INTERTEXTUAL RELATIONS
IN ALDOUS HUXLEY'S POINT COUNTER POINT

Mevlüde ZENGİN [*]

Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different.
T. S. Eliot, *The Sacred Wood*

Abstract: The main concern in this study is both the revelation of the intertextual relations and explanation of their functions in Aldous Huxley's Point Counter Point. One of the significant assumptions in the intertextual theory is that a text is not a stable field of meaning, but something that the reader work on and interpret. Taking this as a point of departure, Point Counter Point has been attempted to be analyzed from the standpoint of intertextual associations through which it was constructed. Having an abundance of intertextual connections the novel itself offers numberless ways of deciphering it. Therefore this study has become one reliant on my common knowledge and aiming at putting forward both explicit and implicit relations embedded in the novel. This also means that there may be some other studies aiming at finding and analyzing the intertextual relations in the novel and dependent on the knowledge of the reader. Throughout the study it has been observed that Huxley exploited a wide range of cultural phenomena revealing popular, social, literary, artistic and historical culture by means of quotation, citation, allusion and reference either reproducing or transforming the texts or discourses belonging to these fields. Along with the mentioned domains, the novel makes the utilization of scientific references and allusions. A large number of allusions and references to a large number of texts and fields require classification of them in different parts. The first part of the study deals with quotations from and allusions and references to literature, literary texts and figures. The second part puts forward the references and allusions to cultural fields and phenomena other than literature and the investigation of the novel's intertextuality with science will be the subject of the third part. This study also sheds light on the function of the intertextual relations embedded in the novel. At the end of the study, what we have concluded is that Huxley, being a highly-intellectualized author, constructed his novel via both intertextual resonances and implicit intertextual connections

[*] *Asst. Prof. Cumhuriyet University, Faculty of Letters, The Department of English Language and Literature, Sivas.*

and thus contributed to the English novel through his experimental style and that the novel in Huxley's hands has become developed through the modernist qualities he added to the novel and through his literary experimentalism resulting in the novel being an intertext.

Key Words: Aldous Huxley, Point Counter Point, Text, Intertextuality, Intertextual Relations, Allusion, Reference, Citation, Quotation.

Aldous Huxley'nin *Ses Sese Karşı* Adlı Romanında Metinlerarası Bağlantılar

Özet: Bu çalışmanın amacı, Aldous Huxley'nin Ses Sese Karşı adlı romanında metinlerarası bağlantıları ve işlevlerini ortaya koymaktır. Metnin sabit bir anlam içermeyen, aksine okurun üzerinde çalışarak yorumlaması gereken bir olgu olduğu görüşü metinlerarasılıkta önemli varsayımlardan biridir. Bu görüşten hareketle Ses Sese Karşı adlı roman kendisini yapılandıran metinlerarası ilişkiler bağlamında analiz edilecektir. Roman çok sayıda metinlerarası bağlantı içerdiğinden çok sayıda yorumlama yolları sunmaktadır. Bundan dolayı bu çalışma daha çok genel kültüre dayalı olup, romandaki hem açık hem de örtük metinlerarası bağlantıları analiz etmeyi hedeflemektedir. Bu aynı zamanda her okurun bilgisine bağlı olarak Huxley'nin romanındaki metinlerarası bağlantıları çalışabileceği anlamına gelmektedir. Bizim çalışmamız ise bu tür mümkün olan çalışmalardan sadece bir tanesidir. Çalışma boyunca Huxley'nin, romanında popüler kültür, sosyal, edebi, sanatsal ve tarihi kültürü yansıtan tüm kültürel olguları ve tüm bu alanlara ait metin ve söylemleri, alıntılama, anıştırma ve zikretme yoluyla kullandığı gözlenmiştir. Bahsedilen bu alanların yanı sıra, roman bilimsel imleme ve imaları da içermektedir. Romanın bir hayli çok alandan çok sayıda ima, alıntı ve aktarma ile yapılandırılmış olması onların sınıflandırılmasını gerekli kılmıştır. Çalışmanın birinci bölümü edebiyat, edebi eserler ve kişiliklere yapılan anıştırma ve imaları ele alacaktır. İkinci bölüm romandaki diğer kültürel alan ve olgulara yapılan imleme ve imaları ortaya koyacaktır. Ses Sese Karşı'daki bilim alanları ile ilgili imleme, ima vb. ise makalenin üçüncü bölümünde ele alınacaktır. Bu çalışma aynı zamanda Huxley'nin romanındaki metinlerarası bağlantıların işlevlerine de ışık tutmaktadır. Çalışmanın sonucunda Huxley'nin bir hayli bilgili ve kültürlü bir yazar olarak Ses Sese Karşı adlı romanını hem açık hem de örtük metinlerarası bağlantılarla yapılandırdığı ve böylelikle İngiliz romanına deneysel tarzı ile katkıda bulunduğu sonucuna varılmıştır. Bununla bağlantılı olarak, Huxley'nin edebi deneyselciliği sayesinde romanı metinlerarası bir metin haline getirerek onun modernist özelliklerine katkı sağladığı düşünülmektedir.

Anahtar Kelimeler: Aldous Huxley, Ses Sese Karşı, Metin, Metinlerarasılık, Metinlerarası Bağlantılar, İmleme (Anıştırma), Referans (İma/Telmih), Alıntı, Aktarma.

Introduction:

In its general sense, intertextuality is a post-structuralist, deconstructionist and postmodernist theory that has changed the concept of text, seeing it as an intertext, an open product rather than recognizing it as a closed network. All texts, for the intertextual theory, interact with one another within a cultural context; therefore any text including literary works can never be independent from the cultural tradition in which it is produced. Intertextuality was first formulated by such theorists as Ferdinand de Saussure, Mikhail M. Bakhtin and Roland Barthes. Yet it is Julia Kristeva who coined the term and theorized intertextuality in her two seminal essays, "Word, Dialogue and Novel" in 1966 and "The Bounded Text" in 1967. For Kristeva within the textual context, each text intersects with one another. An important assumption of intertextual theory is that the texts draw from, allude and refer to the other texts produced previously. Intertextuality should not only be perceived as the borrowings from or utilization of written texts; it can be extended to include all phenomena in both the historical and cultural contexts. Intertextual theory also assumes that a text is a process which is produced rather than a product which is consummated; as the text has the traces of other texts, it is an open product. It means that a text does not have a single definite unified meaning which is supposed to have been by the author through his authorial intention and thus residing in the text waiting for the reader's discovery; instead the meaning is something which can be arrived at by the reader in the reading process. For the intertextual theorists, as Graham Allen states, the act of reading "plunges" the reader "into a network of textual relations"; to interpret a text, to discover its meaning, or meanings, is to trace those relations" (2000: 1). One's understanding, perception and evaluation of a text become largely dependent on his/her experience of other texts s/he encountered. Therefore, a text is open-ended, it has multiple meanings. In the theory of intertextuality, the text is considered to "become the site of a resistance to stable signification" (Allen, 2000: 33). Thus, it can be said that intertextuality is a theory which provides the reader with numberless ways of deciphering the texts whether be literary or non-literary; a text is an intertext having layers of meaning. When read from the perspective of intertextuality, Aldous Huxley's *Point Counter Point* (1928) is such a novel which offers new ways of interpretation since it is enriched by means of the references and allusions to many fields – literature, music, painting, caricature, advertisement, cinema, history, mythology, religion, politics, classical and popular culture, science, psychoanalysis,

biology, zoology, botanic and palaeontology. It is this intertextual nature of the novel that makes it seem to be a colorful mosaic which has been constructed by all the values and knowledge which Huxley seemed to have gained through both reading and having impressions throughout his life. Therefore, the novel requires an erudite reader having an aggregation of knowledge on all these mentioned fields; it sometimes calls the reader's knowledge of all these subjects and sometimes leads him/her (depending on the cultural and intellectual quality and interest of the reader) into an intellectual survey of and strain on the references and allusions employed in the novel for a full understanding of the novel and thus appreciating it fully. None the less it can be said that without having a knowledge of the source texts and being unaware of or not considering the novel's relations to the other texts, the reader will still take pleasure in reading *Point Counter Point.* Though the novel has been explored by some critics for its modernist qualities, its reflection of the modern world and its themes, it has never been explored as an intertext. Yet Zack Bowen's (1977) "Allusions to Musical Work in *Point Counter Point*" may be considered to be a survey aiming at putting forward the intertextual link between the novel and music though Bowen does not mention, in his work, the terms 'intertextuality', 'intertextual relation(s)' or the novel as an 'intertext'. Adam James Sideway (2011) explored, in a part in his thesis, the characters in the novel from the psychoanalytic standpoint, which can be supposed a survey dealing with the intertextual relation between the novel and Freud's theories. Likewise Jerome Meckier (2010), without seeing the novel as an intertext, explored, in his "Quarles among the Monkeys: Huxley's Zoological Novels", Huxley's making resemblances between animals and his characters focusing on the function of the employment of the similarities between them; and according to Meckier, Huxley put the animal images in his novel for the purpose of satire. In this study we argue that *Point Counter Point* provides a good example of 'intertext' as defined by Kristeva. Any work of art, for Kristeva, is an intertext which interacts with the other texts, rewrites or parodies them. Kristeva, in her "World, Dialogue, and Novel" theorizes her conception of text which seems to have stemmed from Bakhtin's dialogism:

> The addressee, however, is included within a book's discursive universe only as discourse itself. He thus fuses with this other discourse, this other book, in relation to which the writer has written his own text. Hence horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important fact: each word (text) is an intersection of word (texts) where at least one other word (text) can be read. In Bakhtin's work, these two axes, which he calls *dialogue* and *ambivalence,* are not clearly distinguished. Yet, what appears as a lack of rigor is in fact an insight first introduced into literary theory by

> Bakhtin: any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality replaces* that of intersubjectivity, and poetic language is read as at *least double* (1980: 66).

Definitely, Kristeva recognizes text as something always interacting with the other texts, and views reading as a productive process in which the reader tries to give meaning to the text with the values and cultural background he has gained till the time of reading.

The question of how intersections of texts function in specific texts has been explored by Roland Barthes. In his *S/Z* Barthes defines "a number of different 'codes' […], among them what he called the 'cultural code'. This code was the result of the accumulated wisdom of several discourses such as science, history or philosophy" (Schmitz, 2007: 79). Barthes makes a distinction between "scriptible (writerly)" and lisible (readerly) text in *S/Z.* He writes that the readerly text is consummated by the passive reader who is in search of a fixed meaning, thus it confines the reader to one definite meaning; whereas a writerly text requires the collaboration of the reader who is active in the reading process, at the end of which the text can be interpreted in many ways (1974). Huxley's *Point Counter Point* is a text providing the reader with the plurality of meaning because it calls for the reader's common knowledge, and cultural and intellectual quality.

