Komako in its ability).
41See, for example, Masaki Mori on Shingo's latent desire for Kikuko (Mori, 1994).

42The infeminator in his representations of negative femininity might, as I have previously suggested, associate 'bad' female blood with the dead excretions of menstruation, and with the vampirism the woman requires in order to replenish it; or he might equate it with an expression of the bestial sexual desire ('hot-bloodedness') that 'proves' madness in the female.
The anthropologist Victor Turner's 1950s study of the Ndembu people of Zambia demonstrates the association of women with 'bad' blood. Female (menstrual) blood in this society is termed *mbayi*, which is etymologically connected with the verb *ku-baya*: 'to be guilty' (Turner, 1967: 42).
In Kawabata's 'One Arm' (Kawabata, 1980: 103-24), blood is, however, separated into 'good female' and 'bad male': "The clean blood of the girl" versus "dirty male blood" (Kawabata, 1980: 122).
43According to Japanese mythology, mountain deities are femininely gendered. Ichiro Hori identifies a mountain goddess who makes way for the young by removing the old. The mountain goddess must "notif[y]" the elderly "that death [is] approaching" (Hori, 1968: 10), communicating directly to their bodies with the voice (or sound) of the mountain.
44See, for example, Dijkstra, 1986: 122.
45Freud, 1905: 249-50.
46On part-objects see Klein, 1946: 99-110.
47LaFleur, 1994.
LaFleur's study examines the Japanese abortion paradox. Buddhism, he argues, holds life as sacred and the taking of life as immoral (so that abortion would validate karmic retribution). However, Japan, although largely influenced by the Buddhist faith, permits abortion or *mabiki*. The product of *mabiki* is the *mizuko*, the water child who is consigned to a purgatorial space called *Sai-no-kawara* ('the Riverbank in the land of Sai'). This place is associated with actual (usually littoral) areas of Japan. The desolate sea shore associated with the *mizuko*'s child limbo is suggested by MacDonald's images of fluidity. In *Phantastes*, for example, Anodos experiences *mizuko*-like conditions when he is suspended amniotically in a grey and forsaken sea (prior to his encountering the wise old woman).
48Gimpei shares certain characteristics with the Japanese mythological creature, the *kappa*. This creature resembles a monkey and inhabits ponds, rivers or lakes. Additionally, the *kappa* is vampiric, luring victims into its water-dwelling and sucking his/her blood (Whittaker, 1997: 112-4). Gimpei, too, as shall become apparent, is associated not only with monkeys but with water, and also feeds vampirically on the beauty of girls.
Kawabata writes explicitly of the *kappa* in his 1926 palm-of-the-hand story, 'The Hat Incident' (Kawabata, 1990: 65-8).
49This recalls Eguchi's description of a girl's pure, white, snow-associated genitals ('HSB': 29).
50See Freud, 1905: 251.
51See Freud, 1923.
52This voice is familiar from MacDonald's writings: the voice, for example, of the wise old woman in *Phantastes*, and North Wind in *At the Back of the North Wind*.
53Beauty also recalls loss for Shingo in *The Sound of the Mountain*. He witnesses it in one woman (Kikuko), which reminds him of the lost beauty of another (Yasuko's dead sister).
54Gimpei might be compared with Erwin, the protagonist of Nabokov's 'A Nursery Tale'. This latter male's "[morbid] shy[ness]" renders him a voyeur. Himself unseen, he "look[s] boldly and freely at passing girls", mentally "captur[ing]" these "concubine[s]" (Nabokov, 1995: 161) for "his fabulous harem" (162). This continues until he meets his match with a masculine woman (who identifies herself as the "Devil" or "Frau Monde" [163]), who promises to convert his dreams into reality.
See also Susan Sweeney's reading of 'A Nursery Tale' – which she compares with the 'Sleeping Beauty' fairy tale (Sweeney, 1999). The Nabokov text, in this way, is comparable also with Kawabata's 'House of the Sleeping Beauties'.
