CHAPTER IV

THE BEAUTIFUL: SEXUAL-TEXTUAL PLEASURE

4.1.0 The gender-acquisition that culminates in the artist-hero's fatherliness and artist-heroine's motherliness, and the growth of the artist that gains its completion with his and her awakening into artistic life themselves direct one to explore the differences between what is known as the male and the female textual or artistic pleasure. The gateway for an examination of its veracity would be an analysis of the differences in desire of the artist-hero and the artist-heroine. His/her polemics with regard to the sexual-textual pleasure may thus divulge into two kinds of aesthetic visions— for the hero and the heroine— in the order of beauty or harmony.

4.2.0 Textual pleasure, in the author-text relationship, is an important issue in the poetics of creativity. The phallocentric and gynocentric writers are divided on what the nature or structure of aesthetic pleasure should be. Both of them claim the superiority of sexual-textual space as exclusively available to either of the sexes.
4.2.1 The artistic pleasure is interpreted by the male-centered critics to be of male domain. For this purpose they uphold the narcissistic texts of Joyce, Mann, Proust and others. It is also claimed that the male artist directs his sexual urges toward his text rather than toward woman. This pleasure of 'single voice', they declare, is structurally defined according to the male sexual pleasure-economy, whereby the female artist misses any access to it.

4.2.2 On the other hand, the feminist critics claim that the sexual-textual pleasure of the female artist is different from that of the male in that hers is an economy of matrisexuality expressive of the desire for and to mother. The pleasure she directs to the text is not the desire for man, but for the mass and the people. Her pleasure, whether sexual or textual, they claim, goes 'beyond the ending' of a definite structure. Analogous to the female sexuality that continues to childbearing, childbirth and nurturance, her textual pleasure is structured (fragmented) in terms of silence, legend, music and body. The female pleasure thus defined places the female artist in a privileged position above man.

4.3.0 It is the desire-fulfilment that makes the artistic pleasure possible in the order of beauty and harmony. The male preoccupation with prose, single voice,
history and heroic body, and the female artistic pleasure expressed through music, multi-voiced silence, legend and body-in-childbirth, are the major illustrative facets of the protagonist's aesthetic experience of 'the beautiful' in a situation in which the desire is fulfilled in harmony, without hindrance.

4.3.1 'The beautiful' is so central to and omnipresent in artistic discourse that aesthetics itself is conceived to be a "branch of philosophy which tries to make clear the laws and principles of beauty" (Oxford Advanced Learner's Dictionary, 1974). The category of the beautiful has been looked at from perspectives such as the useful good (Socrates/Plato), cosmological harmony (Pythagoreans), dynamics of life at struggle (Heraclitus), harmonious evolution (Empedocles) and harmony in the structure of properties (Aristotle). According to the transcendental philosopher, Immanuel Kant, the beautiful constitutes elements such as a disinterested delight, universality of experience and finality of form in an object, etc. (Kant 1986:167-199). From a socialist point of view beauty is an objective social value that establishes through appropriate production a relation between the objects and man, in a positive mode (Borev 1985:53-54). Basic to these diverse views is the perception and experience of harmony, or of a situation in its positive form. The beautiful in contrast
with the incompatibles of the grotesque (see the next chapter) is taken up here to conceive the aesthetic situation of pleasure in which the artistic desire of the male and the female artists in fiction are fulfilled, free of obstacles. 'The beautiful' is thus a general term adopted here to explore and explain the sexual-textual pleasure of the artist-protagonists.

4.4.0 The muse has a major role in making the artistic pleasure possible for the fictional genius. For, as it seems, the harmony of textuality is determined by a correspondent fulfilment of sexual desire, though it is said to be different for the male and the female. Male desire is constituted by his particularization in attraction; that is, he desires only a woman, and only one woman at a time, who is also his muse. As far as the artist-hero is concerned, the muse helps the revival of Oedipal desire. The artist-heroine, on the other hand, desires children but takes a non-living entity as her muse.

4.4.1.1 The muse of the artist-protagonist in a male text can usually be identified with the only woman he is attracted to. In *The Sacred Fount*, for example, behind the preoccupation of the artist to explore how "I desired" and how "she desired" (SF:82) is his "desire to 'protect' Mrs. Server" who is his "obsession", "muse" and the "mystic
Egeria" for whom he would "'burn' as they say in hide-and-seek" (SF:31). She is presented as exclusively available to him, as she is bereft of a protector, children or money. She is his source of "mental rejuvenation" (Edel 1953:xii), but he is attracted to her "more emotionally than intellectually" (Beebe 1964:213). The desire of the male artist in *Martin Eden* is also centered on one particular woman. It is Ruth Morse who inflames Martin with love and a glimpse of higher and eternal life. He interprets it to be of "a biological sanction": he desires her as he has never before desired anything in life. Ruth is his muse who represents for him the "aesthetic nature", "the heights of exquisite sensibility" and a "sublime ardor" (ME:62) and who effects in him the change "from an uncouth sailor to a student and an artist" (ME:175). Similarly, in *Mosquitoes*, Gordon takes Patricia Robyn as his muse or Israfel who is for him "the symbol of a desire" (M:208) and the "feminine ideal" (Bassett 1980:53). However the sexual ideal of the male artist in Faulkner's text is no more than something like "a firecracker at a children's party", "a business ... relaxation", "a nuisance" or "a horse race" (M:100). Naturally, for Gordon, the ideal "finally comes down to whores and marble purity ..." (Bassett 1980:53). For the male artist, his woman-love becomes his muse of artistic inspiration.
4.4.1.2 This is not to say that the artist-hero is not attracted to more than one woman. In a few artist-novels one can find the hero desiring woman after woman. However he is not enraptured by more than one woman at a time. For instance, Eugene Witla of The "Genius" has "seen hundreds of girls in the last few years, all charming ..." (TG:523). But when satiated, he would always dismiss one for the sake of another. Stella Appleton first awakens the passion in him while Margaret Duff is his first physically known girl. Then there are Miriam Finch, Christina Channing and Frieda who satisfy his desire at different stages of his development. But the ready availability of a muse in his wife, Angela Blue, seems to disturb the artistic need for idealizing the object of love. Hence he turns to Suzanne Dale who becomes "the catalyst of his artistic regeneration" (TG:500) or the "exquisite, extreme, the last word in womanhood for" him (TG:557). According to Donald Pizer, she is his last "Muse of Art" (Pizer 1976:143). Similarly, George Willard in Winesburg, Ohio attains sexual fulfilment through various women at different phases of his growth in creative power. George becomes an 'active' person when he takes up the adventure of desiring Louise Trunnion. He satisfies his desire to love by gratifying Kate Swift's desire to be loved. He achieves his 'sophistication' through Helen White. In short, to every male character in
the novel, George Willard not excepted, "The thing that happened was a woman" (WO:205). As these texts show, the male desire-structure accommodates only one woman or a muse at a time.