For the purpose of introducing the novel, it can be said that being a modernist and 'polyphonic novel' and having so many different viewpoints, *Point Counter Point* is hard to summarize; it does not have a story unfolding itself in a linear structure and chronology, rather it has many stories given by means of impressions from both external and inner lives of its characters in both past and present. However, the novel, through its polyphony, reflects the modern life from various perspectives of about nineteen characters knowing each other in one way or another; their mostly contrasting partially identical worldviews, lives, values and ideas are attested synchronically through their perceptions of life and the world (Zengin, 2015). The problematic nature of modernity is presented in the novel via either the characters' receiving modernity happily and their adaptation to the modern world or resisting modernity and the modern world criticizing them in their own ways, and the split between mind and soul, in other words, between reason and emotion is reflected as a thematic quality in the novel.

Huxley's novel both implicitly and explicitly, cites, refers and alludes to other texts. The aim of this study is to reveal the relationships between *Point Counter Point* and other texts – texts in this context do not refer to merely written documents but all cultural products – from which the novel makes

references and allusions. The first intertextual exercise that will be held in the first part of the study will be an inquiry into the novel's both explicit and implicit relations with literary texts, literary figures and literary genres and the functions of these relations in the novel. The second intertextual exercise, which will be included in the second section of the study, will be a survey of the novel's relations to the fields of art and culture other than literature such as music, painting, caricature, advertisement, cinema, history, mythology, religion, politics and other cultural phenomena. The third part will include the intertextual connections between the novel and science itself and the branches of science such as psychoanalysis, biology, zoology, botany and palaeontology. In the study intertextual relations of the novel with these fields will be brought to the fore through the revelation of citations, allusions, references and analogies employed in the novel. In the survey of the implicit relations between the novel and other texts the way which will be followed would be the one that Barthes suggests. The reading process, for Barthes, should be one in which the reader is expected to find out the text's intertextual relations with the other texts or fields; it is so productive a process that it requires an erudite reader who will be in search of meaning(s) which is/are produced in the reading process rather than one which is supposed to have been put by the author for authorial intentions and to reside in the text. Along with the intertextual relations, their functions in the novel and Huxley's (possible) purpose(s) of the employment of these connections will be attempted to find out in this study.

I. Allusions and References to Literature, Literary Texts and Figures in *Point Counter Point*:

Among the intertextual practices in *Point Counter Point*[1], one with literature, literary texts and important literary figures takes an important part. Therefore, it would be appropriate to deal with this intertextual practice in the novel first. Huxley has been described as a writer who "sees life through the spectacles of books" and at the back of whose mind there are always "the very words and rhythms in which his predecessors have expressed the feelings which he is trying to express" (Bald, 2010: 4). *Point Counter Point* has been defined by Peter Grosvenor as a novel of ideas, one in which "the author's central objective is the exploration of contrasting and contending modes of thought" rather than a social novel in which ideas play an important part and "tend to be subordinate to the characters' experience of their immediate material conditions and personal relationships" (2014: 11).

[1] Aldous Huxley, *Point Counter Point* (Curzon: 2008), All the subsequent references to the novel will be to this e-book and page numbers will be given in parentheses in the main text.

Huxley himself defined his *Point Counter Point* as an "ambitious new novel" in a letter he wrote to his father before writing it. He wrote in the letter:

> I am very busy preparing for and doing bits of an ambitious novel, the sum of which will be to show a piece of life, not only from a good many individual points of view, but also under its various aspects such as scientific, emotional, political, aesthetic, etc. The same person is simultaneously a mass of atoms, a physiology, a mind, an object with a large shape that can be painted, a cog in the economic machine, a voter, a lover, etc. etc. I shall try to imply at any rate the existence of the other categories of existence behind the ordinary categories employed in judging everyday emotional life. It will be difficult, but interesting (Smith, 1969: 274-275).

Bearing in mind that Huxley borrowed many impressions from his own life and many elements from the books he read, *Point Counter Point* may be defined as a novel which has been enriched by means of both direct and indirect intertextual connections and structured through intertextual references and allusions, and thus which has become a product of different textual influences. Meckier calls this novel of Huxley the "most bookish of novels" (1977: 369). This may be attributable to the fact that Huxley's narrative seems to have been peppered with quotations from and allusions and references to many different disciplines ranging from art and culture to science and politics. Yet Huxley changed, transformed and used them for his own purposes. Among various fields which Huxley cited, referred and alluded to either implicitly or explicitly are literature, music, painting, caricature, cinema, advertisement, history, mythology, politics, science, zoology, botanic, psychoanalysis and classical and popular Western culture; and among various sources with which he enriched *Point Counter Point* we can catalogue Sir Philip Sidney, William Shakespeare, William Blake and Percy Bysshe Shelley's poems, Greek and Roman mythology, the Bible, some fairy tales and comic anecdotes, scientific publications such as the *Encyclopedia Britannica* and *Quarterly*, newspapers such as *The Times*, *Herald Tribune* and *Sunday Pictorial,* novels such as Charles Dickens's *Pickwick Papers,* and Homer's classical work, the *Odyssey*. In this part of the study it is aimed to explore the intertextual connections between *Point Counter Point* and literature.

It would be appropriate to begin our exploration of Huxley's employment of intertextual references with the epigraph for *Point Counter Point.* The novel begins with an epigraph quoted from the poem, "Mustapha" by a British poet, Fulke Greville, Lord Brooke (1554-1628). The poem is actually a part taken from Greville's "Tragedy of Mustapha", a closet drama (Abrams, 1986: 990) – a type of drama written to be read rather than staged it being a

play of ideas. The epigraph is given without its heading but with the name of the poet; and it consists of just six opening lines of the twenty-four-lined poem. It suggests "so many dichotomies of mind against body" (Meckier, 2010: 34). The function of this intertextual relation is to give the reader an idea about the focal point in the novel. The novel also treats the dichotomy between mind and body, between reason and passion. Meckier's commentary on this is worth quoting:

> Not only are Huxley's characters divided from each other, but they are also split within themselves. His scientists, painters, and writers—all of whom may be called "artists" in a broad sense—comprise, as the epigraph to *Point Counter Point* suggests, so many dichotomies of mind against body. In a disintegrated society, the artists, who should see life steadily and see it whole, are, Huxley complains, incurably split. They cannot converse with each other because they have all gone off on separate tangents and because each is in himself a battleground of mind against body. Each is either a Houyhnhnm or a Yahoo, all intellect or all genitals. Nineteenth-century ideals have broken down, and, with the exception of a spokesman whom Huxley inserts into some of his novels, no one calls for integration, for the creation of new standards (2010: 34).

Another parallel may be drawn between the novel and the poem used as an epigraph in it with regard to their reflections of man's plight. The novel does this in a contemporary setting. Sanford E. Marovitz points out this aspect of Huxley's novel: "Many if not most of its characters are more pathetic than depressing, the social panorama that he depicts with varying shades of irony is a doleful one, indeed" (2014: 1), and this, in effect, stems from the novel's exposition of "a decadent society, its aristocrats idle, degenerate, and egocentric at the expense of others, including members of their own social class no less than those beneath them; its literature trivial; its art fashionable but passé" (2014: 5). *Point Counter Point*'s telling about the hard trial of man and their pursuing their aspirations also leads us to the feeling of the vanity of the world; and this reminds us William Makepeace Thackeray's *Vanity Fair.* Thus a connection between the two novels is made with reference to the theme of vanity of human wishes. Such an inference has been attained in a process in which we, as readers, join the reading process actively and thus produce a meaning from the text through our own cultural aggregation, which is one of the significant premises of intertextuality. Recognizing a text as an intertext, Barthes, at the end of "The Death of the Author", states one of his most famous arguments related with this idea:

> A text is made up of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation,

> but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that *someone* who holds together in a single field all the traces by which the written text is constituted. […] We know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author (2001: 1469-70).

What is meant by Barthes here is that a text being a 'woven tissue' among many other texts has multiple meanings to be found out by its readers rather than having one which was put in itself with the authorial intention. Likewise, knowing what *Vanity Fair* is about and what its main theme is we may construct a relationship between Thackeray and Huxley's novels. After reading the whole of Huxley's novel, it is understood that Huxley, most probably having read Thackeray's novel, wanted to reflect the vanity of human wishes and the moral corruption in society in his novel as Thackeray had done in his. What Thackeray's novel deals with was written by Thackeray himself in a letter to a critic, Robert Bell on 3 September 1848 He wrote: "My object […] is to indicate, in cheerful terms, that we are for the most part an abominably foolish and selfish people 'desperately wicked' and all eager after vanities". (Quoted in Williams, 1968: 60) Huxley's characters are also manipulated by their own desires, aspirations and impulses; they are all self-centered characters; they pursue the ways of happiness on their own account but most of them fail in the end, some give us the idea of hollowness and a few reach happiness. We can also say that both novels were written for satirical purposes. The connection between these two novels may be seem far-fetched because Huxley mentions neither *Vanity Fair* nor Thackeray, yet both writers show their readers to what extent people become degenerated for the sake of their own selves. Finding out such an intertextual relation between the two novels is one of the kinds of criticism that intertextuality offers to us – reader's making connections between pretexts and the text in question through his/her own cultural aggregation, which enables the reader reread the latecome text in the light of the pretext(s) and join the reading process actively being in search of several possible meanings of the text. With this idea in mind, throughout our reading of Huxley's novel, we recognize that Huxley criticizes all the political, scientific, artistic or personal approaches to life, and that he makes all modern ideas the means of his satire to imply the ideas that there is no certainty about the modern ideas, that the modern man is in a state of uncertainty and aimlessness, that all his struggle is to give a meaning to life and to reach

a unity and harmony which he desperately seeks for, that, but unfortunately, he finds no harmony no meaning in life due to his egoism and contrasting ideas, strangeness, meaninglessness, immorality, the feelings of alienation, desperation and disillusionment which are the only things that the modern world offers to him.

Shakespearen intertextuality seems to have been employed in the novel in a large part. Huxley either cites some of Shakespeare's lines or just mentions his name and the names of his works; but in either case his aim is to characterize the people in the novel. For instance, Mrs. Betterton quotes some lines from Shakespeare's 52. Sonnet to react against the abundance of parties in the modern life. She implies that parties were rare in the past and henceforth, they were valuable and exciting for them. The following lines also indicate that Mrs. Betterton and Lucy, upon whose ideas Betterton utters Shakespeare's lines, are totally contrasting characters when their approach to modernity is accounted.

