

## Author as a Corporal Subject of A. Huxley's Works

Svetlana S. Falaleeva<sup>a</sup>, Diana R. Musaeva<sup>a</sup>, Tatiana I. Samoylova<sup>a</sup> and  
Anna M. Linnik<sup>a</sup>

<sup>a</sup>Russian State Vocational Pedagogical University, RUSSIA

### ABSTRACT

The relevance of the problem studied in the article is conditioned by the fact that A. Huxley's works are regarded in the context of the modern theory of mimesis for the first time. The aim of the article is to analyze the author's problem as a corporal subject of Huxley's works in the context of the modern theory of mimesis. The leading method for studying this problem is the analytical anthropology of literature which allows describing mimetic features and the author's image as a corporal subject of Huxley's works. The main attention in the article is paid to the artistically embodied forms of the author's corporality. The article may be useful for philologists, philosophers, for developing courses and seminars on the history of the English literature, and also within courses on the anthropology of literature.

### KEYWORDS

Aldous Huxley, anthropology of literature, author, corporality, mimesis

### ARTICLE HISTORY

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## Introduction

This article studies some aspects of the problem of a corporal subject in Aldous Huxley's works (1894-1963). The significance of the 'body' topic in Huxley's art world is regarded by J. Meckier (1969), G. Woodcock (1972), J. Hull (2004), V.S. Rabinovich (2001) and others. The present research offers a largely new look at the problem, relying on modern theory of mimesis.

Understanding author as a physical subject of a work is connected with new comprehension of the body category, which was realized in the 20th century by some intellectuals/representatives of modernism A. Artaud (2000), D.H. Lawrence (2012) and postmodernism R. Barthes (1994), M. Foucault (1997), J. Derrida (2007). Instead of the traditional opposition of body and spirit this new comprehension is based on the notion 'corporality' to describe the existential experience which is incompatible with categories of binary thinking and is rooted in the dynamic of existential processes (not in the external systems of signs). This comprehension of corporality is related to new directions in the

**CORRESPONDENCE** Svetlana S. Falaleeva ✉ [swetlana.sf@yandex.ru](mailto:swetlana.sf@yandex.ru)

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theory of mimesis. In this theory the corporality of a subject is considered as an important factor of generating the text (author's corporality) and its reception (reader's corporality). From J. Kristeva (2003) point of view (based on J. Lacan (1999) research works) text is a process of indication which is rooted in a subject's body, that's why it should be studied on two levels: pre-linguistic and linguistic. Another approach to the problem of a corporal subject is based on the idea of the body 'escaping' this indication. R. Barthes (1994) connects the text interpretation with finding its true meaning and reading with sensual experience of the reader meeting the text. He says, 'Text has a human image. Can it be the image of a human body? Certainly.' (Barthes, 1994) In Barthes' opinion (1994), this 'image' has non-structural character. He writes, 'Enjoyment of the text does not lie in its grammar functioning like the physical enjoyment doesn't lie in physical functions of a body' (Barthes, 1994). And the reason of it Barthes sees in the fact that the text is 'a product of another way of division and another type of nomination' (Barthes, 1994).

When a non-grammatical way of the text existence was opened, V.A. Podoroga developed a new approach to the text analysis which he called 'the analytical anthropology of literature' (Podoroga, 2006; Podoroga, 1999). Podoroga (2006) sees a text as auto-bio-graphy (he uses this very spelling to underline the meaning of each component of the term). Under 'auto-bio-graphy' he understands a work as imprinted in writing a mimetic print of author's ways of existence. The notion of 'work' in this conception includes a complex of artistic texts and also the author's other texts (like his letters, diaries etc.). We can suggest that V.A. Podoroga's (1999, 2006) approach moves the traditional biographic method of studying literature on a new level. V.A. Podoroga (2016) suggests that the foundation of an author's work (a complex of works) is 'archetypic senses' which makes the author's existence as a subject impossible ('it's not important how we name him – the Author, the Subject or the Minor God' (Podoroga, 2006)). From Podoroga's point of view, the form of a work (not its contents, but the form – composition, the system of images, tropes etc.) takes the corporal dynamic of the author, his behavior and subconscious experiences. So, V.A. Podoroga (2006) reveals three levels of mimesis in an art work (three levels of mimetic relation of the work to reality beyond the text). The first level is this 'archetypic sensuality', that is, elements of the author's psycho-corporal experience which provide the character of his existence. The second level is the 'inner-work' mimesis which is the relation between the author's psycho-corporal experience and some stable components of his work poetics. The third level is the 'external' mimesis which is the artistically imprinted form of the author's relation to the reality beyond the text. All these levels are logically connected to each other.