4.4.1.3 There are also artist-heroes who directly acknowledge the Oedipal desire for mother as the ideal love. They take their mothers as their artistic muses. Amory Blaine of This Side of Paradise is captivated by Isabella Borgé, Rosalind Connage, Clara Pape and Margaret Diamoned at different times. In all of them he seeks the desirability of his own mother - "her beauty, that was mother to his own, the exquisite neck and shoulders, the grace of a fortunate woman of thirty" (TSP:22). In Pictures of Fidelman, the hero seeks in various women the pleasure associated with his sister, Bessie who has brought him up. He has "desired from Bessie to Annamaria" a number of women like Clelia, Teresa, Esmeralda and Margherita. But after he has completed his work of cave, Fidelman proclaims: "Bessie ... I did this for you ..." (PF:171). Later Esmeralda complains that Fidelman's picture of her actually resembles that of his mother. In Winesburg, Ohio, the perfect ideal of love of the male artist is not different from his Oedipal desire. Speaking of Anderson's artistic desire, Mia Klein remarks: "It is the mother and not the father who possesses the
creative force and with whom the artist must form an alliance" (Klein 1977:49). Whether it is one muse, many women or the mother, the male artist seems to have re-discovered in his adult life the love of the opposite-sexed parent.

4.4.1.4 The presence of the muse makes the artist-hero immediately creative as the sexual desire of the hero is converted into artistic desire. The presence of Mrs. Server in The Sacred Fount is artistically important. Autobiographically, the character of Mrs. Server has its source in Henry James's cousin, Minny Temple "to whom he was deeply attached, [and who after her death] was converted into May Server ..." (Edel 1953:xxviii). In Martin Eden, the hero declares to Ruth Morse what his single source of artistic inspiration is: "The thing in me that compels me to write is the very thing that draws your love" (ME:250). For Eugene Witla in The "Genius", "love of desire" and "love of beauty" are intertwined (TG:51). According to Thomas P. Riggio, "Dreiser [himself] believed that the sex drive was the motivating force behind all art ..." (Riggio 1977:129). In Winesburg, Ohio, as soon as the desire for Belle Carpenter is awakened in George Willard, "The desire to say words overcame him ..." (WO:221). For George, the spur "to write a love story" is always complemented by the desire "to fall in love" with a woman like Helen White (WO:154)
Similarly, in *This Side of Paradise*, along with the sexual desire-fulfilment, "Amory talked with an ingenious brilliance of a thousand impulses and desires ..." (TSP:28). The relationship with Isabelle Borge' inspires him to write a poem. Clara Pape spurs him on to chant verses romantically. When he is lured by a desire to do immortal acting, the young artist-hero rests its sanction in the experience of Shakespeare - "What Shakespeare must have desired, to have been able to write with such divine despair, was that the lady should live ..." (TSP:253). The male artist in *Mosquitoes* firmly believes that, "art also depends on population, on the herd instinct ..." (M:153). According to David Williams, in *Mosquitoes*, "the central debate turns on the issue of the nature of woman and her bearing upon male life and art" (Williams 1977:32). In *Pictures of Fidelman* as soon as the Oedipus complex is sublimated, the hero becomes aware of his renewed desire to create art. Fidelman proclaims to Esmeralda: "The mystery is you've been captured, yet there's more - you've become art" (PF:123). As these texts verify, love of muse/woman inspires the male protagonist with creative desire.