> Therefore are feasts so solemn and so rare,
>
> Since seldom coming, in the long year set,
>
> Like stones of worth they thinly placed.... (Huxley, 2008: 33; Shakespeare, 1923: 1231)

Polly Logan, who calls Lord Edward a "wizard", recites two lines from *Macbeth* to show his scientific experiments as ridiculous. The lines "Eye of newt and toe of frog, / Wool of bat and tongue of dog" (24) shows Polly's approach to science in a ridiculous way, which actually reveals her character. Shakespeare is referred to on page 69 to give the reader an idea about Mary's mother's being acquainted with Mark years ago. Mrs. Felpham, Mary's mother then thought Mark Rampion must be "the village Shakespeare" because he was involved with literature and drama. Huxley refers to Shakespeare and his works (33, 69, 83, 129, 170, 191, 224, 268) or alludes to his works with the intention of either characterization or criticism. For example the narrator implies that the classical writers and their works are not valued in the modern times, rather a trivial literature is valued because art is in the hands of such drunkard men as Cuthbert Arkwright, who prints obscene publications and says that he does this for the sake of art (83). Among the allusions to Shakespeare's work we can mention the one to *Hamlet.* Molly's conversational repertory is resembled to a good housewife's way of serving the remains of the previous meal because she always uses recurrent expressions in her speech. The narrator in a subtle way tells the reader that "a good housewife, she knew how to hash up the conversational remains of last night's dinner to furnish out this morning's lunch. Monday's funeral baked meats did service for Tuesday's wedding" (59). This reminds us Hamlet's "Thrift, thrift, Horatio. The funeral baked meats / Did coldly

furnish forth the marriage tables" (Shakespeare, 1923: 674). Huxley also alludes to *A Midsummer Night's Dream* with its Theophrastian portrait (60).

One important finding reached in our exploration of Shakesperean intertextuality of the novel is that Huxley's annihilation of the concept of love in the traditional sense. Making a link between the novel and Shakespeare's lines from Sonnet 152, which is a poem dealing with lust, Huxley shows us that the modern man represented by the characters in the novel, one of whom is Walter, can never be faithful to his love though once he deeply fell in love with her. It can also be claimed that the author's purpose in such an intertextual practice is to draw such a character as Walter. In other words, he exploited intertextuality by making Walter recall these lines to reveal his character. Here it should also be noted that Walter, before recalling the lines from Shakespeare, refers to Shelley's *Epipsychidion* when he finds himself an unhappy and destructive relationship with Marjorie. The narrator implies that he did not find, in his real life, a romantic love reflected in Shelley's poem. He thinks: "It should have been like *Epipsychidion*; but it wasn't"; the narrator says: "[P]erhaps because he had too consciously wanted it to be, because he had deliberately tried to model his feelings and their life together on Shelley's poetry" (6). Briefly, it can be said that Walter is drawn as a character who takes poems in their literal meanings and thus lives in delusion; when he notices this he becomes disappointed. Walter once fell in love with Marjorie, who is still a married woman, married to Carling, but then he has been defeated by his own desires, his wish to get Lucy, his lust towards her. Walter's case indicates that man's own desires, wishes and egoism are all the biggest obstacles in front of man that prevent him from having such romantic idealism. Huxley quotes the lines of Shakespeare's 129. Sonnet for characterization and thus implies the idea that Walter, an epitome of the modern man, will have lust after another woman as soon as he gets Lucy because, as the quotation says:

> Enjoy'd no sooner but despised straight;
>
> Past reason hunted; and no sooner had,
>
> Past reason hated. (Huxley, 2008: 137; Shakespeare, 1923: 1241)

Some other references to Shakespeare's works also appear in the novel; one is the reference to *Hamlet* with the quotation "to be or not be" (21), the other is a reference to *The Merchant of Venice* (111). *Hamlet* is referred to on page 132 as well. Besides, Antonius's calling of Brutus as "the noblest Roman of them all" in *Julius Ceaser* (Shakespeare, 1923: 610) is alluded to in the expression "he [Mr. Quarles] is about to die (prematurely but stoically, like the noblest Roman of them all)" (258). The allusion serves to reveal Mr. Quarles's inner world. Upon the coming out of his scandalous affair with his mistress Gladys Helmsley and her being pregnant with his child, old

Quarles becomes ill and thinks that he is close to death, and considers his death as the only important matter. He thinks "how trivial, how wretchedly insignificant was this matter of lost virginities and impending babies" (258) when compared to his so-called nobility. It is apparent that Huxley made this analogy only to ridicule his character, Quarles. *Macbeth* is alluded to by means of the following expression in the novel: "Shakespeare only talked about tales told by an idiot. But here was the idiot actually speaking Shakespeareanly, what was more" (268-69). This is an echo of " [Life] is a tale / Told by an idiot, full of sound and fury, /Signifying nothing" (Shakespeare, 1923: 882). It is Philip in the novel who utters this expression after achieving the opening phrase of his novel, which is totally meaningless: "An the bee-what in the tee-mother of the trothodoodoo" (269).

William Wordsworth, an important English Romantic poet is another literary figure one of whose sonnets is referred to in the novel, with a large part of the first line "The world is too much with us" (44) being at the same time the title of the poem. In the poem composed September 1802 (Abrams, 1996: 220) Wordsworth criticizes the world of the First Industrial Revolution for being absorbed in materialism and distancing itself from nature and its purity and thus sees the modern man as one exposed to life in a sordid corrupted world. The character who utters this line in his conversation is Denis Burlap, an art critic and the editor of the *Literary World*. In so doing, he wants to exhibit himself as both an intellectual and religious person. When one learns more about him throughout the novel, one can see that he "hypocritically bemoans the promiscuity of his age, and writes about the mystics while surreptitiously doing all that he states he loathes" (Sion, 2010: 60). Therefore Wordsworth's line has become something, in his mouth, a means to conceal his real personality, but from the perspective of the reader something revealing his real personality: his hypocrisy. Willie Weaver quotes "Stern Daughter of the Voice of God!" – the very first line of Wordsworth's *Ode to Duty* while leaving Lucy and others at Sbisa (91). He recites it not because he perceives and wishes to refer to the poem's deep meaning but just because he implies that he has to return his work after the lunch. Wordsworth is also cited in the scene in which Miss Fulkes is looking at her books on the shelf which she calls her "treasures" (130).

William Blake is another figure who is referred to four times on the same page (71) and once on page 83 and once on 152. Other literary figures referred to in the novel are Percy Bysshe Shelley (82, 83, 128) and once with his *Epipsychidion* (6), Alfred de Vigny, a romantic French poet with reference to his *La Maison du Berger* (6), Sir Philip Sidney (30), Henry Wadsworth Longfellow (43, 130), Charles Baudelaire (83, 90, 224, 257), Edgar Allan Poe, Thomas De Quincey, Gustave Flaubert "as the author of *Madame Bovary* (83), Lord Byron (128) and once again with his *Childe Harold* (123), Milton

(129) and once with a line from his *L'Allegro* – "Warbling your native woodnotes wild" (85), Thomas Carlyle (85, 135) and again with his *Sartor Resartus* (130), Arthur Rimbaud (108, 109), Alfred Lord Tennyson (130), Ralph Waldo Emerson (130), Voltaire with his work *Candide* (222), Laurence Sterne with his *Tristram Shandy* (149, 222), John Keats (235) and once with his line from "Ode to a Nightingale", "thou wast not born for death, immortal bird" (170), Edgar Allan Poe, with his line "the glory that was Greece, grown old" in his poem "Helene" (187). Rupert Brooke is referred to in the following expression "about honour having come back into the world again" (196), which is an allusion to a line in Brooke's poem *The Dead*, "Honour has come back, as a king, to earth"; Sir Arthur Conan Doyle is referred to with his *Sherlock Holmes* (243), Lewis Caroll with the "Cheshire cat" (256) in his *Alice in Wonderland*, Samuel Taylor Coleridge with "albatross" in *The Rime of the Ancient Mariner* (257), Fyodor M. Dostoyevski, with his characters Stavrogin and Mishkin in *Demons* (278). Other literary works which are referred to in the novel are *The Arabian Nights' Entertainments* – we are told that while Elinor is reading this book, Philip is reading *Metaphysical Foundations of Modern Science* (a reference to science) (134) and thus we can infer that Elinor and Philip are totally contrasting characters. *The Arabian Nights* is alluded to in another part of the novel in which Philip's lawyer's calling Mr. Quarles as "barmecidal maniac" (285). Old Quarles is so stingy "when it was a question of parting with two or three half-crowns to give his mistress a better seat at the play or a more palatable meal, a bunch of flowers or a box of chocolates, he became at once the most economical of men" (209). Barmecide is a member of a noble Persian family of Baghdad who, according to the tale in *The Arabian Nights* gave a beggar a pretended feast with empty dishes. The simile functions to reveal Old Quarles's personality. We know that he takes his mistress to cheap restaurants and takes her cheap seats at the theatre not because lest they could be seen by others but because he is a miser (209).

An echo of the fairy tales is heard at the beginning of the fifth chapter of the novel (35). Walter Bidlake attending the Tantamount's party imagines these parties as "a jungle of innumerable trees and dangling creepers" (34). He also imagines that the trees are like the beanstalk in *Jack and Beanstalk;* but for this time the trees are reaching not to the sky as in Jack's story but to the ceiling and then bending down to the floor to imply that Walter finds these parties very boring, and moreover he feels lonely in such parties. Huxley seems to have exploited the fairy tale to give us Walter's feeling of estrangement.

The reference to the book named *The Wealth of Nations*, written by Adam Smith and which Miss Fulkes is reading to improve herself intellectually seems to have been made to create an irony in the novel because we are told

in the same paragraph that Fulkes, after reading it for a short while, puts it back on the shelf and then takes *The Mystery of the Castlemaine Emeralds*; thus as a teacher wishing intellectual development all her efforts are ridiculed because the narrtor tells us that "a ribbon marked her place" (130), which implies that Miss Fulkes is actually interested in such books. The contents of the book is implied through the sentences Fulkes reads, thus it can be concluded that as a teacher she reads books belonging to the trivial literature.