55The gendered gaze is challenged when gender itself is challenged, when "heteronormative representations of masculinity and femininity" (Cranny-Francis and Waring, 2003: 177) are undermined (for example, via transvestism [Garber, 1992], or via the conceptualisation of gender as performance, as masquerade [Butler, 1990; Rivière, 1929]). Gimpei's woman refuses to be a woman. As such, she refuses to be the object of his gaze.
56Incidentally, the 1957 Shiro Toyoda film version of *Snow Country*, according to Nobuko Ochner, converts the Shimamura-centric narrative of the text into a Komako-centric narrative (Ochner, 1993).

Chapter Four: HERstory

1The infeminator (that is, the writer representing the feminine in terms of morternalisation, teratologisation and dysgenication) need not necessarily *only* infeminate. Infemination deals with a specific 'voice' – the representation of negative femininity – which might be accompanied in the text by countless other 'voices.' (As I have emphasised, I use the term 'voice' in the sense of Bakhtinian 'polyphony'). Infemination does not deny alternative possibilities for reading – as I have intimated in my subtextual (end)notes, where I indicate the potential pertinence, for example, of biographical data (such as MacDonald's personal experience of being un/mothered), and cultural information (such as notions of Japanese abortion).
This chapter shall consider another prospective 'voice' expressed in Kawabata's *Beauty and Sadness*.
2Through various motifs – of silence (Otoko), fluidity (painting – Keiko/Kiriko), suicide (Otoko, unsuccessfully; Keiko, successfully, though she does not die) – Kawabata enables a counter-representation of the feminine. This, as I shall demonstrate, is at times coupled with textual gesturing beyond representation. Examples might be the ellipses that end his chapters, and the female artist's resistance and ultimate impenetrability (Otoko's silences; Keiko's breasts [the meaning of which remains unresolved]; Keiko's obi [intelligible to herself, the artist, alone]).
3Carnap, 1937: 17.
4Jackie Hardy (2002) delineates the history of haiku, indicating its origination in seventeenth-century Japan. Haiku, Hardy asserts, developed from *renga* (a fourteenth century poetic form). The opening verse of *renga* poetry, termed *hokku*, was eventually isolated from the longer (usually a hundred verse) sequence. This came to be recognised as a poetic form in its own right (Hardy, 2002: 7-8). According to Hardy, haiku was also influenced by Chinese poetry, Japanese *waka* or *tanka* (also 5-7-5 syllable constructions), Buddhism, Zen, Taoism, Confucianism and Shinto (Hardy, 2002: 9-10). Kawabata's 'haiku-writing' is particularly evident in his *Palm-of-the-Hand Stories* (*Tenohira No Shōsetsu*), written between the 1920s and 1970s. Lane Dunlop's 'Translator's Note' decribes "the microscopic concision, capable of being magnified with no loss of proportion, of Kawabata's method" (Dunlop and Holman, 1990: xii). He also indicates its retention of "the traditional Japanese love of the delicate and the beautiful, the ability to endow a small space with spaciousness" (Dunlop and Holman, 1990: xii). J. Martin Holman further suggests a connection between Kawabata's writing style and haiku when he adds that "[t]he palm-of-the-hand story appears to have been Kawabata's basic unit of composition from which his longer works were built, after the manner of linked-verse poetry" (Dunlop and Holman, 1990: xiii).
5See Derrida's writings on the inequality of metaphor, where he argues the dependency of the 'unreal' figure upon the 'literal' image (Derrida, 1978a).
6See Cixous' notion of the feminine, bisexual writer, who "writ[es]...(in) the in-between" (Cixous, 1981: 254).