We regard some aspects of the problem of the corporal subject in the works of Aldous Huxley in the context of the mimesis theory considering his works (novels, letters, essays) and the reality beyond the text (everyday life of the author as a real human).

Huxley's own physical existence was a question which he tried to answer. This was evident directly from the comments in his letters and indirectly from the topics of his essays, reviews, reports, his interests, his circle of friends etc. It's notable to say that in 1955, after his first wife Mary's death, he confessed, 'She was more capable of love and understanding than almost anyone I have



ever known, and in so far as I have learned to be human – and I had a great capacity for not being human – it is thanks to her.’ (Letters of Aldous Huxley, 1969) This unusual formulation - ‘to be human’ - means, in Huxley’s terms, the balance between the body and the spirit. This statement shows the crisis in Huxley’s world view which happened in the second half of 1930s. Huxley faced the tragic duality in estimating physical origin: on the one hand, he thought of a body as an important part of harmonic existence (this point of view was formed under the influence of his friend – and opponent – D.H. Lawrence (2012); on the other hand, he saw a body as an obstacle for spiritual development. An effort to overcome this duality became an essential element of Huxley’s world view evolution. Particularly, in his works of 1920s-1930s two groups of characters are constantly found: the first ones live in natural balance between the physical and the spiritual (like Anne and Gombault from ‘Crome Yellow’, 1921 (1922), or Rampion from ‘Pointer Counter Point’, 1929 (1971) and others), the second ones distort the displays of the physical and/or preach the idea of insignificance of a body (like Mr. Scogan from ‘Crome Yellow’ (1922), Coleman from ‘Antic Hay’, 1923 (1949), Spendrell, Lucy Tantamount from ‘Point Counter Point’ (1971)). As opposed to his former sceptic estimation of a human nature the ‘late’ Huxley (1942, 1967, 1972, 1977) declares the necessity to study the body unseparated from the consciousness. The science and transcendental experience can bring this unity to harmony. In Huxley’s opinion, the body, as well as the consciousness, needs to be fully explored. In this period of time Huxley is obsessed with medicine, psychology, physiology. He studies books, corresponds to famous psychiatrists, physiologists, pharmacologists, he even takes parts in medical congresses/conferences. At the same time he is greatly interested in diagnostics of his own health and takes part in some scientific and non-scientific experiments. Concerning this notable is C. Isherwood’s statement, ‘Aldous was an exceptionally sensitive human instrument, and his health was correspondingly variable. One week he would look fresh and healthy and even robust; the next, wan, shattered... He suffered from all kinds of ailments; but they seemed to interest him quite as much as they distressed him. He would talk about them at length, objectively and without complaining’. (Aldous Huxley, 1965) His new interpretation of the physical Huxley shows in his essays and reports ‘The Art of Seeing’, 1942 (1942), ‘The Perennial Philosophy’, 1945 (1970), ‘The Doors of Perception’, 1954 (1971), ‘The Human Situation’, 1959 (1977) and others, and novels, like ‘After Many a Summer’, 1939 (1967), ‘The Genius and the Goddess’, 1955 (1955), ‘Island’, 1962 (1972). So, it’s right to say that this big interest of Huxley the writer and Huxley the philosopher to the problem of the body is caused by personal significance of this problem for Huxley the human. In other words, questions of Huxley’s personal existence and attitude to his own body substantiate contents and form of his works.

Surveying Huxley’s attitude to the problem of the physical we can say that the postulate ‘learn yourself (cognosce te ipsum)’ that he declares is substituted in his own practice by another postulate which can be formulated as ‘heal yourself’. That is, Huxley identifies the body with the body model which is a healthy standard (Falaleeva, 2010). Looking for this model Huxley became deeply interested in eastern philosophy, mysticism, meditation, as well as in scientific research of human psychic and physiology. And theses interests are of certain significance. On the one hand, in some of his essays (‘The Perennial Philosophy’, 1970 and others) Huxley develops the idea of comprehension of the