In the intertextual practice of *Point Counter Point* the reader sometimes encounters more complex relationships rather than direct references. Throughout the novel, Huxley is felt having a cynical view towards the concept of hero and heroism in the classical tradition through his character Everard Webley. His cynical vision is built upon the incompatibility between the hero in the classical sense and his modern character, Webley. Instead of the classical hero who fights for his nation, Webley, being a leader of a political party, fights against his nation in a sense; thus Huxley annihilates the classical conception of heroism in his modernist novel. In the case of Webley, another demythologization can also be observed. In contrast with the knights in the romances of the Middle Ages, who have unrequited love towards the ladies, who are mostly the married women, Webley does not satisfy with his love towards Elinor, who is also a married woman, and he wants to have sexual intercourse with her and utters his wish of consummating in a vulgar way. He warns in his letter to Elinor that he will "do a slight Rape of the Sabines" (205). These two intertextual practices prove that both Huxley had an acute sense of literary awareness and transformed the other texts and discourses to create a new text.

As a last intertextual link of the novel with the literary works, we can mention the one between *Point Counter Point* and two other novels written by Huxley himself, *Antic Hay* and *After Many A Summer Dies The Swan,* which was itself inspired by a line in Alfred Lord Tennyson's "Tithonus". (The title and the line are the same.) Spandrell in *Point Counter Point* is believed to be a repetition of Coleman in the first, and Mark Rampion is similar to Mr. Propter in the latter. Spandrell is similar to Coleman, who is "no more than a verbose paper devil, a flop" (Atkins, 1980: 74). But the character turns out to be a much more impressive one through Huxley's transformation. Rampion and Mr. Propter both favour man's emotional side rather than reasonable one. Rampion, a writer and painter always criticizes the modern world as he thinks technological and industrial world made people deprived of humanistic values and lose their emotions and thus live in a materialistic world. In part XXIII of the novel we see that, for Rampion, "mechanical progress […] means more intellectualism and the progressive atrophy of all the vital and fundamental things in human nature, means increased boredom and restlessness, means finally a kind of individual

madness that can only result in social revolution". He says: "Count on them or not, wars and revolutions are inevitable, if things are allowed to go on as they are at present" (207). Rampion, as Meckier points out,

> calls for a refusing of flesh and spirit that will permit man to join his animal with his rational functions. The strong and complete spirit must know what the heart knows as well as what the mind knows. Man is both Houyhnhnm and Yahoo and exists ideally when these two elements in his nature are balanced, when, instead of point against point, they are in the true counterpoint of equilibrium" (2010: 36).

Point Counter Point is a novel which negates the traditional realistic novel and sentimental novel by means of its intertextual practice with the 'novel' as a literary genre because it is also a novel about how to write a novel. Philip Quarles, the novelist character in *Point Counter Point* directly refers to the novel as a genre while searching for the new ways of novel writing in regard to its structure and theme. Philip and his wife Elinor first appear in the novel when they are on a ship bound for England from India after a nine-month trip. While chatting to him Elinor expresses her wish that Philip would write a simple love story in which love gained, lost and eventually regained; but Philip finding writing about simplicities difficult knows that he cannot write such a novel. He thinks that he does not have passion and emotion, that is, he is a man of intellect (133). Though Philip is a successful writer, he is "detached from life by a massive intellect"; he has "a passionless intellect" (Sion, 2010: 59, 60). He thinks of experimenting a new way of looking at things, "musicalization of fiction", for which he needs an abundance of characters engaged in "parallel contrapuntal plots" (202) presenting various worldviews, diverse aspects of life. *Point Counter Point*'s intertextual relation with music will be held in the next part of this study more extensively. The point we should focus here is that Huxley, creating a novelist character and having him make allusions to the novel form and experiment a new way of constructing his novel, actually creates a self-conscious book dealing with the art of writing a novel, and devalues realistic novels of the 18th and 19th century, and the sentimental novels of the 18th century. Therefore the intertextual relation here serves as a means of giving the author's ideas on a new novel form in which the novelist can give the multiplicity of reality through a contrapuntal style. We can also add to this idea that, as Meckier claims, "*Point Counter Point* is an anti-novel in its use of art and experiment against themselves" (1977: 3). Through allusions to and implications of the novel as a literary genre, Huxley not only gave his ideas about what kind of a genre a novel should be but also created a highly experimental modernist novel, an intertext.

II. Allusions and References to Artistic and Cultural Fields and Phenomena in *Point Counter Point:*

As the title of the novel is a reference to a technique in music known as 'counterpoint', it will be appropriate to begin this part with the musical allusions in the novel. In the most general sense, counterpoint means the musical lines which sound very different from each other, but sound harmoniously when played together. In classical music counterpoint refers to "the relationship between voices that are interdependent harmonically (polyphony) and yet are independent in rhythm and contour" (http://en.wikipedia.org/wiki/Counterpoint). There is a direct textual interaction between music and the novel, in which there are a great number of worldviews contrasting with one another embodied in diverse characters that are in stark contrast; and therefore, in the novel, instead of a single main plot, there are many stories linked with each other. This could be due to the fact that *Point Counter Point* is a novel of ideas. Terry Eagleton attracts our attention to the type of Huxley's novels and claims that till Aldous Huxley "the English novel has not, by and large, a novel of ideas. The cerebration of Aldous Huxley have remained fairly untypical" (2005: 334). To turn to the novel's intertextuality, while reading the novel we observe the close connection between music and the structure of the novel and it becomes obvious that its organization as a polyphonic novel owes much to the contrapuntal music. In Huxley's novel in which music has been used as a leitmotiv, specific allusions to musical works especially those of Johann Sebastian Bach and Ludwig van Beethoven have been made. For example, Bach's *Suite B in minor* is a piece which is constantly referred to in the novel (16, 17, 18, 22, 23, 29, 42, 290). The novel with its multi-voiced structure presents to us many standpoints, individual points of view, various voices, insights, ideas, and worldviews without being dominant over one another. Here Bakhtin's definition of polyphonic novel can be cited here to define the polyphony in *Point Counter Point*: In a polyphonic novel there is "a plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices" (1984: 6) Bakhtin writes. The case for Huxley's novel is the same. While Lord Edward is representing scientific thought, Walter sees life through the spectacles of Romanticism; while Mr. Quarles is representing libidinous side of man, his son Philip Quarles represents rationalistic side of man. Maurice Spandrell is a socialist but Everard Webley defends capitalism. While Mrs Quarles sees religion as a shelter to get rid of the ugliness of the material world, Lucy accepts the modern world with all its joy and realities. Musical allusions "contribute structurally, thematically and metaphorically to the novel" (Bowen, 1977: 489). Huxley himself believes that the novel as a genre should be polyphonic because it is only in this way a novelist can reflect all the voices in the modern world. Huxley has one of

his characters, Philip Quarles, a novelist who can be regarded Huxley's mouthpiece in the novel construct a relationship between contrapuntal music and polyphonic novel. Quarles says:

> The musicalization of fiction. Not in the symbolist way, by subordinating sense to sound. […] But on a large scale, in the construction. Meditate on Beethoven. The changes of moods, the abrupt transitions. (Majesty alternating with a joke, for example, in the first movement of the B flat major quartet. Comedy suddenly hinting at prodigious and tragic solemnities in the scherzo of the C sharp minor quartet.) More interesting still the modulations, not merely from one key to another, but from mood to mood. A theme is stated, then developed, pushed out of shape, imperceptibly deformed, until, though still recognizably the same, it has become quite different. In sets of variations the process is carried a step further. Those incredible Diabelli variations, for example. The whole range of thought and feeling, yet all in organic relation to a ridiculous little waltz tune. Get this into a novel. How? The abrupt transitions are easy enough. All you need is a sufficiency of characters and parallel, contrapuntal plots. While Jones is murdering a wife, Smith is wheeling the perambulator in the park. You alternate the themes. More interesting, the modulations and variations are also more difficult. A novelist modulates by reduplicating situations and characters. He shows several people falling in love, or dying, or praying in different ways--dissimilars solving the same problem. Or, _vice versa_, similar people confronted with dissimilar problems. In this way you can modulate through all the aspects of your theme, you can write variations in any number of different moods. Another way: The novelist can assume the god-like creative privilege and simply elect to consider the events of the story in their various aspects--emotional, scientific, economic, religious, metaphysical, etc. He will modulate from one to the other- as from the aesthetic to the physico-chemical aspect of things, from the religious to the physiological or financial (202-203).

The long quotation indicates not only the novelist character's notion of the novel, that is, "the musicalization of fiction" but also that Huxley followed this pattern in his novel. In effect, Huxley's novel unfolds in accord with Quarles's recipe for writing a novel. He proposes an experimental style through which a novelist can create variations via unexpected contrasts and similarities. To Quarles, the novel's "astonishingness" results from such a realization that "while Jones is murdering a wife, Smith is wheeling the perambulator in the park" (202). This implies alternations of themes "modulations and variations (203). This is what Huxley did in his novel. "Life makes sense chiefly as a constant source of amazement for the savorer of its

cruel ironies. Quarles attends a concert while his son is struck down with meningitis; as Elinor hastens to little Phil, Webley arrives at Philip's to carry her off but is ambushed and murdered by Spandrell and Illidge (Meckier, 2003: 86).

Beside music, the orchestra image is used to present society "as a collection of parallel lines, none of which ever cross" (Meckier, 2010: 33). Through this allusion, as it can be observed, Huxley presents his view of life to the reader. In *Point Counter Point* the characters suggest "an orchestra gone haywire"; instruments, instead of harmony "emit cacophony" (Meckier, 2010: 32). Huxley tells us the parts of the orchestra

> live their separate lives: they touch, their paths cross, they combine for a moment to create a seemingly final and perfected harmony, only to break apart again. Each is always alone and separate and individual. "I am I," asserts the violin, "the world revolves around me." "Round me," calls the cello. "Round me," the flute insists. And all are equally right and equally wrong; and none of them will listen to the others (16-17).

Like an orchestra, the world, "as Huxley sees it, is without a center and its inhabitants are fragmentary. Each flies off from the center and sets up a world of his own in which he cultivates his ego" (Meckier, 2010: 34). Therefore, "the characters and their perception of the world parade before us" (Sion, 2010: 60) in the novel.

It is obvious that Huxley exploited the structure of contrapuntal music in the construction of his novel, – which we may call intertextuality – to create a novel with discordant organization to suggest that the contemporary world and life is also discordant and people residing in it split between mind and feeling, and that they are self-centered disintegrated characters who cannot succeed in dealing with the multiplicity of life and the changing values of the modern life; in other words, Huxley reflects, in the novel, disillusioned people in a disintegrated society by alluding to the contrapuntal music, in which two or more separate tunes happen at the same time but still they are independent in contour and rhythm and interdependent in harmony, and thus he created a kind of 'human fugue', in which, according to the author-narrator, "there are eighteen-hundred million parts" only "one or two parts at a time" can be understood by the artist (17).