7Kawabata's affinity with haiku is also apparent in *Snow Country*. This text, according to Roy Starrs, is comprised of haiku-like juxtapositions. The beginning scene where the girl's reflected eye in the window is juxtaposed with a light demonstrates this. Again, there is haiku in the text's structure. Starrs delineates the action of three sequential scenes: Shimamura attempts to prove his 'seriousness' to Komako by boasting that he has come to see her out of the usual season for snow country tourism. This is followed by a discussion of Komako's industrious diary-keeping habit. Finally, there is a discussion of Shimamura's interest in the Occidental ballet. The function of the two latter topics, Starrs argues, is to undermine Shimamura's claim of 'seriousness'. Komako's diary-keeping, which she admits is a "waste of effort", reminds Shimamura of his own dilettantish efforts as a Western ballet critic. It follows that Shimamura's initial boast is discredited – the dilettante is serious about nothing – including this 'mere' hotspring geisha. (Indeed, Shimamura only keeps returning to Komako because he is a narcissist and she is a mirror) (Starrs, 1998: 120-1).
8See Roy Starrs discussion of the Japanese 'aesthetics of emptiness': the notion, in Zen Buddhism, that "form is emptiness, emptiness is form" (*Heart Sutra*, cited in Starrs, 1998: 177). Starrs argues that, according to this 'logic', any form the artist uses shall manifest emptiness (Starrs, 1998: 177). Kawabata also speaks of the 'emptiness' in his writing in his Nobel Prize acceptance speech (Kawabata, 1969: 41, 55, 56).
9That *chaos* might be associated with the feminine is suggested by its etymology. *Chaos* "derives from a Greek verb-stem, KHA, meaning 'to yawn, to gape' " (Hayles, 1991: 2). Due to its linguistic origins, *chaos* might be understood as figuring the 'nothingness' of the female genitals.
10On notions of gendered time see also Kristeva's 'Women's Time' (1986: 188-213). Here, she argues that the symbolic is the linear 'masculine' time of history, and the 'feminine' is cyclical and monumental time. 'Masculinity' celebrates logical connections and linearity (the symbolic), and this is challenged by the 'feminine' semiotic. (Kristeva replaces the Lacanian 'imaginary' [Lacan, 1966:

93-100, 1977: 1-7] with the 'semiotic', which she grants a feminine (maternal) association [Kristeva, 1980: 133]).
11This suggests Yoshio Iwamoto's and Dick Wagenaar's definition of geographically dualised time (Western time being considered public and objective, and Eastern time private, subjective and introspective) (Iwamoto and Wagemaar, 1974).
12See T.S. Eliot's notion of time in 'Burnt Norton': "Time present and time past/Are both perhaps present in time future" (Eliot, 1944: 7).
13On a biographical note, Kawabata himself fathered a daughter in 1927, who died even before she could be named. This daughter 'haunts' perhaps not only this text but his earlier novel *The Lake*. (That Kawabata associated himself with Gimpei is suggested by the fact that in his youth he perceived himself as "grotesquely ugly" [Keene, 2003: 32]) Whilst in the former text the dead baby is perceived with horror, here Kawabata perhaps endeavours to 'make peace' with it, conceptualising it as ('good') spirit rather than a ('bad') ghost.
Incidentally, Kawabata had no other children, claiming that he feared transmitting his orphan complex onto the next generation (Gessel, 1993: 162). His fear to 'give birth', then, was in actuality a fear of his own death – which suggests a parallel with MacDonald's Lilith (in her belief that her daughter will be the death of her).
14See Freud's 'Leonardo da Vinci and a Memory of his Childhood', where "homosexual[ity]" and "auto-erotism" are explicitly connected with the myth of Narcissus: The homosexual "finds the objects of his love along the path of narcissism" (Freud, 1910: 463) – of course, Freud here is describing a male example of homosexuality, however, his description might also be applicable to the female.
The notion of lesbianism as narcissism shall be addressed later in this chapter.
Additionally, Freud's 'On Narcissism: An Introduction' identifies that *maternity* can be narcissism: "In the child which they [narcissistic women] bear, a part of their own body confronts them like an extraneous object, to which...they can then give complete object-love" (Freud, 1913a 555).