4.4.2.1 The artist-heroine, on the other hand, is never seen taking man (lover) as her muse. Avis Dobell of *The Story of Avis* marries Philip Ostrander only in the name of
"friendliness" (SA:57). Her interest in him is provoked only through an "artistic glance" or an "aesthetic sense" (Kessler 1985:xxiv-xxv). Instead, she is for him "some mysterious maternal power" or "the mammoth motherhood of Nature" (SA:214). In The Awakening, marriage with Léonce Pontellier is just an accident against the three early romances of Edna. She tries to recapture the happiness of personally choosing the partner by establishing relationship with Robert Lebrun and Alceé Arobin. The autobiographical explanation for this exception can be highlighted: Bert Bender argues that The Awakening is the author's response to Darwin's The Descent of Man and Selection in Relation to Sex (1871) which states that the females are passive in sexual selection in comparison with the male species (Bender 1991). But Edna categorically declares: "'Nobody has any right except children perhaps ... [in my life]'" (TA:119). Olivia May of A Woman of Genius who cleverly resists her "first sex encounter" and "first actual contact with sin" expects from her romance as well as marriage only "friendliness" and "companionship" (WG:97,123). In The Song of the Lark, Thea Kronborg does not desire "for anything very personal" in her romance with Ray Kennedy (SL:334). She resists the sexual advances of an old man and a male doctor, and also Fred Ottenberg's proposals, because she realizes that "There are a great many [other] ways of caring for people" (SL:678).
Even in the sexual initiation, Mick Kelly of The Heart Is a Lonely Hunter feels that "her head broke off from her body and thrown away" (HLH:414). Constance M.Perry remarks on the significance of this image:

Mick's image of decapitation powerfully suggests her refusal to surrender emotionally to what is occurring and her rejection of it, not that she is experiencing orgasm as one critic (Gayatri Spivak 1979 -1980) suggests ... (Perry 1986:42)

Esther Greenwood of The Bell Jar goes to have sex with a man principally because she wants to take revenge against the hypocrisy of her boyfriend and also because she wants to be equal with the "people who had slept with somebody" (BJ:90). Marriage which satisfies only "personal desires" (SW:157) is rejected by all the artist-heroines as a non-corollary to artistic commitment. Most of the authors of these texts, like Willa Cather, have experienced this mutual exclusiveness of marriage and art in their own lives (Stouck 1975:183 , and Wasserman 1982:349).

4.4.2.2 Some of these artist-heroines are seen taking certain natural entities as their muses. In The Awakening, Edna's muse is the sea. Its voice throughout the text continues to entreat her until Edna's own artistically "seductive voice" (TA:117) becomes one with "The voice of the sea [which also] is seductive ... inviting the soul to
wander in abysses of solitude" (TA:123-124). When she listens to a piano-reading by a woman, a subtle current of desire passes through her body and she has a vision of children in need of her. She takes "pleasure ... with hungry eyes" looking at her children (TA:101). Cather's heroine in *The Song of the Lark* has birds such as eagle, lark and swallows as her muse. Thea Kronborg is always goaded by artistic desires. She firmly believes in the truth of Professor Wunsch's words: "'Nothing is far and nothing is near, if one desires .... There is only one big thing - desire'" (SL:360). Cather herself is said to have had great conviction "that the great thing was desire in art ..." (Bennett 1951:165). But 'her' desire is not awakened by a male lover.

4.4.2.3 To some of the heroines, the Sphinx, the symbol of female artistic expression, becomes the catalyst for artistic desire. Throughout *The Story of Avis*, the artist-heroine and the Sphinx look at and listen to each other. In front of the Sphinx, she even tears off her stiffling betrothal ring. Her desire for a mother can be seen in her intense longing towards Philip's mother. Elizabeth Stuart Phelps herself takes her name from her mother who was also a famous novelist (Huf 1983:39-40). Sphinx becomes the muse for Mick Kelly of *The Heart Is a Lonely Hunter*, incarnated through the character of John Singer. Singer's femininity,
mystery-look, life of riddles, intelligence, immaculate nature and suicide remind Mick only of music, of the Sphinx-kind. She thinks of the children "and music together" (HLH:320). Sphinx spurs both the heroines into artistic action.

4.4.2.4 The artist-heroines have recourse to other non-living entities for artistic inspiration. In *The Bell Jar*, Esther Greenwood's narrative desire is kept alive by her preoccupation with the electrocuted Rosenbergs, who are almost mythified characters in American history today. Throughout her story, Esther has no escape from their metaphysical presence. In her words, "I couldn't get them out of my mind ... [for] all I would think about was the Rosenbergs ..." (BJ:1-2). To the artist-heroine of *Save Me the Waltz* who declares, "Work is the only pretty thing ... I have forgotten the rest" (SW:134), St. Joseph, the patron-saint of workers seems to have become the muse. Alabama who is engaged in indefatigable ballet-training proudly declares: "'I will burn candles to St. Joseph!'" (SW:128). She finds her pleasure in seeking/desiring, rather than being "sought after" (SW:101). The muse of Olivia May in *A Woman of Genius* is an invention of hers. She names it "Snockerty" who is for her the guardian of her submerged self, the *Powers* or the *Distributor of Gifts*. Olivia then
is not only inflamed by "a profound and tender curiosity toward very young children" (WG:90) but also "consumed with the desire of acting" (WG:219). The female's artistic desire is substantially different from that of the male one, in that, while the artist-hero takes a woman/his love for his muse, a non-living entity inspires the artist-heroine to desire for children artistically.