It can be claimed that such a structural experiment, that is, constructing an analogy between contrapuntal music and the novel affects the meaning of the novel. It is because of this contrapuntal mode of the novel we see the modern world from multiple viewpoints, and values always contrasting yet colliding with one another such as the reasonable and the emotional, the scientific and the aesthetic, the religious and the atheist, art and life, sorrow

and joy, life and death, love and lust, love and hatred, the truth and lie, loyalty and disloyalty, morality and immorality, husband and wife, parent and child and so on. *Point Counter Point*'s polyphonic structure paves the way for its being a 'novel of ideas' as well. The characters and their perceptions of the world may be given in Ronald T. Sion's words:

> Lord Edward Tantamount refrains from the world of the living and sees reality only under a microscope, while Lady Edward plunges fully into the reservoir of life, viewing its absurdities with relish; Lucy Tantamount, their daughter, finds life a bore and enjoys playing with men's feelings in her powerful role of femme fatale, while Walter Bidlake, her pawn, sees life merely as a defendant on trial, ravaged between a guilt for Marjorie, his mistress, and a irrational lust for Lucy; John Bidlake sees life as a painting in which he is the consistent recipient of a lady's virginity, while Burlap hypocritically bemoans the promiscuity of his age, and writes about the mystics while surreptitiously doing all that he states he loathes. And so the contrapuntal dramatis personae display their lives in multifarious forms (2010: 60).

The other characters and the ideas epitomized by them may be said succinctly as follows: Elinor Quarles represents man's emotional and passionate side contrasting with her husband's cold intellect. Rachel Quarles is a woman who finds salvation in religion, and later in the novel Marjorie is told to find salvation in Christianity as a result of her having consulted and taught by Mrs. Quarles. Mr. Quarles is a libidinous old man having a "discreet and parsimonious affair" with a mistress – Gladys Helmsley, who, as we later learn, is pregnant with his child; he is also an impotent businessman in contrast with his wife Mrs. Quarles, who is, at the same time an epitome of "savvy in all areas" (Sion, 2010: 60). Mark Rampion is the epitome of naturalness, seeing many ills of an industrial and technological world, and he and his wife Mary are representatives of love and mutual respect in marriage. Frank Illidge symbolizes the lower parts of the society and with his political insight symbolizes Marxism. Everard Webley a young political leader, on the other hand, stands for fascism because he defends the capitalistic policies such as private enterprise. Maurice Spandrell is someone finding no happiness in life and living with his Oedipal complex revealed after his mother's second marriage, and his neurotic vortex ends with death. He also stands for man's engagement with vice. John Bidlake is an old painter in whose art there is an obvious decline; he had many affairs when he was young but now he has a fear of death. Through these characters Huxley creates the contrapuntal in the plot in his novel of ideas.

Huxley has Philip Quarles define what the novel of ideas should be: "The character of each personage must be implied, as far as possible, in the

ideas of which he is the mouthpiece. In so far as theories are rationalizations of sentiments, instincts, dispositions of soul, this is feasible" (203). This quality can be found out in *Point Counter Point* itself. Marovitz writes that Huxley "created a diversified community of generally eccentric, single-minded, often frustrated characters representing panoply of ideas from the reasonable to the ludicrous"; and this makes the novel "a modified novel of ideas with formal innovations that place it on the edge of post-modernist construction" (25). As Meckier points out, Huxley's novel treats many different issues as "the sexual ethics of Lucy Tantamount and Philip Quarles's political indifference as harshly as it castigates Lord Edward's Pickwickian sexuality and the Oxonian politics of Sidney Quarles" (1977: 369). Meckier also observes that Huxley's world, is a world of "distinct and separate individuals, each with distinct and separate lives and all completely indifferent to our existence" as Coleman, a character in Huxley's *Antic Hay* summarizes what the modern world is while he is walking through London (2010: 32). Huxley skillfully juxtaposes, in the novel, about nineteen eccentric characters through the contrapuntal technique which he borrowed from music. His characters are all the epitomes of ideas; for this reason, they are not round but rather flat and stock characters. We can classify Huxley's stock figures employed in his novel as "the idealistic young man totally unfit for life, the old cynic, the femme fatale, the preposterous artist, the impractical scientist, all wrapt up in his theories, the disillusioned and alienated intellectual, the innocent, "pure" young woman etc." (Bode, 1990: 346). Consequently, it can be said that it is the polyphonic structure of the novel which enabled Huxley to interweave diverse ideas in his novel, and it is the contrapuntal mode borrowed from contrapuntal music which paved the way for such a multi-perspectived and polyphonic structure of the novel, and that musical intertextuality seems to have a profound part in *Point Counter Point*'s intertextualities.

In *Point Counter Point* there are some other references to music. For example Bach's *Suit in B minor* is referred to while it is being played during the Tantamount's party in order to reveal that music has evoked the good old days in Fanny Logan. Through the music her memories of the good old days are aroused, she remembers the days when her husband was alive, and with the effect of music she has become sorrowful since her husband is dead. It is obvious that Huxley exploits Bach's music here for the characterization; he reveals Mrs. Logan's past and inner life through the sadness aroused in her by music (18). *The Suit in B minor* is also referred to on page 22 but for this time it functions as a means to give Lord Edward's scientific perspective – the one reflected along with various viewpoints in the novel. The same music is comprehended by Lord Edward as something vibrating, shaking and rattling in his "membrane tympani" (22).

For reasons of space only one more important reference to music will be dealt with here. This reference is of importance because it reveals something in Spandrell's personality; it is apparent that music is referred to here for the sake of characterization as well. Spandrell, who has devoted himself to vice and wickedness on purpose, finding some pleasure in his act of corrupting innocent young girls, and therefore the most villainous character in the novel, does not have a faith in himself. However, he tries to prove the existence of God to believe in Him. To this end he invites Mark Rampion, whose opinion Spandrell respects and trusts so much, to judge whether God exists or not. He has Rampion and his wife Mary listen to Beethoven's *A Minor Quartet* and especially its one of the parts, *Heilege Dankgesang*[2], which, according to Spandrell, is the only piece with its beauty and perfection that can prove the existence of God. When the music begins, Huxley tells us,

> something new and marvellous had happened in its Lydian heaven. The speed of the slow melody was doubled; its outlines became clearer and more definite; an inner part began to harp insistently on a throbbing phrase. It was as though heaven had suddenly and impossibly become more heavenly, had passed from achieved perfection into perfection yet more deeper and more absolute. The ineffable peace persisted; but it was no longer the peace of convalescence and passivity. It quivered, it was alive, it seemed to grow and intensify itself, it became an active calm, an almost passionate serenity. The miraculous paradox of eternal life and eternal repose was musically realized (295).

While the music is playing in the background, Spandrell leaves the room to realize his death as he planned. With the help of Illidge, the assistant of Lord Edward, Spandrell had murdered Everard Webley, the political leader of Brotherhood of British Freeman. Suffering from the feeling of pointlessness after the murder, he sends an anonymous note to the Brotherhood, informing them about the murderer's address; when they arrive he allows himself to be shot and killed, which, in a sense means committing suicide. Murray Roston comments on the scene in which all actions are interrelated with music as in the following. In his commentary the function of this interconnection is also expounded:

> Here is the ultimate agony of the novel, as music, the symbol of the soul, is set against the intellectual's need for scientific proof – a need which Huxley himself seems to have recognized as valid. The heart

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[2] Beethoven's *Heilige Dangesang* is a piece in his String Quartet No. 15 and it can be accessed from http://www.youtube.com/watch?v=Gxmhpaq6I4E to listen to make connections between the tunes of the music and Spandrell's feelings about it and thus to appreciate the scene at the end of which Spandrell's death occurs.

> yearns to believe in beauty and in the nobility of man, while the mind perceives the grotesqueness of his zoological and physiological state (1977: 387).

The novel also involves both direct and indirect references to the art of painting, which are made through especially the paintings of John Bidlake, an old painter. We are told that once Bidlake was a famous painter but engaged mostly in both young ladies and nudes and that he justifies his past deeds of sex relating it to his art. He says: "Nobody can paint a nude who hasn't learnt the human body by heart with his hands and his lips and his own body. I take my art seriously" (14). Leading a life of decadant, Bidlake is among Huxley's disoriented characters because he does not have the fame he had as a young painter and there is a certain decline in his painting. Besides, he is ill and has a fear of death. Nevertheless, he substitutes fame for real and noble ideals. He always tries to atract attention by his paintings he drew when he was young. One of them, the 'Bathers', is mentioned and described for several times in the novel (18, 30, 31, 32, 96). The interextuality between the art of painting and the novel seems to have been constructed in this instance to function as the reminiscent of Bidlake's love for women and of over-sexuality he does not have now due to the old age.

By means of the work of Mark Rampion, whose character was based on D. H. Lawrence (Paussel, 2003: 37), Huxley makes a connection between painting and the novel but now for a different purpose. Rampion is both a writer and painter who is a fierce critic of modern society. Not only his paintings but also caricatures are described so vividly that one has clear mental pictures of them. Huxley has put them in his novel both to draw Rampion's character and to indicate how his art is critical; Huxley, through Rampion's art presents his critique of the modern world as well. We also know that Rampion is a severe critic of his time and sees Blake as the only privileged intellectual who had achieved to unite both mind and passion (71). Rampion complains of the technological, industrial and materialistic life offered by modern life and world and is engaged with the idea that the only thing that the modern man could do is to reach the reconciliation between the rational and emotional sides of man. These ideas of Rampion are presented in his paintings and caricatures as well as his speeches. Consequently, it can be said that Huxley makes connections between the arts of painting and caricature and the novel to reflect the dislike of the modern world personified in Rampion's character.

In Huxley's strategy of intertextuality it is noticed that he sometimes puts the reader in an effort of perceiving the intertextual relations in his novel and thus he puts them into an intellectual strain. In order to exemplify the case one can refer to several scenes in which Huxley mentions Sodo-

ma's paintings in order to describe Denis Burlap's facial expression. We are told that Burlap has a smile similar to those of the portraits drawn by Sodoma and that "there was something in his smile […] that reminded one of a Leonardo or a Sodoma – something mysterious, subtle, inward (43). We also see that Burlap "smiled his Sodoma smile" (44), "gave [Beatrice] one of his grave and subtle Sodoma smiles (86), "added, glancing up at her with a sudden mischievous, gutter-snipish grin, most startlingly unlike the Sodoma smile of a moment before" (87), "he smiled his Sodoma smile (147), he "came round the table […] smiling his subtlest and most spiritual Sodoma smile (159), and "he smiled a Sodoma smile, subtle, spiritual and sweet (162). Any reader, like me, who does not know Sodoma and have any idea about his paintings tries to understand Burlap's facial expression and to visualize it, will put himself/herself into an inquiry of the portraits drawn by Sodoma. In the process we learn that Sodoma is the name given to the Italian painter Giovanni Antonio Bazzi (1477-1549), who lived and painted during the Renaissance period – painted in a manner that superimposed the High Renaissance style of 16th century Rome onto the traditions of the provincial Sienese school (http://www. virtualuffizi.com/giovanni-antonio-bazzi-called-sodoma.html). Moreover, when one looks at the portraits drawn by Sodoma, one can visualize Burlap easily and understand that what Sodoma had done by lines and colours was done through words by Huxley.