Keiko, then, is not only employed by the narcissistic *female* Otoko on the basis of her *femaleness* but by the narcissistic *mother* Otoko, who endeavours to recoup the loss of her baby.
15It is a testament, perhaps, to Oki's continued paternity, suggested by the "*special-delivery*" (*BS*: 9, emphasis added) status of the letter (*delivery* connotes childbirth and *special* modifies this to indicate some sort of unusual, unconventional [maybe because non-maternal] experience). Of course, this analysis depends entirely on the text's English translation (a 'special delivery' letter in, for example, a French translation would – as *lettre recommandée* – lose all connotations of childbirth).
16 Sade, 1981.
17Oki, in this way, aligns himself with the dead baby – imaging himself as inhabiting Otoko's womb; visualising for himself a gynoscopic return to union with the mother.
Oki associates Otoko with absence – the unpenetrated thus sexually lacking 'hole' of her (lesbianised) genitals; the maternally empty due to childloss (and subsequent lesbianism) 'hole' of her womb. He suggests himself as her 'cure', his masculine presence perceived as potentially able to heal her into wholeness.
18Kawabata discusses the stone landscape (or *bonseki*) in his Nobel speech: "[T]here is the form [in Japanese landscape gardening] called the dry landscape, composed entirely of rocks, in which the arrangement of the rocks gives expression to mountains and rivers *that are not present*" (Kawabata, 1969: 53, emphasis added).
19Keiko differs from many of the other Kawabatan female characters discussed in that '*HER*story' concludes the narrative. The final chapter belongs to neither Otoko nor Oki, but communicates Keiko's reclamation of language on behalf of her lover Otoko (who is permitted by Keiko the last word – which is actually an affirmation of her own [Keiko's] name). Keiko, in this way, 'rescues' Otoko from loss. She gives her the empowering final word, giving her the presence that Oki could/would not.
20"From the male perspective", Doris Bargen argues, "the complexities of child loss...are captured in Oki's novel...[and he] finds the spirit of the lost child symbolically expressed in his 'freak' [red and white] plum tree" (Bargen, 1991: 168).
21Kawabata's 'Her Husband Didn't' was first published in a collection of short stories entitled *First Snow on Fuji* (*Fuji No Hatsuyuki*) in 1958.
22This term, as I have suggested, is an anglicised derivative of Lacan's description of the "corps morcelé" (Lacan, 1966: 97).
23Junji and Kiriko are taught perhaps to see the female body as artifice – the 'nude' being, according to Kenneth Clark, a transformed (and improved) version of 'nakedness' (Clark, 1957).

24Even though I identify painting with the feminine, being taught to paint the 'nude' might also be interpreted as an instruction in infeminative practice (as this involves the 'sanitisation' of a supposedly errantly fluid female body). Nevertheless, the *medium* might yet be associated with femininity.
25See note 14 on narcissism and homosexuality.
26See Carroll's *Through the Looking Glass*, where Alice is confronted repeatedly (in Chapter IV, 'Tweedledum and Tweedledee', and Chapter XII, 'Which Dreamed It?') with the possibility that she might be only the product of the Red King's dream (Carroll, 1992: 138-148; 207-209).
27This might also suggest that, in painting, Keiko orgasms. Her desire, in this way, is *truly* lesbian (a desire for the 'femininity' of painting). Whilst Otoko 'performs' her lesbianism (which itself might be perceived as a liberation [see Butler, 1990, 1993, 1997; Harding, 1998; Rivière, 1929] – as it permits her to remain an ambiguity, and her identity fluid), I read Keiko as 'performing' heterosexuality. Keiko is a 'real' lesbian, who manipulates the men with whom she has heterosexual relations in order to secure revenge for the perceived 'wronged' Otoko.
28Doris Bargen, furthermore, argues that this 'two-in-one' geisha painting expresses Otoko's "longing...not only for the lost child [but]...for her wholeness as a pregnant mother" (Bargen, 1991: 168).
29For another example of Kawabatan feminine doubling see his novel on female twins, *The Old Capital* (Kawabata, 1987).