4.5.0 There are two main channels of experiences that contribute to the development of an artist — sexuality and geographical shift. These seem to shape the aesthetic vision of the creator. The male and the female artists in fiction, who have grown up in two different manners, develop their respective visions of sexuality as different from each other. The sexuality envisioned by the artist-hero can metaphorically be termed as 'Fatherhood', to signify the male possessiveness of woman. His act-oriented pleasure appears also to be structured according to 'the beginning-middle-and-end paradigm. But the female aesthetic vision of sexuality which can metaphorically be termed as 'Motherhood' encompasses a multitude/children and conceives the female pleasure in a texture that goes beyond the ending-structure of mere act. At the fulfilment of sexual-textual pleasure, both the male and the female artists tend to create artistic works appropriate to their vision of sexuality.
4.5.1.1 In the aesthetics of the artist-hero, the primary aspect to be noticed is his vision of sexuality as a harmonious or 'beautiful' experience of pleasure. The central preoccupation of the narrator-protagonist of The Sacred Fount is to discover "What almost always occurred when twenty and forty, when thirty and sixty, mated or mingled, lived together in intimacy" (SF:24). The theory of "the sacred fount" deals with the necessity of one sex for seeking the opposite sex, since the best means to get rid of the desire is to quench the same through satiety. But the intimacy between the two opposite sexes gives the observer-artist a sense of "beauty" (SF:100). With Ruth Morse, for the hero in Martin Eden, "Ambition soared on mad wings ... pleasuring in beautiful and noble things with her" (ME:31). As he becomes a creative artist through an awakening into sexuality, Martin is convinced enough to state that it is the very thing that the great writers and master-poets have done. In The "Genius", Eugene Witla is always wild over a woman's beauty. For, he loves "women, the beauty of the curves of their bodies. He loved beauty of feature ..." (TG:44). Eugene has, according to Donald Pizer, an "instinctive longing for beauty in the form of women and art" (Pizer 1976:147). In Winesburg, Ohio, lust is called the "poetic fervor" (WO:58). In This Side of Paradise, Amory Blaine believes that sex is right in the middle of
one's purest abstractions, from which one has no protection any more than one's convention. His vision is filled with the "Beauty of great art, beauty of all joy, most of all the beauty of women" (TSP:302), and he hopes to transmute this beauty into modes of art. In Mosquitoes, through sexuality, Gordon experiences the "Passion Week of the heart ... a kind of splendid and timeless beauty" (M:280). He also thinks that "in art, a man can create without any [female] assistance at all" (M:265). In Pictures of Fidelman, the artist-hero is called "a sucker of strange beauty" (PF:40). In pleasure, Fidelman tries "to commit to memory her lovely treasures", namely woman's sexual parts (PF:51). All these artist-heroes pleasurize artistically in their sexual desire for woman.

4.5.1.2 In his artistic 'Fatherhood,' (of protecting/possessing the woman) the hero presents his pleasure in an 'act'-oriented structure. This can be particularly noticed in his conception of woman who is regarded as the object of his act-ive sexual/artistic desire. In The Sacred Fount the woman is shielded by the male artist's "system ... so much made for protection" (SF:237). Mrs. Server is the narrator's object of desire: male's 'active' sexuality attains pleasure in giving and supplying instead of extracting the sexual/artistic energy (sacred fount) (Edel 1953:xxvi). In Martin Eden, the hero
perceives the beauty as having been solidified into one woman. He thinks that the female of his kind has emerged from a thousand centuries "in the topmost rung, having become one Ruth" (ME:116). "Yielding" is the keyword of Eugene Witia in The "Genius" for measuring the beauty. For, his "ideal of womanhood" is identical with her "physical beauty" (TG:52). Here, too, the male artist's exertion for power in sexual relations is self-evident. In the words of Richard Lehan,

In The "Genius" Dreiser clearly showed that the desire for money and sex had their common source in the desire for power, in an age that needed to transcend others, to conquer the very secrets and mysteries of life, including those locked in a woman's heart (Lehan 1969:119).

Similarly in Winesburg, Ohio, as lust awakens the creative power in George Willard, his "mind ran off into words and holding the woman lightly, he whispered the words ... 'lust and night and women!'" (WO:225). To the Presbyterian pastor, Curtis Hartman, God manifests himself in the body of a woman. Amory Blaine in This Side of Paradise pictures himself as the "Conqueror" in his relationship with the woman whom he conceives as "nothing except what he had read into her" (TSP:101,104). The male artist in Mosquitoes attempts even to lock her up in a book. Gordon's feminine ideal is "a virgin with no legs leave me, no arms to hold
me, no head to talk to me" (M:27). The hero of _Pictures of Fidelman_ declares his artistic triumph thus: "What more intimate possession of woman!" (PF:54). He believes that she is his to paint whether she permits him or not. In the male aesthetic vision of sexuality, his desire is spent on possessing and yielding his woman as the object of his active pleasure.

4.5.1.3 This artistic desire, at the same time, renders the artist-hero creative of artistic topics appropriate to his vision. In _The Sacred Fount_, the narrator's object of desire, viz., Mrs. Server, is transformed into a beautiful painting by Ford Obert, while the narrator-protagonist too changes her into his art, viz., the narration: "'I only talk ... as you paint; not a bit worse!'" (SF:25). Martin Eden, who feels "the desire to paint these visions" (ME:82), formulates them into many short stories, like the one called "The Wine of Life", and many poems, like "The Palmist". Angela Blue who "constituted an artistic composition" is one of many subjects of the hero's artworks, in _The "Genius"_. In _Winesburg, Ohio_ one can easily see that the love-stories George attempts are inseparable from his love-affairs. Similarly, in _This Side of Paradise_, whenever Amory falls in love, he becomes creative, too, by writing poems. In _Mosquitoes_, true to the male ideal of womanhood, Gordon's sculpture is "the virginal breastless
torso of a girl, headless, armless, legless, in marble temporarily caught and hushed" (M:15). The hero of Pictures of Fidelman sculptures in glass objects like uterus, breast and stomach - all "beautifully proportioned" (PF:208). Among his paintings are, "Virgin with Child", "Portrait of the Artist as Priest", "Mother and Son", "Prostitute and Procurer" and "Brother and Sister" which signify Fidelman's particular obsessions. He claims that he paints his woman in manners as varied as realism, expressionism, cubism and surrealism. Whatever be the forms and variations, woman appears to be the central subject of the works created by the artist-hero in harmony with his desire-fulfilment.