unity of things according to the eastern formula “Thou art That’. In Huxley’s opinion, meditation and comprehension of variety/plurality of ‘ego’ through mystic practice lead a person to his identification with the world and bring his mind and body to the harmony. On the other hand, Huxley is interested in such questions/problems as types of a personality, human temper, body structure, influence of some anatomic and physiological features of a person on his character and vice versa. For example, the book ‘The Physical Basis of Personality’ by C.R. Stokkard drew his attention for a long time. Of certain significance is Huxley’s interest in the theory of psychophysical types by W. Sheldon, whose books Huxley called ‘the first serious advance in the science of man since the days of Aristotle’. (Letters of Aldous Huxley, 1969) His greatest attention in this theory Huxley pays to the ectomorph-cerebrotonic type, identifying himself with it. In ‘The Perennial Philosophy’ (1970) he studies features of this type in detail. Particularly, Huxley (1970) writes that ectomorph’s intestine is 1.5 times shorter than endomorph’s intestine and weighs twice as little; ectomorph’s muscles are hardly developed etc. In the end the author says that ectomorph’s body surface is unproportioned to its weight, that is, has weak physical origin. Then Huxley defines psychologically distinguished cerebrotonic type as ‘the over-alert, over-sensitive introvert, who is more concerned with what goes on behind his eyes with the constructions of thought and imagination, with the variations of feeling and consciousness than with that external world.’ (Huxley, 1970) Huxley names Christ as an ideal ectomorph-cerebrotonic who gained this unity with the world. He writes about Christ, ‘The over-alert, over-sensitive introvert, who is more concerned with what goes on behind his eyes with the constructions of thought and imagination, with the variations of feeling and consciousness than with that external world.’ (Huxley, 1970)

## **Methodological Framework**

### ***Research methods***

In the process of the research the following theoretical methods were used: analytical anthropology of literature, biographical method, narrative analysis, philosophical and psychoanalytic approaches to literary criticism.

### ***Investigation stages***

The process of the investigation included 4 stages.

On the first stage we studied the works of A. Huxley: novels, short stories, essays, letters, journalism etc.

On the second stage we studied works on the biography of A. Huxley, as well as research and development of his work.

On the third stage we studied mimesis theory, ranging from classical to post-modern representations of concepts, as well as works on research of the category of corporality.

On the fourth stage of the study we carried out the analysis of biographical motives in the works of A. Huxley, defined body-oriented elements of the poetics of his texts, studied the particular qualities of the narrative structure, drew conclusions about the representation of the author as a corporal subject.

## **Results**



### ***The phenomenon of sight in Huxley's life and works: mimetic aspect***

First of all, we consider mimesis which is connected with the author's 'original' ontological experience. We relate this kind of mimesis to the traumatic events of Huxley's childhood: his mother's early death (Julia Huxley died from cancer on November, 30, 1908) and almost full loss of sight (in 1910). From Huxley's confessions and his friends and family's words we can say that his mother's death and this half-blindness are united for him as an experience of the loss of visual memory of the past. According to psychologist L.A. Huxley, his second wife, her husband's memories about his mother and the early childhood were gone and it worried him during all his life (Golovacheva, 2008). Huxley's inability to visualize things from memory is corresponding; for example, he writes, 'I am and, for as long as I can remember, I have always been a poor visualizer. <...> When I recall something, the memory does not present itself to me as a vividly seen event or object. <...> But such images have little substance and absolutely no autonomous life of their own.' (Huxley, 1956) It's interesting to note that Huxley associates his own half-blindness with the death, 'They (images. – S.F.) stand to real, perceived objects in the same relation as Homer's ghosts stood to the men of flesh and blood, who came to visit them in the shades'. (Huxley, 1956) Here we can appeal to J. Lacan (1999) 'stage of mirror' theory which clarifies mimetic mechanism of forming of 'ego'-image. According to J. Lacan (1999) the sight is the form of sensuality which allows a child to get the image of his pre-'ego' in comparison with his mother's body; at the same time the sight helps to identify this image with the ideal 'ego'. J. Lacan (1999) says: 'The function of the stage of mirror turns out to become a private case of the imago function which is to establish relations between a body and its reality or, as it's said, between Innerwelt and Umwelt'. In maintaining this relation the French psychiatrist gives the sight the function of creating the system of spatial identification of a subject through correlation of the inner and the outer. Taking into consideration Huxley's tragic childhood experience and his problem of visualization we can assume that his psychophysiological experience had some deformation of basic 'archetypical' view of the world which, in its turn, doesn't let a subject to fully build his corporal identity. In this context the images of a deformed body and their stability in all Huxley's works don't look but existential feature of his works corporality.