30As Doris Bargen argues, "[t]he central trauma" in *Beauty and Sadness* "is the loss of a child...Otoko loses her child...[T]he unique experience of the liminal state of two-in-one in pregnancy is fatefully disrupted. The loss of the premature baby amounts to no less than a partial loss of self. The traumatized [mother]...[is] driven to the utmost of [her] passionate capacities to recover this loss. In order to do so [she] seek[s] substitutes for [her] lost children..." (Bargen, 1991: 168)
31"Heterosexism describes social or personal structures which are defined and regulated by exclusive and compulsory heterosexuality" (Cranny-Francis and Waring, 2003: 20).
See also Rich, 1993.
32Lacan, 1977: 281-91.
33Shimamura remembers Komako with his left finger. Keiko's left breast is associated, by Oki, with virginity – the virginity that she refuses to surrender to him. The left, in both instances, suggests girlish purity, and indeed both Komako and Keiko are perceived, for a time at least, in this way. However, I think that there the connection probably ends. The leftness in the case of Shimamura should perhaps be subordinated to the fact that only a single finger remembers Komako, suggesting that "he is incapable of relating with women in a wholehearted way but *only* in a kind of fragmented way, as erotic or aesthetic objects" (Starrs, 1998: 128, emphasis in original). In the case of Keiko, the left breast is perhaps offered to Taichiro because she has already submitted the right to his father, which has 'spoiled' it. Giving the right, which perhaps bears the invisible imprint of his father's hand, would be an almost incestuous token.
34I have found no evidence of a specifically Japanese meaning for Keiko's breast-division. However, in addition to the Classical Greek interpretation, I would suggest that certain associations assigned to 'right' and 'left' in Chinese culture might be significant. In China, according to Marcel Granet, "one gives to the left and one takes on the right. Hence a juridical custom: when two persons make a contract, they divide a slip, a cutting; the left half is kept by the one who has the advantage of the other, ie, by the creditor, and the right half is kept by the one in the inferior position, ie, by the debtor" (Granet, 1933: 46). Keiko, after this model, divides her body to give Oki her right breast and Taichiro her left: so that the son has the advantage. Oki becomes Granet's "debtor", 'owing' Keiko, who operates on behalf of Otoko. Taichiro, however, is made the "creditor" (even though he shall also incur a loss) – Keiko is apparently willing to surrender her own life in punishing this man ("I could die now...I'm done for. Done for. And so are you" [*BS*: 145]). Keiko's giving Taichiro the left breast also suggests the Chinese "ritual of salutation" (Granet, 1933: 45), observed by females "[i]n time of mourning" (Granet, 1933: 45): They bow whilst presenting the left hand and covering the right (Granet, 1933: 45). Keiko mourns in advance the death of Taichiro, whose only 'crime' is his being the son of Oki; the baby which survived whilst Otoko's died.
35On a biographical note, nevertheless, Kawabata himself commited suicide (see Iga, 1975; Keene, 1996; Seinfelt, 1999; Yamamoto, 1975). He also aligned himself with gynovocality in both his personal desire to become a painter (Buckley, 1998), and in his valorisation of silence (Yamagiwa, 1953).
36Daniel Brown, 1997.
37ibid.

38Doris Bargen conceptualises the lost child as a *mizuko*, recovered for Otoko "in the form of the surviving Keiko" when she "emerges from the waters of Lake Biwa" (Bargen, 1991: 169). (On *mizuko* see also Bargen, 1992; Brooks, 1981; Smith, 1988).
39Kawabata, incidentally, "gassed himself to death" (Buckley, 1988: 442), committing a passive (feminine) suicide, unlike his protégé Mishima, who committed literal *seppuku*.
40See N. Katherine Hayles, 1991; Ilya Prigogine and Isabelle Stengers, 1984.