Point Counter Point has some indebtedness to the art of caricature. The caricature which Rampion has drawn and called "Fossills of the Past and Fossils of the Future" describes humanity's parade in which every marcher is seen with either oversized head or genitals. The narrator tells us

> Curving in a magnificently sweeping S, a grotesque procession of monsters marched diagonally down and across the paper. Dinosaurs, pterodactyls, titanotheriums, diplodocuses, ichthyosauruses walked, swam or flew at the tail of the procession; the van was composed of human monsters, huge-headed creatures, without limbs or bodies, creeping slug-like on vaguely slimy extensions of chin and neck. The faces were mostly those of eminent contemporaries. Among the crowd Burlap recognized J. J. Thomson and Lord Edward Tantamount, Bernard Shaw, attended by eunuchs and spinsters, and Sir Oliver Lodge, attended by a sheeted and turnipheaded ghost and a walking cathode tube, Sir, Alfred Mond and the head of John D. Rockefeller carried on a charger by a Baptist clergyman, Dr. Frank Crane and Mrs. Eddy wearing haloes, and many others (144).

It is obvious that the caricature is a critique of both over-rationalism and materialistic thought serving man's stomach. Rampion himself adds that

"the lizards died of having too much body and too little head […] Physical size is a handicap after a certain point". He asks Burlap, "[b]ut what about mental size? These fools seem to forget that they're just as top-heavy and clumsy and disproportioned as any diplodocus. Sacrificing physical life and affective life to mental life. What do they imagine's going to happen?" (144)

There are two other references in the novel to the caricatures drawn by Max Beerbohm (96, 225), who is an English caricaturist, writer, dandy and wit (http://global.britannica.com/EBchecked/topic/58424/Sir-Max-Beerbohm). The first is made to suggest that John Bidlake is a man engaged in art because he himself is a painter and he has two caricatures of himself by Beerbohm hanging on his wall along with the other paintings; the latter is made to make a similarity between Molly's appearance and Beerbohm's own caricature drawn by him. So it can be said that the references to caricatures by Beerbohm are made for characterization in the novel as well.

Another intertextuality sustained in the novel is with the domain of advertisement. There are some references to advertisements in it; perhaps the most important of them all is the one to the advertisement of "Quaker Oats". Huxley employed this reference, which is also a reference to the popular culture, in order to have the novelist character Philip define the novel of ideas. He writes:

> Put a novelist into the novel. He justifies aesthetic generalizations, which may be interesting--at least to me. He also justifies experiment. Specimens of his work may illustrate other possible or impossible ways of telling a story. And if you have him telling parts of the same story as you are, you can make a variation on the theme. But why draw the line at one novelist inside your novel? Why not a second inside his? And a third inside the novel of the second? And so on to infinity, like those advertisements of Quaker Oats where there's a quaker holding a box of oats, on which is a picture of another quaker holding another box of oats, on which etc., etc. (203).

It is clear that Philip's definition of the novel of ideas is exemplified by means of the advertisement. The novelist putting a novelist character in his novel can create various approaches to the same theme, a multiplicity of viewpoints. This is certainly what Huxley did in his novel. The importance of the image is discussed by Roston as in the following:

> The series of figures on that packet, each holding a smaller packet in his hand can be read away into infinitesimal smallness, but the series can also be read in the reverse direction, for the small picture held by the Quaker depicts the outer packet on which he appears. In the same way, the novel being planned by Philip Quarles is actually the outer novel, *Point Counter Point,* in which he is a participant (1977: 379).

In Chapter XXIX of the novel, Spandrell makes a resemblance between an "advertisement of a patent medicine" and the three figures which Huxley caricatured. The figures are Cuthbert Arkwright, Willie Weaver and Peter Slipe, who are few of the minor characters in the novel. This reference to the advertisement seems to have been exploited to create an image of these caricatured figures in the mind of the reader. Though today's reader is far from the culture in which the reader in the first half of the 20th century lived and experienced and though s/he cannot guess what these advertisements looked like, s/he can have a clear picture of the scene both the narrator and Spandrell have defined. The narrator describes the scene as such:

> [Cuthbert Arkwright], blond, beef-red, with green and bulging eyes, his large face shining, he approached vociferating greetings. Willie Weaver jauntily followed, a little man perpetually smiling, spectacles astride his long nose, bubbling with good humour and an inexhaustible verbiage. Behind him, his twin in height and also spectacled, but grey, dim, shrunken and silent, came Peter Slipe (84).

Spandrell's definition and making a resemblance between the advertisement and the three men seems to serve the caricature Huxley drew. He says as they approach "they look like the advertisement of a patent medicine […] Slipe's the patient before, Weaver's the same after one bottle, and Cuthbert Arkwright illustrates the appalling results of taking the complete cure" (84). This reference is also an example to the reference to a cultural phenomenon.

Another reference to an advertisement is made in the scene in which Elinor and her mother-in-law are talking about Philip. Mrs. Quarles tells Elinor how Philip was crippled in an accident when he was a child and the negative effects of his being crippled on him. In the scene, the narrator gives us the external description of the environment in which the two women are talking. He says:

> The launch began to move towards the shore. From being an impending wall of black iron, the liner, as they receded, became a great ship, seen in its entirety. Fixed motionless between the sea and the blue glare of the sky, it looked like the advertisement of tropical cruises in the window of a Cockspur Street shipping Office (157).

Here the resemblance between the "fixed motionless" ship and the advertisement in which the pictures of cruises are seen is made to strengthen the feeling of motionlessness, which literally means Philip is quite an asocial character because of his being crippled and which symbolizes Philip's quiet motionless standing in life. He is also an emotional cripple who finds it difficult to have or express feelings. According to Elinor, Philip is so cold and 'motionless' that she is deprived of sexual satisfaction and sometimes thinks

"it would be better […] if Philip were rather more of a pig and less of a hermit crab" because "Pigs are human – all too much so, perhaps; but still human. Whereas hermit crabs are doing their best to be molluscs" (199). Dissatisfied in her marriage, Elinor is about to commence a relation with Everard Webley.

In another part of the novel a magazine advertisement for a toothpaste is referred to in order to indicate the unhealthy relationship between Philip and his son, little Phil. Philip as a rationalistic man not giving the necessary care for his son's feelings forces him to read the word in the advertisement in a correct way, and when the child reads it incorrectly, Philip gets angry with him (211). The scene also indicates the discrepancy between Philip and Elinor as parents. So we can say that Huxley constructed the relation between his novel and an advertisement to imply the idea that they are incompatible with each other when it comes to the question of training their child as well as in other cases in which they split up.

The novel presents some reflections of the art of cinema. For example, Polly Logan creates a similarity between "Mutt and Jeff" (24) – two comic characters in the silent films – and Lord Edward and Illidge after they appeared among the guests at the party. The similarity suggests their comic situations. Philip makes a resemblance between "the cinema film of twenty years ago" and the panaroma of India (49) and then he puts it in his journal entry (202), Elinor refers to cinema to mean that time passed quickly when they were in India. She tells: "These ten months of travel have been like an hour in a cinema" (185). In another scene, Rampion sees cinema as something that attracts people in the modern culture and as a "fruit" of industrialization (272). In all these instances it is seen that cinema is a part of the life and culture of the modern man, therefore they refer to cinema in their speeches.

Point Counter Point sometimes includes complex relationships with the other fields. For instance, its inclusion of the echoes of historical discourses and references to historical books and events proves this notion. In the part in which the narrator gives the background information about some of the characters, he seems to be adopting the treatment of a historian. For example, the narrator narrates the story of the Tantamounts combining their past with the history of the succession on the throne of England. The style seems to be the one that can be found in a history book. Yet Huxley is observed to have exploited the narrative of historical discourses to create irony. Paradoxically, the opening two pages of Chapter II involve both the echoes of historical discourses and their subversion through Huxley's ironies. In the following extract a very skillful juxtaposition of factual and ironic situations can be found:

> Henry VII had […] desired a son; and because Pope Clement VII was in the power of Henry's first wife's daughter's cousin, he would not grant him a divorce. The monasteries were in consequence suppressed. An army of beggars, of paupers, of the infirm died miserably of hunger. But the Tantamounts acquired some scores of square miles of ploughland, forest and pasture. A few years later, under Edward VI, they stole the property of two disestablished grammar schools; children remained uneducated that the Tantamounts might be rich. They farmed their land scientifically with a view to the highest profit. Their contemporaries regarded them as ' men that live as though there were no God at all, men that would have all in their own hands, men that would leave nothing to others, men that be never satisfied.' From the pulpit of St. Paul's, Lever accused them of having ' offended God, and brought a common wealth into a common ruin.' The Tantamounts were unperturbed. The land was theirs, the money came in regularly.
>
> The corn was sown, grew and was harvested, again and again. The beasts were born, fattened and went to the slaughter. The ploughmen, the shepherds, the cow-herds laboured from before dawn till sunset, year after year, until they died. Their children took their places. Tantamount succeeded Tantamount. Elizabeth made them barons; they became viscounts under Charles II, earls under William and Mary, marquesses under George II. They married heiress after heiressten square miles of Nottinghamshire, fifty thousand pounds, two streets in Bloomsbury, half a brewery, a bank, a plantation and six hundred slaves in Jamaica. Meanwhile, obscure men were devising machines which made things more rapidly than they could be made by hand. Villages were transformed into towns, towns into great cities. On what had been the Tantamounts' pasture and ploughland, houses and factories were built. Under the grass of their meadows half-naked men hewed at the black and shining coal face. The laden trucks were hauled by little boys and women. From Peru the droppings of ten thousand generations of sea-gulls were brought in ships to enrich their fields. The corn grew thicker; the new mouths were fed. And year by year the Tantamounts grew richer and richer (12-13).