### ***Mimetic features of characters in Huxley's works: violations of age and gender identity***

The given mimetic aspect concerns the form of a work. As one of the component of the form we consider the system of characters in the world of Huxley's novels. We compare the characters' appearance and body-oriented features of behavior. It is determined that the violation of corporal identity is a common means of describing the characters, both main and minor. In the first place we speak about the violations of gender and age identity which means that sex and age of the characters do not correspond to their perception by themselves and by other characters.

Asexuality is inherent in those characters that ignore or do not accept natural gender functions and models of behavior; they consider body as something minor (in opposition to spirit and mind). These are ardent utopists, idealists and romanticists (Scogan in 'Crome Yellow' (1922), Lypiatt in 'Antic

Hay' (1949), Shelley in 'Point Counter Point' (1971), Murugan in 'Island' (1972) and others). 'He was only a kind of fairy slug with the sexual appetites of a schoolboy' (Huxley, 1971), says Rampion about P.B. Shelley. These characters declare mind, spirit and culture above passions and they cannot achieve anything important in either career or relationship with women (which are men's spheres of life). 'Men such as I and such as you may possibly become have never achieved anything. We're too sane; we're merely reasonable' (Huxley, 1922), says Scogan. Spinsters or married women who dislike sexy love make another group of asexual characters. As the result of their rejecting their gender roles the first ones are lonely and the second ones don't have children. As it's said about Marjorie in 'Point Counter Point', 'She liked the idea of love; what she did not like was lovers, except at a distance and in imagination. A correspondence course of passion was, for her, a perfect and ideal relationship with a man. Better still were personal relationship with women; for women had all the good qualities of men at a distance, with the added advantage of being actually there. They could be in the room with you and yet demand no more than a man at the other end of the system of post-offices.' (Huxley, 1971)

The violation of the gender identity is a common feature of Huxley's system of characters and it appears in the fact that people of one sex look and act like people of the opposite sex. While in the first group of characters this deformation of the body image is conditioned by their ideology (unacceptance of the corporal), characters from the second group feel comfortable in this deformed image. Thus, masculine images of women are common, for example, 'Her voice, her laughter, were deep and masculine. Everything about her was masculine' (Huxley, 1922), 'She's one of those women who have a temperament of a man. Men can get pleasure out of casual encounters. Most women can't; they've got to be in love, more or less. They've got to be emotionally involved. All but a few of them. Lucy's one of the few. She has a masculine detachment. She can separate her appetite from the rest of her soul.' (Huxley, 1971) Intellectual characters including those with autobiographical features have feminine characteristics: Denis Stone ('Crome Yellow' (Huxley, 1922)), Walter Bidlake ('Point Counter Point' (Huxley, 1971)), Hugo Ledwidge and Anthony Beavis ('Eyeless in Gaza' (Huxley, 1937)), Jeremy Pordage ('After Many a Summer' (1967)), Alfred Poole ('Ape and Essence' (Huxley, 1958)). They compare themselves with women and feel like 'not a man's men'; other people (both men and women) see them in this way, too. In both cases relationship with the opposite sex plays an important role in the character's body image identification. There are some examples: 'Somehow she had never thought of Denis in the light of a man who might make love; she had never so much as conceived the possibilities of an amorous relationship with him. He was so absurdly young, so ... so... she couldn't find the adjective, but she knew what she meant' (Huxley, 1922), 'Walter had seemed in Marjorie's eyes to combine the best points of both sexes' (Huxley, 1971), 'What pleased her most about his feelings was their 'pure' unmasculine quality' (Huxley, 1971), 'Worst of all, not a man's man. Always surrounded by petticoats. Mother's petticoats, ant's petticoats, wives' petticoats' (Huxley, 1937), 'Whereas if he walked in front it would be an insult, a challenge to Mark to quicken his pace. Deliberately, Anthony lagged behind him, silent, like an Indian wife trailing through the dust after her husband.' (Huxley, 1937)

In one of Huxley's early short stories ('Farcical History of Richard Greenow', 1920) (Huxley, 1946) both male and female characters share the same body





(androgynous). The male character has split personality: a part of him identifies himself with Pirl Bellair (Huxley's aunt M. H. Word who stood for feminist ideas was Pirl's prototype). We should note the situations when Huxley's feminine character depends negatively on the object of his erotic affection, as he cannot realize his sexual potential because of his ambiguous sex status; such men are attracted to masculine women and then are rejected by the least after a short contact. The plot line of Lucy Tantamount (a masculine heroine) and Walter Bidlake (a feminine hero) in 'Point Counter Point' is very representative in this way. Let us underline the similarity of feminine male characters with asexual female ones: they all are unable to cope with men, prefer to communicate with women and think of the corporal manifestation as something repulsive.