Conclusion: At-One-Ments

1The term '*intra*ductions' is designed to suggest a return to material already covered *within* my 'Infeminations' text. As this is my *concluding* chapter, I intend to draw attention – via recapitulation and summary – to points already made, as opposed to *introducing* new ones.
2Of course, the vision is that of the infemination reader; the vision is mine. The (negative) feminisation of MacDonald's textual landscape is a conceptualisation/fabulation deriving from the infemination reading.
3My notion of 'voice', as explicated in my Introduction, is indebted to Kristeva's use of Bakhtinian 'polyphony' – as opposed to deriving from an identification with an expressivist feminist position such as Showalter's.
4'At-One-Ments' refers simply to the act of (re)union, where disparate entities are freed from their initial positions as recipients of isolated analysis.
5A reading of the concepts of 'gynoscape' and 'gynescape' appeals to male-authored texts which feature a narcissistic male protagonist; a male who is permanently in search of the mother (seeking in adulthood only women who will provide him with an unconditional motherly love whilst demanding nothing in return). Gynoscaping and gynescaping are related to this search for the mother.
'Gynoscape', a noun, describes a textual landscape in feminine terms. It indicates an environment in which the mother is central; a geographical space in which the dead mother of an orphaned protagonist is sought for reunion. I frequently describe in my MacDonald chapters the protagonists traversing the gynoscape. The gynoscape is both a passage and the rewards of passage.
'Gynescape', on the other hand, suggests a turning away from the mother whose body is perhaps misrecognised, or proves to be malignant. To gynescape, then, can connote a conscious rejection of the mother in favour of the father (the death of the mother can mean the birth of the father, as in *Lilith*, where God, although feminised in his association with Mother Nature, remains the Christian male). But to gynescape can also be accidental, unintentional (when, for example, Vane desires pre-pubertal girls over adult women he gynescapes, due to the fact that he chooses empty [barren] or hymen-obstructed [barred] wombs.
'Gynoscape' and 'gynescape' are intimately connected concepts because the mother-seeking male is in pursuit of one, but might end up being confronted with the other.
6The presence of duality, of the 'other', might be exposed as symbolically and linguistically contained in the 'mother'. This relationship is made particularly evident in Lacanian psychoanalytic discourse, which explicates that the mother is desired by the infant but, being already claimed as 'paternal property', remains unattainable. The mother, as a result, might be symbolically represented within the unconscious mind as being both all and nothing: as being desire-object ('mother') *and* the denial of this desire ('Other'). (See Lacan on the 'mirror stage', where the paternal 'non' causes the infant to re-direct its desire away from the mother, to be transferred to a projection, an 'Other' of itself [Lacan, 1977: 1-7; Lacan, 1966: 93-100]).
7"I had never yet done anything to justify my existence; my former world was nothing the better for my sojourn in it: here, however, I must earn, or in some way find, my bread!" (*L*: 23-4)
8The 'mirror' is associated with maternity in the works of the psychoanalyst D.W. Winnicott, where he conceptualises the mother's 'mirror role': the notion that subjectivity derives from a period of inter-subjectivity, whereby the infant sees itself first reflected in the mother's eyes and face (Winnicott, 1967).
9Freud uses the term *invert* to describe homosexuals: persons whose "sexual objects are…of their own sex" (Freud, 1905: 241). This is derived from late-Victorian sexology, in particular from Havelock Ellis' 1897 study *Sexual Inversion* (Ellis, 1975).
According to de Beauvoir, the female invert, that is, the lesbian, (as constructed in patriarchal discourse) "is unfulfilled as a woman, impotent as a man, and her disorder may lead to psychosis" (de Beauvoir, 1972: 432). The lesbian, as a masculinist construction, is, she suggests, *disordered*, chaotic, errant – 'inverted' – from the (patriarchal) norm of heterosexuality and, therefore, sanity.

10"I [Oki] wouldn't be surprised if they [Otoko and Keiko] were lesbians…[as] both of them [are] *insanely passionate*" (*BS*: 37, emphasis added).