4.5.2.1 In the artist-heroine's aesthetic vision of the female sexuality, children or the multitude appears to occupy the pivotal space. There is always a note of alliance between a mother and children in the female's artistic vision. It is some sort of affliction the children are subject to which makes them dear to the mother. The heroine of The Story of Avis perceives in her fancy the waves of an exacting claim of betrayed girls, abandoned wives and even the aged and neglected mothers. She beholds that "the motherhood of earth had forecast all types of anguish under which her children groaned ..." (SA:46). Needless to say, children includes both the male and the
female sex. In The Awakening, the heroine is awakened to envision the presence of a faultless Madonna, a demure lady stroking a cat, a quadroon, a house-maid, Alceé Arobin's head, a naked man standing in hopeless resignation and a group of children. Olivia May of A Woman of Genius directs her art toward the crowd and the audience. In The Song of the Lark, Thea Kronborg has "a sympathetic voice" (SL:439). To her, art signifies "a process of sympathy for people, places and events", "a communal way of life" and a "family to include ancient ancestors and all men" (Stouck 1976:433,440). In Save Me the Waltz, Alabama Beggs takes special interest in forms and shapes of things. Reading Myer's Ancient History, Alabama's sympathy is particularly fascinated by the passage that reads: "All the men were at once put to death and the women and children sold into slavery" (SW:10). Mick Kelly of The Heart Is a Lonely Hunter always imagines some bunch of people and music together. She also dreams of her musical performance "on the platform in front of the big crowds of people" (HLH:380). In The Bell Jar, Esther Greenwood identifies herself with "her innocent friends" with whom she shares "our desire" and "our particular complexions" (BJ:3,25). Her consciousness is also attracted to babies, pregnant woman, and kids.
4.5.2.2 The artist-heroine realizes her sexual-artistic pleasure in caring, possessing and nurturing the 'children'. It is, in other words, an experience of Motherhood which is tended toward performance, continuance and beyond-endingness in contrast with the hero's act-oriented sexuality. Avis Dobell of The Story of Avis, for instance, enjoys in her artistic consciousness the presence of a maternal passion and a maternal devotion which seek to wrap the children in. In The Awakening, Edna Pontellier becomes a "sensuous Madonna" (TA:11). The desire-fulfilment of Olivia May in A Woman of Genius brings in, in her own words, "the opening movement of my artistic career" (WG:140). She regards the plaudits of the crowd, and the feeling of having the reins of the audience in her hands as making her life truly meaningful. She wants to identify her maternity in "all that had been profound and heroic in the experience of the people" (WG:155). In The Song of the Lark, Thea Kronborg who has her "awakening to something beautiful" (Cather 1937:v), is jolly, gay and eager to play with children. She realizes that music is a sensation or of a sensuous form that gives her the experience of Motherhood. For, "It was to music more than anything else, that these hidden things in people responded. Her mother ... had something of that sort which replied to music" (SL:482). But this pleasure is substantially different from that of the male artist.
Sharon O'Brien claims that in the place of the traditional male categories of "Sword/penis/pen/male/artist", Willa Cather, through her story of Thea, attempts an alternative pattern of "vessel/womb/throat/voice/woman/artist" (O'Brien 1987:171). However the female artist's experience of Motherhood, in the words of Sarah Beebe Fryer, transcends "the conventional domains of romance, marriage, and family" (Fryer 1985:323). As for instance, dancing for Alabama Beggs of Save Me the Waltz is creative of beauty as well as of life. To her "dance is synonymous with ... life as performed ..." (Tavernier-Courbin 1979:32). The two complementary pleasures for Mick Kelly of The Heart Is a Lonely Hunter are imagining children and composing songs. The strongest pleasure for the heroine of The Bell Jar is to perceive herself or anybody as "pure and sweet as a new baby" (BJ:22). All these artist-heroines express their artistic pleasure through an experience of Motherhood that in its function goes beyond the ending-structure of the male sexual order.

4.5.2.3 The artist-heroines create artistic works appropriate to their call to Motherhood or performance. In The Story of Avis, the heroine's masterpiece is the Sphinx, a mythical representation of the female 'riddle' of art. She paints also a bird, a wing and feathers on china and decorates the dadoes in her hall. In The Awakening, Edna
Pontellier is a painter. Kitchen is a subject for her artistic perception. She tells a story of her own, "of a woman who paddled away with her lover one night on a pirogue and never came back" (TA:76). Olivia May of _A Woman of Genius_ becomes "America's greatest emotional actress" (WG:155). Alabama Beggs of _Save Me the Waltz_ realizes her call for performance through ballet and is qualified to dance in pieces like _Faust_ and _Le Lac des Cygnes_. Zelda herself had good talents for writing, painting and dancing (Moore 1967:vii). However, Alabama seems to be refusing to heed to the male request, "save me the waltz". The heroine of _The Bell Jar_ attempts essays, stories, poems, fashion blurbs and a novel. Though Esther is, at the end of her story, reluctant to decide the particular line of her artistic vocation, her consciousness is filled with the desire for 'performance'. Thea Kronborg of _The Song of the Lark_ sings in operas like "Elizabeth", "Elsa", "Venus", "Sieglinde" and "Watraute". To Mick Kelly of _The Heart Is a Lonely Hunter_ marvellous songs and beautiful new sounds give "the best feeling she had ever known" (HLH:302). While these artist-heroines apparently resort to different kinds of artistic modes, all of them, in common, desire the experience of Motherhood through their artistic works.
4.6.0 Next to sexuality, geographical shift influences the artist-protagonist so as to create in his/her mind a vision of textuality which corresponds in structure with the vision of sexuality itself. The landscape (city vs. country) can, therefore, be taken metaphorically to highlight some of the major textual components. Thus the male textuality exhibits the aspects of city-consciousness, heroic body, single voice, prose and history with the linear structure of beginning, middle and end. In contrast, in the harmony (or beauty) of desire-fulfilment, the female develops an aesthetic vision of her textuality corresponding to the 'beyond-ending' structure of the country-experience. Thus country that can metaphorically be taken to illustrate her textuality foregrounds the textual components like country-consciousness, body in childbirth, multi-voiced silence, music, and legend. It shall also be pointed out that these various components of male and female textuality may be found as such or in parts in the fiction under discussion. But the textuality makes the artist-protagonist creative not only with an aesthetic vision but at times with appropriate artistic objects he/she produces.