The violation of age identity is shown in the characters' behavior models which do not correspond with their real age. There are childish, infantile features in their psychological immaturity and inability to fit an adult behavior model, that is to make decisions about their life, to be responsible for their actions, to gain success in competitions with other men (for male characters), to become a good wife and mother (for female characters). For example, 'She could never quite get it out of her head that she was a little girl playing at being grown up' (Huxley, 1971), 'He lay there like a child in the consolation of her embrace' (Huxley, 1971), 'She longed to take him in her arms, stroke his hair, lullaby him, baby-fashion, to sleep under her breast. And Guy, on his side, desired nothing better than to give his fatigues and sensibilities to her maternal care, to have his eyes kissed fast, and sleep to her soothing. In his relations with women – but his experience in this direction was deplorably small – he had, unconsciously at first but afterwards with a realization of what he was doing, played this child part.' (Huxley, 1986) The characters who try to keep their young appearance by all means also experience the violation of age identity. These are John Bidlake Sidney Quarles ('Point Counter Point' (Huxley, 1971)), Jo Stoyte ('After Many a Summer' (Huxley, 1967)) and others. Their images are linked to the motive of escaping illness and death which can reach you at any moment of life (this motive will be studied later in the article).

Together with these groups of characters in Huxley's works there are heroes who preach deliberate and whole existence. They are Rampion ('Point Counter Point' (Huxley, 1971)), Miller ('Eyeless in Gaza' (Huxley, 1937)), Propter ('After Many a Summer' (Huxley, 1967)), Rontini ('Time Must Have a Stop' (Huxley, 1998)), Dr. MacPhail ('Island', 1962 (Huxley, 1972)) etc. They are mouthpieces of the ideas about ways of human perfection. They criticize or they are ready to explain the right and the wrong of living but their ideas are not embodied in their own actions and experiences. In Huxley's last novels 'The Genius and the Goddess' (1955) (Huxley, 1955), 'Island' (1962) (Huxley, 1972) there is motive of 'healing' of a character with the violation of his body identity (John Rivers and Will Farnaby) under the influence of ideas of preachers. In these novels the infantile cynics John and Will learn some rules of life which are new for them, compare these rules with their own stereotypes and discover the foolishness of the least. The author isn't embarrassed by the declarative character of his heroes' evolution.

Within his aesthetic theory M.M. Bakhtin (1975) models the connection between the author and the character of the piece of art as follows: the author represents an external -in relation to the 'character's world'- aesthetically active

position, which expresses its attitude to the character and his values through the system of aesthetic means. Mimetic theory by V.A. Podoroga (1999, 2006) in this aspect takes into account the concept of M.M. Bakhtin (1975), but claims exactly body-oriented character's dependence on the author. As a whole, the violations of the characters' body identity generate the images of the grotesque body which is rejected, frustrated and needs treatment. It is regarded as pathology.

### ***'Negative mimesis' in Huxley's works: the fear of body and disgust***

The images of fear and repulsion are the elements of the 'external' mimesis of Huxley's works; they are linked with the images of ill and dying bodies and monsters.

First of all, it sets a constant association of body images and motives of illness and death in Huxley's works. For example, his novel "Point Counter Point" starts with the epigraph from F. Grevill's poem (a part of the same poem is used in Huxley's early short story 'The Bookshop', 1920 (Huxley, 1949)):

Oh, wearisome condition of humanity,  
Born under one law, to another bound,  
Vainly begot and yet forbidden vanity,  
Created sick, commended to be sound.  
What meaneth nature by these diverse laws,  
Passion and reason, self-division's cause? (Huxley, 1971)