11Mara is dehumanised because of her muffled face. However, her disguise also obstructs Vane's (voyeuristic) gaze, to occult her (displaced) genitals and conceal her femininity.
On voyeurism and gender, see also Laura Mulvey's 'Visual Pleasure and Narrative Cinema', which sexes the gaze in film as *male*. The *male* cameraman determines the voyeuristic gaze of the camera; the *male* actor's gaze within the film positions the woman actor as his object; and the spectator of the film is assumed to be an additional *male* voyeur. This triangular male gaze, furthermore, is centred upon sexuality. It is aggressive, oppressive and fetishistic towards its female subject – making of her an object and deriving sexual pleasure from this construction (Mulvey, 1989).
12"[T]wenty [suitors] had hurried off in different directions with [her leaves]…and the little creature sat down and cried, and then, in a pet, sent a perfect pink snowstorm of petals from her tree, leaping from branch to branch, and stamping and shaking and pulling" (*P*: 38-9). Then, "after another good cry, she…ran away laughing" (*P*: 39).
13Late nineteenth-century quasi-medical (patriarchal) discourses such as sexology and psychoanalysis related madness to sexuality, associating it with the 'errant' female body. See, for example, Dijkstra, 1986; Showalter, 1987; Ussher, 1991; Astbury, 1996.
14On Oki's and Shimamura's respective teratologisations see *BS*: 61; *SC*: 32; *SC*: 130.
15This is, of course, prefigured in the descriptions of the female characters' physical appearances: they are already homogenised as physical echoes, as (white) shadows of each other.
16"The pleasure he found in his new hobby came in fact from his inability to see with his own eyes occidentals in occidental ballets…A ballet he had never seen was an art in another world" (*SC*: 25).
17In *Snow Country*, the "white porcelain" skin of Komako gives the illusion of beauty. However, Shimamura identifies that her 'true' appearance is one of "cleanness" rather than "beauty"(*SC*: 32), redness rather than whiteness (*SC*: 39). When Komako becomes too real, she is discarded by Shimamura in favour of Yoko.
18My project of contextualising critically the infemination reading strategy has led me to acknowledge the interconnectedness of theoretical positions. French feminists draw, for example, on Lacanian psychoanalysis (see Kristeva's conceptualisation of pre-linguistic being, whereby she replaces the Lacanian 'imaginary' [Lacan, 1966: 93-100, 1977: 1-7] with the 'semiotic' [Kristeva, 1980: 133]). Gender/queer theorists draw, for example, on deconstruction (see Butler's liberation of 'sex' from 'gender' [Butler, 1990]).
19See Cixous, 1986. French feminism, as I explored at length in my Introduction, emphasises the hierarchical order of language that privileges certain terms over others, and ultimately reduces these terms to a matter of the opposition between masculinity and femininity.
20Although I consider notions of feminine autonymisation in Chapter Four, the feminine continues to be mediated by males (that is, by the exogenous-androvocal author). Exogenous-androvocality, as I have defined it, describes a male subject which lies at least partly outside the process of representation. This subject is, of course, incompatible with premises of deconstruction (with which French feminism is implicated). My retention of this concept of the male author necessitates, therefore, a deviation from deconstruction. As I have argued in my Introduction, neither deconstruction nor French feminism completely satisfy in themselves my intentions for the infemination reading. Accordingly, I draw on additional sources such as earlier (Anglo-American) feminist traditions, in spite of their own limitations; traditions which retain a political thrust otherwise 'masked' by deconstruction, and which feminist analysis, I believe, should not entirely overlook.
21Within my current study I have already indicated its applicability to texts other than MacDonald's and Kawabata's, considering – albeit briefly – feminine representations in *Venus in Furs* and *Dracula*.
22The term 'Gothic' might be applied not only to a specific fictional configuration common at the end of the eighteenth century, but also to writings of any period characterised by motifs such as hauntings, doublings (the doppelgänger, "a second self, or alter ego which appears as a distinct and separate being apprehensible by the physical senses (or at least some of them), but exists in a dependent relation to the original" [Herdman, 1991: 14]), "villain[s],…ghosts, vampires, monsters and werewolves" (Punter, 1996a: 1).