Historical intertextuality is also seen in the novel via the references to historical events. For instance, Everard Webley as a political figure refers to the signal sent by Admiral Horatio Nelson to his flees in the Battle of Trafalgar, a war at sea between the flees of England and opposing flees of Spain and France, "England confides that everyman will do his duty" (http://www.royalnavalmuseum.org/info sheets_horatio_nelson.htm). Webley writes in his letter to Elinor "England expects that every god this day will do his duty" (204) implying that he is one of the gods who is aware of

his responsibility to rescue England and her people. Huxley, in another part of the novel, employs a reference to history to reveal Lucy's personality. Lucy tells: "The more prohibitions, the greater the fun. If you want to see people drinking with real enjoyment, you must go to America" (85). Here Lucy refers to the prohibition of alcohol in America during the years between 1920-1923. In those years, drinking was associated with the new culture; and immorality and corruption were believed to be results of new culture; the prohibition aimed to protect the traditional values of Americans (Brinkley, 2010: 592-593). Lucy adds: "Victorian England was dry in every department. For example, there was a nineteenth amendment about love. They must have made it as enthusiastically as the Americans drink whiskey" (85). From the reference we infer that Lucy is a freewheeling young lady. The examples given will suffice to indicate that historical intertextuality serves the novel's characterization.

Mythology is another cultural domain with which *Point Counter Point* has an intertextual relation. Though, in *Point Counter Point*, mythological implications are not surplus as suggestions and direct quotations of literature and literary works are, one has to mention them while studying the novel's intertextual practice. The most important borrowings are from the Greek and Roman mythology. In the novel, there is an obscure allusion to a mythological story. The scene, in which we see, Lucy, after making love, staring at Walter when his eyes are closed, brings to mind the goddess of moon, Selene and Endymion's story in Greek mythology. It has been a step for us to find out the intertextual relationship between the novel and mythology. This has also been a process in the intertextual theory which is provided by Barthes with his assumption about the productive reading of the erudite reader. Briefly, we can say that though Huxley does not mention anything about the myth of Endymion and Selene, through our own knowledge about it, we can still construct a connection between the myth and the conditions of the lovers in the novel, Walter and Lucy. According to the myth, Endymion was a shepherd with whom Selene, the goddess of moon fell desperately in love. (It is clear that Huxley transformed the case in his novel: Walter is desperately in love with Lucy.) Endymion "was a youth of surpassing beauty and […] this was the cause of his singular fate" (Hamilton, 1969: 118). "Endymion was always lying asleep in a cave on Carian Mount Latmus one still night when Selene first saw him, lay down by his side, and gently kissed his closed eyes" (Leeming, 1998: 92). In all stories Endymion is told to be sleeping forever and this recalls death. Yet he is told that though he is motionless and remote as though in death, he is still warm and alive. Selene, night after night, visits him to caress and cover him with her kisses. Some say that it is Selene herself who had Endymion slumber forever in order to caress him as she pleased (Hamilton, 1969: 118) and

some say that this sleep "came upon him either at his own request, because he hated the approach of old age; or because Zeus suspected him of an intrigue with Hera" (Leeming, 1998: 92). But in either case he has never become old. In this mythic story it is clear that Endymion becomes the object of Selene's passion. Walter and Lucy's case is almost the same because Walter becomes the object of Lucy's passion and sexual freedom. Walter is a man who is unable to adopt himself to the modern world and to fit himself to the objective realities of the age. Though Walter romantically asks Lucy whether she loves him or not, Lucy blames him for his romanticism because Lucy sees love as a merely physical act and there is no room for romanticism in Lucy's modern life. To reveal Walter's love life, we should also note that Walter has a mistress, Marjorie Carling, a married woman whose husband has no intention of getting a divorce due to his so-called religious belief, that Marjorie is pregnant with Walter's baby, and that though Walter wants to be always with Lucy because she is very attractive, he does not leave Marjorie because he is conscience-stricken. This is all revealed in the first part of the novel. The following quotation clearly reveals Walter and Lucy's characters and the nature of their affair:

> What an incorrigible romantic!'She laughed. But it was true, all the same. He had looked dead; and death, in these circumstances, had something slightly ridiculous and humiliating about it. Herself alive, wakefully and consciously alive, she had studied his beautiful deadness. Admiringly, but with amused detachment, she had looked at this pale exquisite creature which she had used for her delight and which was now dead. 'What a fool!' she had thought. And 'why do people make themselves miserable, instead of taking the fun that comes to them? 'She had expressed her thoughts in the mocking question which recalled Walter from his eternity. Bothering about love – what a fool! 'All the same,' insisted Walter, 'you were exulting.'
>
> 'Romantic, romantic!' she jeered. 'You think in such an absurdly unmodern way about everything. Killing and exulting over corpses and love and all the rest of it. It's absurd. You might as well walk about in a stock and a swallow-tail coat. Try to be a little more up to date.''I prefer to be human' (140).

It is clear that this mythological connection with the novel was conducted in the first place to reveal both Walter and Lucy's characters and in the second place to satirize the contemporary values which make man lose his romantic side for the sake of modernity and think only through materialistic values. In the following scene coming after the scene given above, Lucy tells Walter that "Living modernly's living quickly,' […] 'you can't cart a wagon – load of ideals and romanticisms about with you these days. When you

travel by aeroplane, you must leave your heavy baggage behind. The good old-fashioned soul was all right when people lived slowly. But it's too ponderous nowadays. There's no room for it in the aeroplane" (141).

Other references to mythology appearing in the novel are the Minoatur (23), a legendery creature in Greek mythology, "three-formed Hecate" (50) a Greek goddess having three forms – one is "the dread Goddess of Night" (Leeming, 1998: 227), the second is "an earth goddess who […] is associated with the moon" (Room, 1997: 149). She is also believed to be the goddess of births. Throughout the novel we also see the reference to Hippocrene, which is also known as "horse spring" on the Mount Helicon (Room, 1997: 231), the reference to Phryne, with the expression that Beatrice's "underclothes are positively Phrynean" (86) – though Beatrice's is still virgin at her thirty-five, by Willie Weaver she is resembled to Phryne, who is associated with "courtesean and prostitute" (Morford and Lenardon, 1985: 116).

Illidge constructs a similarity between her mother struggling to do all the chores at home for years due to their poverty and two mythic figures, Sisyphus and Danaids. Sisyphos is represented in Greek Mythology as a hero who is "engaged in repetitive action […] he keeps rolling a stone (Dowson and Livingstone, 2011: 404). The Danaid sisters refuse to marry their cousins and thus are assigned to "spend eternity filling a vat of water using leaking jars" (Dowden and Livingstone, 2011: 452). Similarly, Illidge's mother's doing houseworks is like their laboring "hopeless and interminable". Illidge indignantly thinks of his mother's "endless dreary labour of housework. Day after day, year after year. Making beds, that they might be unmade. Cooking to fill bellies eternally empty. Washing up what the next meal was to make dirty again. Scrubbing the floor for muddy boots to defile. Darning and patching that yet more holes might be made" (266).

Point Counter Point is also engaged in religious intertextuality. Denis Burlap, Walter's editor is drawn as a Christian with respect to his writings and public image; he exhibits himself as an anguished and self-accusing moralist. When we judge him considering his inner world and real personality, we see that he is calculating, avaricious and libidinous. Yet he is reflected as the only happy character along with Beatrice at the end of the novel. The last scene portrays Burlap having secured several thousand dollars for a book and having seduced Beatrice, and Burlap and Beatrice bathing together splashing water like children. The narrator's last words, "[o]f such is the Kingdom of Heaven" (296), which is also said to be the title of Burlap's next week's article in his *Literary World* (114), can also be accounted as an ironic commentary of the modern world in which there is no poetic justice and such characterless persons as Burlap are abundant. The statement is also a reference to the biblical parable in which Jesus Christ blesses

little children. Jesus says: "Let the children come to Me, and do not forbid them; for of such is the kingdom of God. Assuredly, I say to you, whoever does not receive the kingdom of God as a little child will by no means enter it" (*The New Testament*, 1982: 85). Burlap's "Christ-like" expression and pose contstitute a religious intertextuality (115, 162) as well. Mrs. Bidlake's reference to Maya – a reference to the ancient deities whom people worshipped and offered human sacrifices (http://www.crystalinks.com/mayangods.html) – reveals her religiosity (169). Burlap's reference to "the poor lady" suffering from disease (110) indicates his ideas about himself – he sees himself as though he was the 'suffering lady' in the Bible; Belshazzar's feast (192) is also a biblical reference. Illidge, in a talk to Walter in another scene, states his hatred toward the rich and embellishes his speech with an allusion to an anecdote from *The Bible*.

> There's something peculiarly base and ignoble and diseased about the rich. Money breeds a kind of gangrened insensitiveness. It's inevitable. Jesus understood. That bit about the camel and the needle's eye is a mere statement of fact. And remember that other bit about loving your neighbours. You'll be thinking I'm a Christian at this rate,'he added with parenthetic apology. 'But honour where honour is due. The man had sense; he saw what was what. Neighbourliness is the touchstone that shows up the rich. The rich haven't got any neighbours.'
>
> 'But, damn it, they're not anchorites.'
>
> 'But they have no neighbours in the sense that the poor have neighbours (36-37).

It is certainly the case that Illidge mentions the biblical stories not because he is a religious man but because he is a man thinking that people should pursue honour. Likewise another reference to *The Bible* employed in the novel serves to a different aim; that is, it does not show the character's religiosity but rather his eroticism. In the scene in which Old Quarles is seen reading a part from *the Bible*, interestingly, he remembers his mistress, Gladys's body as he cannot concentrate on his so-called work. The following extract depicts Quarles's character well in the sense it shows how degenerate he is. Quarles is seen here as a man turning *the Bible* into an erotic book reading it for his sexual desires:

> he could not fix his attention. Her breasts, he was thinking, her smooth white back […] Walking over to the book-shelf he took out his Bible; its thin pages rustled under his fingers. 'Thy navel is like a round goblet that wanteth not liquor, thy belly is like an heap of wheat set about with lilies. Thy two breasts are like young roes that are twins.' Solomon spoke for him, with what rich thunders! 'The

> joints of thy thighs are like jewels, the work of the hands of a cunning workman.' He read the words out loud. Gladys had a perfect figure. 'Like a round goblet that wanteth not liquor.' These orientals knew what passion was. Miscalling libidinousness 'passion,' Mr. Quarles regarded himself as a very passionate man. 'Thy belly is like an heap of wheat.' Passion is respectable, is actually respected by the law in some countries. For the poets it is even sacred. He agreed with the poets […] Gladys was plump without being fat, firmly resilient […] As a man of great passions, Sidney could regard himself as positively a noble and heroic figure (181).