4.6.1.1 One major aspect of male aesthetic vision is the artist-hero's preoccupation with city and its experience. The Sacred Fount, for example, as Leon Edel comments, is all about "appearance and reality" (Edel 1953:xvi). City-
consciousness gives special emphasis to components that appeal to the sense of vision. In The "Genius" Eugene Witla creates pictures like, "After the Theatre", "Paris Pictures", "New York scene", the wagons, the tall buildings and the "East Side Picture". In his artistic vision, it was as though "a barren landscape were suddenly bathed in the soft effluence of a midnight moon" (TG:288). But he also realizes that, in the city it is the beauty of commercial sort. It nevertheless provides the artist with the scope to attempt novelty, simplicity and force "in the smallest possible space" (TG:417). Though the male artist in Winesburg, Ohio feels constrained a little by the life in the city, he knows that "men are perpetually young" there (WO:130). The city attracts Amory Blaine of This Side of Paradise specially because it provides him with prospects in advertising and acting, and with cheerful murder stories. Conrad Aiken identifies the beauty of Faulkner's Mosquitoes

... almost entirely in the astonishing lifelikeness and immediacy of his 'scene'; the comings and goings, the absurd actions, the drunken conversations of his people, recorded hour by hour almost minute by minute (Aiken 1975:63)

The hero of Pictures of Fidelman transforms the imposing city into a "magic island" (PF:191), through forms, shapes, paintings and sculpture-works.
4.6.1.2 Corresponding to the aggressive nature of the city, the artist-hero displays his body as full of muscular heroism. The hero in *Martin Eden* revels in pleasure: "I can hit like a mule with my arms and shoulders. They are too strong..." (ME:17). George Willard of *Winesburg, Ohio* departs for city with the intention of painting "the dreams of his manhood" (WO:303). In *This Side of Paradise* the blood-stained bandage around Amory's head exposes his "glorious heroism" and that "he was the eternal hero" (TSP:34). He directs the heroism of his body to subdue the woman. In *Mosquitoes*, Gordon holds Pat while she writhes in his grasp. George Willard of *Winesburg Ohio* departs for city with the intention of painting "the dreams of his manhood" (WO:303).

4.6.1.3 The male heroic body is further complemented by a male voice which is single and ego-centered. In *The Sacred Fount*, the narrator-protagonist engages himself in incessant talking in order to compete with the train's music and to upset the intermittent silences. All the while the woman beside him "hasn't any talk!" (SF:88) Such singleness of voice with its characteristic indifference and arrogance is a significant feature of the male aesthetic experience. In the words of Maurice Beebe,

> His most 'triumphant' response to society is therefore indifference; he turns his back on society to find in his art a realm where life is an aesthetic adventure (Beebe 1964:231).
In *Martin Eden*, the 'individualism' of the hero's language is revealed through Ruth's words: "[Writing] has been a toy to you ... Surely you have played with it long enough!" (ME:247). George Willard of *Winesburg, Ohio* declares his position audaciously: "I'm going to be a big man, the biggest that ever lived in Winesburg!" (WO:290). According to A. Carl Bredahl, the various characters in the otherwise loose stories of *Winesburg, Ohio* are united through the single act of "their desire to narrate to George Willard their own inner squirmings" (Bredahl 1986:436). However the male artist talks with only "one object in view, to make everyone [else] seem despicable" (WO:46). Similarly, in *This Side of Paradise*, Amory Blaine's story of "egotism" is "composed not of two voices, but of one" (TSP:276). The single voice is one of the commonest features of the artist-hero's aesthetic vision.

4.6.1.4 This aspect of egoism also gives rise to a predominance of 'prose' and 'words' in the artist-hero's consciousness. For instance, the narrator-protagonist of *The Sacred Fount* continually insists on theory, scientific method and fancy. Following Coleridge's famous distinctions, Cleanth Brooks identifies the textual experience of James's novel as "an effort of fancy rather than of the imagination" (Brooks 1977:214). "Prose was certainly an easier medium" for Martin of London's artist-
Prose seems to be a product of the hero's city-consciousness. According to Donald Pizer, Dreiser "attempted to create in prose an effort similar" to the representations of city-life made by some of his contemporary painters, since Dreiser himself "was concerned with art that arose out of the artist's close observation of American city-life and the artist's attempt to communicate the reality - that is, the beauty - of that life" (Pizer 1976:139-140). In Winesburg, Ohio, George Willard is obsessed with words and is always busy with his eternal talking. Gordon of Mosquitoes also indulges in incessant talking to assert his body's dominance over the female's. In his words, "'... telling each other things ... [sic] that's the charm of virginity: telling each other things. Virginity don't make any difference as far as the body's concerned'" (M:33). In this manner, in fact, the burden of chastity is overcome by the power of words that have "speculative significance" (M:266).