This poem shows Huxley's main line in comprehension of human nature and destiny, their original handicap in the 'illness – health' opposition. Through Huxley's works we can see the growing number of images of physical and mental diseases. There are some examples. In 'The Monocle' (1920) (Huxley, 1949) the main character suffers from astigmatism and myopia of his left eye (this is an autobiographical detail) (Huxley, 1946). The hero of "Farcical History of Richard Greenow" (Huxley, 1949) is a schizophrenic. In the novel 'Crome Yellow' (Huxley, 1922) baron Lapit is a dwarf; his own physical disease makes him think that it's not him who is ill but all the other people of a normal height ('barbarians'). In the novel 'Antic Hay' (Huxley, 1949) the mother of Gambрил Jr dies from cancer when he is a little boy. Later Gambрил comes to the idea of the horrible unity of God and illness, 'Thou shalt fear the Lord thy God and ulcers.' (Huxley, 1949) Another character of this novel, Coleman, is obsessed with the frightful idea of the body sickliness, 'Thousands of women are now in the throes parturition, and of both sexes thousands are dying of the most diverse and appalling diseases, or simply because they have lived too long.' (Huxley, 1949) In the novel 'Point Counter Point' Marjorie thinks of her pregnancy as disease which could lead her to death ('Marjorie was conscious only sickness and lassitude', 'He knows I'm ill', "Walter might not succeed in killing her now. But perhaps it would happen in any case, when the child was born. The doctor had said it would be difficult for her to have a baby. The pelvis was narrow" (Huxley, 1971)). John Bidlake gets cancer. Little Phil, Quarles' child, dies from meningitis. In 'Eyeless in Gaza' (Huxley, 1937) there's the same situation as in 'Antic Hay' (Huxley, 1937), the main character's mother dies from cancer in the prime of her life and so does his uncle James; terminally ill is Mary Amberley who indirectly causes his best friend Brian Fox's suicide. In the novel 'After Many a Summer' Pordage suffers





from myopia; Stoyte has hypertension, he lives in constant fear of death and keeps thinking 'of his own corpse, and of judgment and the flames.' (Huxley, 1967) In Huxley's late novels the number of oncologic disease is growing. The characters die from cancer. They are Bruno Rontini from 'Time Must Have a Stop' (Huxley, 1998), Kate's mother from 'The Genius and the Goddess' (Huxley, 1955), Aunt Mary and Lakshmi from 'Island' (Huxley, 1972). The list can be continued. The viewpoint of Cardan ('Those Barren Leaves') is representative: 'You can't get over the fact that, as the end of everything, the flesh gets hold of the spirit, and squeezes the life out of it, so that a man turns into something that's no better than a whining sick animal. And as the flesh sickens the spirit sickens, manifestly. Finally the flesh dies and putrefies; and the spirit presumably putrefies too.' (Huxley, 1972) The images of illness and death do not only exist in Huxley's texts as medically diagnosed physical and mental diseases of a person but also metaphorically, spreading on individual world views, social rules and institutions etc. For example: 'It's the disease of modern man. I call it Jesus's disease on the analogy of Bright's disease. Or rather Jesus's and Newton's disease; for scientists are as much responsible as the Christians. So are the big business men, for that matter. It's Jesus's and Newton's and Henry Ford's disease' (Huxley, 1971), 'The world we've made for ourselves is a world of sick bodies and insane or criminal personalities' (Huxley, 1967), 'We have no established church, and our religion stresses immediate experience and deplores belief in unverifiable dogmas and the emotions which that belief inspires. So we're preserved from the plagues of popery on the one hand and fundamentalist revivalism on the other' (Huxley, 1972) etc. Thus, the body appears as a source of danger, a threat to the existence; in this context the bodily is metaphorically transformed into the figures of monstrous creatures.

According to M. Foucault (1997), a monster is the Other which threatens the self-identity of the mind from the inside. He says, 'The animal origin is not any longer domestic or tamed by human values and symbols, from now on... it reflects the dark rage and fruitless madness that reign in human so' (Foucault, 1997). Abruption is the only form of mimetic relation to the monster, as it lies beyond human and animal laws. Let us look at the final scene of the novel 'After Many a Summer'. It says, 'On the edge of a low bed, at the centre of this world a man was sitting... His legs, thickly covered with coarse reddish hair, were bare. <...> He sat hunched up, his head thrust forward and at the same time sunk between his shoulders. With one of his huge and strangely clumsy hands he was scratching a sore place that showed red between the hairs of his left calf. <...> Suddenly, out of the black darkness, another simian face emerged into the beam of the lantern – a face only lightly hairy, so that it was possible to see, not only the ridge above the eyes, but also the curious distortions of the lower jaws, the accretions of bone in front of the ears. Clothed in an old check ulster and some glass beads, a body followed the face into the light.

'It's a woman,' said Virginia, almost sick with a horrified disgust she felt at the sight of those pendulous and withered dugs.' (Huxley, 1967).