23The drama of the Gothic story takes place, according to Patricia Merivale, "in solitary circumstances, so that the evil may be concentrated in space and so that we and the characters may be sealed off together from the outside world, which might have provided help, or at least reaffirmed the norms of reality" (Merivale, 1978: 993).
24Kawabata's Gothic status is perhaps most evident in his 'House of the Sleeping Beauties', which demonstrates, according to Roy Starrs, his "male as vampire" theme (Starrs, 1998: 6). Here, the drugged bodies of "eternal virgins…promise to 'purify' and rejuvenate old [and parasitic] men"

(Starrs, 1998: 195). Eiji Sekine interprets the protagonist's need as vampiric: as a need for *blood* (Sekine, 1993: 56).
25See also Burroughs' descriptions of "the vaginal grip…[that] could cave in a lead pipe" and which "tor[e]" a man "in two" (*NL*: 95); of the "women [who] stick severed genitals in their cunts" (*NL*: 46); and of the "jungle bone-softener" that causes a "vaginal teeth [to] flow out" (*NL*: 103).
26An abhorrence for 'dirty' fluidity that is associated with the maternal is evident also in the statement, "De-active that pelvis, mom, you disgust me already" (*NL*: 86).
27This sword-wielding is reminiscent of Adam in MacDonald's *Lilith*, who uses the weapon to metaphorically castrate the titular would-be phallic mother.
28See James W. Grauerholz's essay, 'The Death of Joan Vollner Burroughs: What Really Happened?' (Grauerholz, 2002).
29Burroughs also grants 'possession' a feminine association in *Naked Lunch*, where he writes: " 'Possession' they call it…Sometimes an entity jumps in the body…and hands move to disembowel the passing whore or strangle the nabor child" (NL: 219). Possession, it seems, takes over one's body and causes it to conduct acts of violence against other – *feminine* – bodies.
30Burroughs also might be deemed a deconstructionist, arguing (in *The Job*) that "the Aristotelian 'either/or'…is one of the greatest errors of Western thinking…There are certain formulas, word-locks, which will lock up a whole civilization for a thousand years" (Burroughs, 1970: 49); that "EITHER/OR is another virus formula. It is always you OR the virus. EITHER/OR. This is in point of fact the conflict formula which is seen to be an archetypal virus mechanism" (Burroughs, 1970: 202). Burroughs' challenges binary structures with his conceptualisation of in-betweenness: the 'third mind', which results from cut-up experiments and belongs to neither author nor reader (Burroughs, 1978). Robin Lydenberg indicates that this strategy has 'morternal' implications: "[T]o take the place of the mother Burroughs must first displace her. To take on the maternal role is to confuse both sexual dualism and family structure, to confound the power structures which limit and rule conventional reproduction" (Lydenberg, 1987: 168-9). Burroughs, in this way, morternalises in order to subvert oppressive binarisms. (Jamie Russell points out, however, that Burroughs' deconstructive attack on binary structures is limited, as his "understanding of both the sexual body and gender identity is always predicated on the assumption that there is a natural and authentic male-masculine body and identity" [Russell, 2001: 182-3]).
31Incidentally, their connection to the Gothic is perhaps also 'genetic'. Tuberculosis claimed the lives of Kawabata's parents, grandmother and sister, and ravaged MacDonald's family to the extent that they named the disease "the family attendant" (cited in Hindmarsh, 1990: 63). Although in Japan death from tuberculosis is associated with unrequited/unexpressed love (Boardman, 1971: 95), it has an additional symbolic currency relation to the Gothic, where it might be associated with vampirism. (See Joan Gordon and Veronica Hollinger, who describe the vampire as a "natural metaphor for the symptoms of tuberculosis" [Gordon and Hollinger, 1997: 6]).

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