4.6.1.5 The male textuality of the artist-hero very significantly bears the linear structure of beginning, middle and end which supposedly corresponds, according to many critics, to the structure of male sexuality. This can particularly be viewed through the male preoccupation with history and its inherent tendency to be linear. The
language of The Sacred Fount is said to be typically Jamesean with its "accessible, controlled, and unifying" nature (Dole 1988:265). One can perceive "a logical compulsion toward completeness" in Martin Eden's story (ME:315). Martin is very fond of creating stories with happy ending. With thoughts going over round and round in a circle, Martin envisions his artistic career itself in terms of "work performed" (ME:356). Eugene Witla of The "Genius" also has his vision structured according to "beginning, climax and end" (TG:286). Winesburg, Ohio displays, in the words of Martin Bidney, "the beginning, middle and end of a progress of vision" (Bidney 1988:261). One encounters in the various characters "written thoughts, ends of thoughts, and beginning of thoughts (WO:20). In This Side of Paradise when each of Amory's love-affairs ends with the girl "definitely, finally gone", it corresponds with his experience of "birth and marriage and death" (TSP:275). In Mosquitoes, the experience of "love and life and death" nevertheless effects a "splendid and timeless beauty" for the male artist (M:280). The artist-hero of Pictures of Fidelman perceives in the spires, capolas, towers and monuments of the city, the presence of history or past time. Through his paintings, Fidelman claims, he can even stop the flow of time. For, to the male artist, it is "History become aesthetic!" (PF:53-54). To re-state, the male vision
of 'textuality' comprises the elements such as heroic body, single voice, prose and history which together can be termed as "city" to connote the inter-relationship between the artist-hero's city-influences and consciousness of textuality.

4.6.2.1 The artist-heroine's aesthetics includes a vision of textuality centered on her experience of the country. In The Story of Avis, the heroine repeats a pattern of departing "into her own country by another way" (SA: 56). The female's preference of the country-landscape is suggestive of a corresponding textuality being shaped in her consciousness. On the landscape-influence of Mary Austin, James Ruppert remarks "that by listening to an American Indian song/poem from a ceremony, even in an unknown language, she could identify the landscape which nurtured the expression" (Ruppert 1983: 379). Similarly, McCullers is reported to have maintained that an author cannot escape his or her geographical area with its "'voices and foliage and memory'" (cited in McDowell 1980: 16). In The Bell Jar, Esther Greenwood's textual pleasure is said to have expressed through her love of garden (Scheerer 1976: 473).

4.6.2.2 The artist-heroine is also conscious of her body which, in correspondence with the particular aspects of the country and the earth, manifests the 'pleasure' attached to
childbirth. In *The Song of the Lark*, Thea Kronborg's body is "expressive of what was going on in her mind" (SL:504), for, her "voice was as flexible as her body ..." (SL:698). Music sends a tremor through the body of Edna in *The Awakening* and as a result a current of desire passes through her body which however has "no cat-like suggestion of voluptuous ease" (TA:32). In *Save Me the Waltz* the artist-heroine succeeds in liberating her body through ballet which she strenuously practices until her muscles are torn and her body becomes "loose and angular as those silvery triangles in an orchestra" (SW:121). As far as the heroine of *The Bell Jar* is concerned, blood becomes her "answer" to her artistic call, and as a result, she feels "part of a great tradition" (BJ:258). The other artist-heroines too center their performance-experience almost always on their bodies.

4.6.2.3 The female's country-consciousness and body-experience also denote the nature of her language which is a 'silence' of multiple voices. Avis Dobell of *The Story of Avis* indulges in mute discussion, strange silence and foreign tongues because God speaks to her not in any earthquake or fire but "in still small voices" (SA:76). According to Carol Farley Kessler the style of the novel "documents Phelps's effort to force her voice from hedged-in silence" (Kessler 1985:xxiii). Her heroine, of course,
learns the language of riddles from the Sphinx. In *The Awakening*, Edna's silence is voiced through the clatter of parrot, crashing of glass, the hum of bees, and above all, the voice of the sea. It sometimes, therefore, appears that the problem of the text can be "linguistic and social" rather than merely psychological (Yaegar 1987:209,217). In *A Woman of Genius*, Olivia May claims that the meaning of her language does "not lie in the obvious"(WG:51), because in the story she tells, "the really important things are usually left out" (WG:4-5). One can hear many voices in *The Song of the Lark* other than the human, like the murmur of water and the sounds of church bells, wind in the trees and conch-shells. Thea is attracted to this 'silence', for "It was a nature-voice ... breathed from the creature and apart from language ...") (SL:361). Willa Cather herself is fascinated by the language that could "'reproduce the emotional effect of one art through the medium of another art'' (cited in Daiches 1951:41). *The Heart Is a Lonely Hunter* effects the multivocied silence of woman's textuality through the sounds of church bells, the voice of a bird, the clock's ticking that utters "'chil-dren, chil-dren'" and also through the presence of a bird 'talking' without words. Esther Greenwood of *The Bell Jar* seeks after the silence of silence, the over-hang of silence, the old blankness and the mother's tongue. There are also 'foreign' voices in the
text, like the sounds of the cork, the wall clock, the cicada and the piano, and the cracking of sofa, the clatter of maids and the "Whee-ee-ee-ee-ee" of the electrotherapy gadget. The artist-heroine's appropriation of an alternative language other than the hitherto frequented single voice is a dominant feature in the female aesthetic vision.