In Huxley's works the images of monsters appear within the motive of human 'animalization', degrading towards archaic stages of his genesis. Here we address to M. Yampolsky's comment about the meaning of such deformations in the history of culture. He says, 'We are talking about forms of creating 'according to a sample' like with Augustin's resurrection. But in Augustin's work

bodies of the resurrected imitate the invisible and ideal body of Christ, which is the ideal archetype of a human body in general. A human was once created according to this sample but then was deformed by original sin. The resurrection of a monster is the reconstruction of the original project.' (Yampolsky, 2004) Huxley's monsters appear from the archaic past as anthropomorphic monstrous archetypes. It is significant, that in the first novel 'Crome Yellow' (Huxley, 1922) there is a plot about people originating from blood-thirsty giants of mythological times. In the novel 'After Many a Summer' (Huxley, 1967) this plot is transformed to the history of evolution which is going backwards (a character turns into a monstrous monkey). In the anti-utopia 'Ape and Essence' (Huxley, 1958) the motive of animalization is realized within the whole human civilization. A little scene from 'Antic Hay' (Huxley, 1949) confirms the fact that Huxley's monsters possess the semantics of a 'negative' corporal sample in which the fatal ugliness of the human nature is reflected. In this scene Coleman mentions sneeringly the 'physiology of Archetype'. Under the archetype Adam is meant. On the one hand, he symbolizes the deformed image of God in a human; on the other hand, he implies the body sinfulness and questions the utopia of body and spirit harmony.

In the context of such comprehension of the corporality (the way to a monster, to the unhuman) the motive of repulsion of body and any contacts with it appears. Walter Benjamin was extremely right when he wrote, 'He who feels repulsion towards animals is afraid of the fact that touching will allow animals to recognize him as one of them. Deep inside the man is horrified by the fact that there's something in him which is so close to a repulsive animal that can be accepted by it.' (Benjamin, 2012) As for Huxley's novels, there are some physical images in them (including smells, colours etc.) which are unbearable for the characters. For example, 'Ordinarily Helen refused to go into the shop at all; the sight, the sickening smell of those pale corpses disgusted her' (Huxley, 1937), 'The air was hot and heavy with a horrible odour of stale sick breath and the exhalations of a sick body – an old inveterate smell that seem to have grown sickeningly sweetish with long ripening in the pent-up heat. A new, fresh smell, however pungently disgusting, would have been less horrible' (Huxley, 1971), 'Anthony took two breaths of that sweet-stale air, and felt his midriff, heave with a qualm of disgust. Fear and misery had already made him swallow his heart; and now this smell, this beastly that meant that the place was full of germs.' (Huxley, 1937) Perception of a repulsive object turns into an attempt to come back to it again and again (remember the frequency of describing different diseases, wounds etc.). J. Kristeva (2003) gives the mimetic meaning of this obsessive experience. She writes, 'As in enjoyment... this 'I' gives away its image to be reflected in the Other. He... draws this line so that 'I' wouldn't disappear but find its miserable existence in this very repulsion' (Kristeva, 2003).

### ***Mimetic features of narration in the works of A. Huxley***

Huxley's narrative style is pretty specific. Its features affect all the above mentioned mimetic aspects of the author's presence in the novels and to some extent compensate negativism of the author's corporeality. This compensation is made with the help of the forms of mimesis that are not connected with the sphere of corporeality. We are talking about an intellect which serves as a spatial frame for settled borders of the author's presence in the text. The representation of Huxley's autobiographical characters is quite indicative in this



connection, e.g. the one by Philip Quarles. 'It was so easy for him to be almost anybody, theoretically and intelligence. He had such a power of assimilation, that he was often in danger of being unable to distinguish the assimilator from the assimilated... <...> It was like a sea of spiritual protoplasm, capable of flowing in all directions, of engulfing every object in its path, of trickling into every crevice, of filling every mould.' (Huxley, 1971) A mimetic form of imitations of this kind for Huxley the author is a mimicry in the system of manipulation of modus of subjective narrative structure. The author's point of view is identified with a character's view in the narrative elements which are expressed in the form of free indirect speech. The author appropriates the character's point of view and accordingly masters the area of vision as a form of "intellectual body". As an example let's appeal to a passage from the novel "Point Counter Point". For illustrative purposes the fragments that are presented contain both properly direct speech of the character (standard font) and his free indirect speech (italics).

'She ought to have stuck to her husband. They could have had an affair. Afternoons in a studio. It would have been romantic.

'But after all, it was I who insisted on her coming away with me.'

'But she ought to have had the sense to refuse. She ought to have known that it couldn't last for ever.' But she had done what he had asked her; she had given up everything, accepted social discomfort for his sake. Another piece of blackmail. She blackmailed him with sacrifice. He resented the appeal which her sacrifices made to his sense of decency and honour.

"But if she had some decency and honour,' he thought, 'she wouldn't exploit mine.'

But there was the baby.

'Why on earth did she ever allow it to come into existence?' (Huxley, 1971)

In this passage Walter's direct speech alternates with his free indirect speech, creating the effect of his dispute with himself. But if the direct speech points to a literal transference of the character's words and there is no narration in the strict meaning, then the free indirect speech is in a dual position: it is the character's speech and the author's speech at the same time. There appears the effect of combined point of view (term by B.A. Uspensky (2000)) which is extremely common method in Huxley's narrative.

It is important to point out that the discursive transference of visual images appears within the character's 'physical' glance; the author uses Walter's 'eyes' as a certain optical instrument. For example, 'He looked at her wiping her tear-wet face. Being with child had made her so ugly, so old. How could a woman expect...? But no, no, no! Walter shut his eyes, gave an almost imperceptible shuddering shake of the head. The ignoble thought must be shut out, repudiated.' (Huxley, 1971) The word combination 'he looked at' belongs to the author; there are no signs of the character's internal point of view. However, the word 'looked' fixes the point where the views combine, because then the glance is focused on the object that Walter sees. The phrase 'he looked at...' is similar to the transference of the indirect speech forms into visual line (for example, 'He said that...'); here the narrator doesn't describe the character's vision word by word, though he's close to it. 'Being with child had made her so ugly, so old' - this is how Walter can see and say, looking at Marjorie, because he unwittingly

compares her with Lucy; but only the author can convey this glance and these words (free indirect speech) from the inside of the character's point of view. 'How could a woman expect...? But no, no, no!'

In this way, Huxley the author realizes a special form of sense – 'intellectual vision' by placing himself inside the characters and appropriating their points of view. He lives through to every new point of view and finds in them the space for the corporal identification. They are all open to him but he isn't subordinate to any of them.

### Discussions

J. Meckier (1969) writes about a 'split-man' as a typical Huxley's character, that is not, as a counter to some ideal 'Complete Man', identical to himself. He entirely identifies himself with a part of his 'ego', the cause of which is 'body-mind imbalance'. According to J. Meckier (1969), it causes 'distortion and 'perversion' of moral portrait and behavior, which in their turn serve as the objects for the writer's satire. S. Marovitz (1974) underlines the intensity of the writer's 'zoological interests'. From the researcher's point of view, Huxley's system of characters represents an 'intellectual zoo'. In that regard, he considers Huxley's animalistic metaphors and images of works, on the one hand, as symbolic representations of human's corporality and, on the other hand, as satirical metaphors of human's handicap. G. Woodcock (1972) defines 'the dialectic of oppositions' as the essential feature of the writer's works and of the general image of the human in particular. In his view, the following dichotomous pairs are predominant: nihilism-mysticism, flesh-spirit, and corruption-regeneration. The conflict of the spirit and the body and the author's search for the unity of the oppositions are the subject of consideration of the monograph 'Aldous Huxley. Representative Man' by J. Hull (2004).

### Conclusion

The main attention in the article is paid to the artistically embodied forms of the author's corporality. It is revealed that for Huxley the author the sight is a key sense which is responsible for self-perception in the world. The inability to see well (half-blindness) defines the inner misbalance which is reflected in the works poetics. Violations of characters' gender and age identity (mainly the characters with autobiographical features) are one of the manifestations of this misbalance. It is shown that in Huxley's works there's a strong association of body images and the motive of death; the impossibility of the author's identification with the corporal creates anthropomorphic monsters and the motive of body repulsion. The analysis of the narrative structure of Huxley's texts allows us to talk about peculiar compensatory practice which is aimed to reconstruction of the author's mimetic connection with the world.

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No potential conflict of interest was reported by the authors.

### Notes on contributors

**Svetlana S. Falaleeva** is PhD, Senior Lecturer, Department of Germanic Philology of the Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

**Diana R. Musaeva** is a student of the Department of Germanic Philology, Russian State Vocational Pedagogical University, Ekaterinburg, Russia.



**Tatiana I. Samoylova** is a student of the Department of Germanic Philology, Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

**Anna M. Linnik** is a student of the Department of Germanic Philology, Russian State Vocational Pedagogical University, Ekaterinburg, Russia.

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