4.6.2.4 This accommodating mind of the heroine also gives rise to a predominance of poetry or music in her aesthetic consciousness. The Story of Avis tells the story of its heroine in the form of "an unread poem or an undiscovered country" (SA:39). In The Awakening, Edna's desire rises and falls "like the passion she had felt at the musical performance that night when she was twenty-eight" (Bender 1991:473). Kate Chopin's own interest in music comes from Schopenhauer and Wagner which in turn is reflected in the significance attached to music in the text (Mahlendorf 1985:246). Olivia May in A Woman of Genius resorts to "forbidden manners and interdicted words" in discovering Snockerty. Various critics have analysed the Wagnerian contrapuntal or polyphonic complexity (Roulston 1976), Bergsonian preference of music over gadgetry (Bender 1986:135) and the music-quality contributed by the Bergsonian preoccupation with time and memory (Wasserman
1985:228-229), etc. in *The Song of the Lark*. In addition, Cather's biographers have showed how the character of Thea is shaped on the three American female singers with whom Cather was very familiar (Brown and Edel 1953:184). In *Save Me the Waltz* Alabama Beggs who learns to command her emotions through the medium of dance, believes that the dance is supposed to lead the music (Sw:142). The unevenness of the text (Milford 1970:223-224) and its odd prose (Bruccoli 1967:242) seem to contribute to the unusual quality of Zelda's novel. Carson McCullers who "was essentially a poet and a musician in all the prose that she wrote" (McDowell 1980:15) presents the story of her heroine of *The Heart Is a Lonely Hunter* through the musical structure of counterpoint and fugue (Fuller 1987-1988:64-65). Mick almost always thinks about music, and in her mind, composes many a piece of music.

4.6.2.5 The elements of country, body, silence and poetry/music cast her textuality into a structure 'beyond the ending'. This is well represented by the legendariness of 'her story.' In *The Story of Avis* the heroine's subject-position is not confined by the geography of city, but occupies an undiscovered vastness: she reaches out for the legendary position by travelling to Europe to improve her accent in a foreign tongue, and also by sketching Una from the legend of the Knight of the Red Cross. Her textuality
in a sense, suggests, in the words of Susan Gubar, "a new time ushered in by women's full participation in culture" (Gubar 1983:33). For the major phases of the story of Avis Dobell are told through classical verses which finally transform it as "a story without end" (SA:229). Edna reaches out for the legendary space as she makes a trip to Chênière Caminada, an island in Louisiana. Gilbert and Gubar point out the ritual and ceremonial aspects in the episodes of her undressing, bathing, lying down, etc. (Gilbert and Gubar 1989:105-106). In her death too, Edna becomes one of the "gathering legends of the Baratarians and the sea ... (and one of) the whispering voices of dead men and the click of muffled gold" (TA:42). In A Woman of Genius Olivia May who establishes a home of her own and later a theater too of her own, is seen paddling across the opposite bank of the creek "chanting to the measure of classic English verse" (WG:95). Thea Kronborg of The Song of the Lark becomes by the end of her story the subject of "stories" and "legends" transcending temporality (SL:705). In Save Me the Waltz Alabama Beggs through her art effects a "continuous exposition of isolated events" (SW:23) and the beauty of "Immensity" (SW:68). And her daughter would continue Alabama's "legend" (SW:161). Mick Kelly of The Heart Is a Lonely Hunter attempts the feat of many "swimming tricks" (HLH:411), and one of the first reviewers of the
text dismisses her story as having "no beginning, middle, or end" (cited in McDowell 1980:29). Projecting the same structure of 'beyond ending', Esther Greenwood of The Bell Jar seems to be writing her story in "a sheet of blank paper" (BJ:51) but at last becomes one of the 'legendary' heroines of "the stories of blood-stained bridal sheets" (BJ:258). On the whole, the female vision of 'textuality' foregrounds the elements of a female body, multi-voiced silence, poetry/music and legend which can together be placed under the metaphor of Country connoting the artist-heroine's influences of country and its relationship with her textual consciousness.

4.7.0 As there are two kinds of growth/realization for the artist-hero and the artist-heroine separately, the economy of sexual desire and pleasure is also different for the two sexes. As long as the possibility to reach out for the desired object remains, he/she continues to be creative in the realm of the beautiful. In the situation of desire-fulfilment, the artist-hero takes the pleasure in desiring only one woman at a time, while the female desires for a multitude. Another important feature of the artistic desire is that the male takes a woman to be his muse, while the female takes for her muse a being that is invisible. The desire-fulfilment also effects the
formulation of aesthetic visions in the artist. The visions of sexuality are termed metaphorically as Fatherhood and Motherhood for man and woman respectively, while the visions of textuality are seen from a metaphoric use of City, for the male, and Country, for the female. These terms are used as convenient terminology to illustrate the textual components of the male and the female aesthetic visions. On the whole, the male sexual-textual pleasure is structured on the pattern of beginning, middle and end while the female pleasure of her sexuality and textuality assumes a structure "beyond the ending". Therefore, since both the artist-hero and the artist-heroine create in the order of beauty and harmony, one is compelled to set aside the male-female bias regarding the artistic pleasure, but to maintain that both of them have access to the sexual-textual pleasure, though on two different paths.