Huxley seems to have equipped his novel with the prevailing political insights of the time as well. In the novel we see the "presentation of incipient British fascism" (Grosvenor, 2014: 29) via Everard Webley, the leader of the political group, the Brotherhood of British Freeman. There are two references to Charles Stewart Parnell, a political figure, on pages 19 and 236. Everard reveals his passion to Elinor referring Charles Stewart Parnell, an Irish nationalist political leader who is known as the "un-crowned King of Ireland". Because he had an affair with a married woman, his political life ended (Curtis, 2002: 324-326). As Elinor is a married woman, Everad makes a connection between his life and that of Parnell but his case is different from Parnell's, because "times have changed since Parnell's day" according to him. Everard adds: "Besides I'm not Parnell. Let them try to take it away!' He laughed. 'Love and the world – I'm going to have both, Elinor. Both" (236). Learning that Parnell gave up his political career for the sake of the woman he loved, we understand the difference between the two cases and what Everard means.

Throughout the novel Huxley makes many references to newspapers, magazines and encyclopedias of the time, some of which are still read today. *The Times* (19, 151, 182, 183, 210, 265), *The Morning Post* (26), *Figaro* (27), *Daily Herald* (28), *The Encyclopedia Britannica* (57, 246), *Daily Mail* (96, 289), *Punch* (170) – a humorous magazine– *Sunday Pictorial* (233), *Vogue* (102, 128, 265) including the models of Chanel and Lanvin are the cultural printings referred to in *Point Count Point*. Tackling with the intertextual connections between them and the novel, we have observed that they are referred to in order to demonstrate either the interests of the characters reading them or their social class they belong to. For instance, Mrs Fulkes, little Phil's teacher looking through the window recalls a photograph of a dancing girl with pearls in *Vogue* and imagines herself in her place and understands how far she is from such a world of richness and luxury (128). Likewise, Illidge turning over the pages of *Vogue* sees that "a young lady in a fur coat priced at two hundred guineas was stepping into a motor car" (265). Illidge sees the magazine in the house owned by the Bidlakes – the place where flirting

Elinor and Everard would meet but could not because Elinor has to return home upon the intense restlessness of his son who later died, and where Spandrell and Illidge killed Everard Webley. Knowing that Illidge hates the upper classes we can make a connection between his dislike toward the upper class resulting with Webley's murder and his looking at the pages of *Vogue.* According to Illidge, Webley's defence of private enterprice is a policy supporting the upper classes by making them richer and richer, which means that the working class would suffer from more misery and poverty as her mother and the others in his family have done for years. So this intertextuality functions as revealation of the character, Illidge suffering from the class distinction and justifying himself for the murder because to him rich women's wearing furs is "revolting" and "criminal" (266). The reference to a pornographic magazine, *A Girls' School in Paris* (125) made by Spandrell attests to his notorious traits. Philip reads about various species of fish; for example, Cerativid Angler-fishes, *Ceratias holbolli*, and *Boneille viridis* (200-202) probably from a scientific book, magazine or encyclopedia. Though Huxley does not tell us exactly what Philip is reading we infer that Philip, like his creator Huxley, is a knowledgeable intellectual novelist. The novel's intertextual relation with the books of common knowledge does not only attest to the power of the author's mind but also seems to have been made in favour of the revelation of the character.

During our exploration of the cultural allusions and references in the novel, we come across a swear word employed in it; and this indicates that cultural intertextuality is maintained here through even a swear word. The narrator explains that the initials of Webley's political group, "B. B. F." are at the same time the initials of an offensive insulting expression and that Illidge, recalling this becomes happy.

> Illidge smiled maliciously and nodded. So this, he was thinking, was Everard Webley. The founder and the head of the Brotherhood of British Freemen--the B.B.F.'s, the 'B--y, b--ing, f--s,' as their enemies called them. Inevitably; for, as the extremely wellinformed correspondent of the Figaro once remarked in an article devoted to the Freemen, 'les initiales B.B.F. ont, pour le public anglais, une signification plutot pejorative.' Webley had not thought of that, when he gave his Freemen their name. It pleased Illidge to reflect that he must be made to think of it very often now (27).

The comic anecdote which Old Bidlake told once to define Lady Edward (Hilda Tantamount) serves the cultural intertextuality of the novel. The anecdote involves such figures as "the Duke of Hampshire" and "the Master of Ballantrae" (26). These are two figures taken from the native sources in English culture. The narrator recalling and transmitting the anecdote re-

veals a trait of Hilda's. Though she often insults people and finds their titles comic, these people are always around her. Because she is rich, nobody rejects her invitations to her parties; nobody risks missing her parties though they know that they would be insulted by Hilda or at least would have unpleasant situations there.

There is an implicit reference, in the novel, to the social structure of the society in England in modern times. It can be suggested that class distinction is a cultural motif prevalent in England's social life and that the novel's intertextuality was extended to include values and ideas in the cultural context through Huxley's drawing a character such as Illidge. Being class-conscious Illidge is the only character who has suffered from the class distinction. He is so aware of the fact that he and his family belong to the lower classes. Illidge's personality seems to have been formed with the help of this cultural motif and the social structure. Another scene suggesting the class-distinction and therefore revealing the characters' being class-conscious can be found in the novel: While Spandrell is talking with Mark, Mary and others, at Sbisa's, about his seduction of the virgin girls, he remembers how Harriet, one of those girls, admiringly told him that he is "so high-class, so at ease and at home among the great works and the great men, […] so extraordinarily good, so learned, so well travelled, so brilliantly cosmopolitan and West-End" (79). Being a suburban Harriet talked about those of the West-End, a district in London which is famous for its theatres, cinemas and big stores. This and the following allusion, which is to the Golden Fleece are the allusions to the popular culture as well. In the latter, Harriet makes a resemblance between Spandrell and the "gentleman with the order of the Golden Fleece in the advertisements for De Reszke cigarettes". Golden Fleece was a knightly organization founded in 1430. Originally the Golden Fleece is included in a classical quest myth and it is the fleece of the gold-haired winged ram and it symbolizes authority and kingship (http://www.bbc.co.uk/history/ancient/greeks/jason_01.shtml). However in the novel it is reflected in its popular cultural context rather than with its classical meaning. Another cultural reference is made to construct a connection between Rampion's finding the feeling of shame of "the body and its functions" absurd and the artificiality of the feeling of being ashamed of "wearing brown boots with a black coat" invented by "the tailors in Savile Row" (81) – the road famous for its tailors in London. Both the reference to the "Mermaid Tavern" – a drinking club in London in the Elizabethan Period where Shakespeare and other playwrights and literary figures met on the first Friday of every month (Wilson, 2009: 107) – and an allusion to classical sculpture – "Sir Francis Chantrey's allegorical marble group of Science and Virtue subduing the Passions writhed with classical decorum in a niche on the stairs" (192) are the other cultural attachments that can be seen in the novel.

Huxley employed an interesting reference in his novel – a reference to Bayeux tapestry on which many scenes of the battle between France and England are portrayed. The tapestry is known to have been embroidered to celebrate the conquest of England by William, Duke of Normandy after the battle of Hastings in a monastery in the South of England (Bridgeford, 2006: 117-118). Huxley refers to a piece of embroidery on the tapestry in which Odo, Bishop of Bayeux is portrayed as leading the prayers (Bridgeford, 2006: 120) and "carrying a mace rather than a sword" because "men of the Church were not allowed to spill blood, they were permitted to batter their opponents with a club" (http://www.bayeuxtapestry. org.uk/Bayeux29. htm). Spandrell in the novel hitting violently Everard Webley in the head with a club kills him (254); upon this he thinks about the Bishop Odo's killing the enemies with a club and he himself sees Webley as an enemy. Actually he thinks about this and other things in the same scene to legitimize his act of murder and to have a relief after the horror (262-263).

Apart from the cultural phenomena aforementioned, two other cultural motifs can be detected in the novel: Party and travel to the overseas countries, both of which were prevalent in the culture in the 19th-century England. The only party in the novel is Lady Tantamount's party. We know that in the novel, the parties the lady gives are very famous among the elite class despite the lady's offensive, insulting and ridiculous manners. Nobody misses her parties. In the opening of the novel we see that Walter has a desire to go to the Tantamount's party and in the following part we see the gathering of the people in the party, which is a convenient way for the novelist to introduce many of his characters to the reader. Hence, one of the functions of the party in *Point Counter Point* is to make the reader acquainted with most of the characters having eccentricities who will reappear in the novel. Huxley also used party as a cultural motif both to reflect the life of the elite and to satirize them. The party itself represents a minority of the society and shows the way of life of the rich. Apart from this, through the party Huxley indicates how people are alienated in the society in which they live; therefore, we may argue that party is a representation of society in the sense that it demonstrates people's alienation from the society though they being in a crowd. Another cultural motif belonging to the European culture is travel to the Third World countries such as Africa and India. Philip and Elinor Quarles's travel to India (we see that they return to England from India after a ten month travel and Philip's recalling the dinner which they took with Sita Ram) is typical to such travels during which the European and the native encountered. This intertextuality provides the reader with not only the aspects of European culture but also those of another culture. So, another cultural attachment to the text is made from Indian culture, which indicates the novel's involvement with the other cultures. While Eli-

nor and Philip are in India, they dine with Sita Ram, an MP in India. Throughout the scene involved in the sixth part of the novel many cultural differences between English and Indian people are reflected; so the function of the involvement of Indian culture is to reflect the differences between the cultures. As a few instances we can mention Mr. Sita Ram's "chewing pan" (49), their different ways of eating, and Elinor's restlessness due to the tropical climate, and flora and fauna in India.

Huxley not only made his novel involve cultural elements taken from English society and their way of life but an element from German folk culture. For illustration, we can refer to the scene in which the narrator, while describing Burlap's way of speaking, tells that as Burlap is talking to Mrs. Betterton, he "did not look directly at Mrs. Betterton, but kept his eyes averted and downcast as though he were addressing some little personage invisible to everyone but himself, standing to one side of her – his private daemon, perhaps; an emanation from himself, a little doppelganger" (42). Doppelganger is the ghost of a person equivalent with himself, "a spirit that looks exactly like a living person" (Walter, 2008: 419). It was believed that the one who dreams of his doppelganger is about to die in the near future, so such a dream was considered to be a prophecy. After creating the scene in which Burlap seems to be looking at his doppelganger, the narrator describes Burlap outwardly. So this intertextuality serves as an image helping to create a mental picture about Burlap's outward appearance in the reader combining Burlap's manner with his external description.

Consequently, it can be said that Huxley, while writing *Point Counter Point* made utilization of almost all cultural phenomena as texts, extended his intertextuality so that it could include a large number of cultural elements in the cultural context ranging from mythology and religion to social life and thus he made his novel a site of intersections in the cultural network. The novel's cultural intertextuality also denotes the interconnectedness of everything in the cultural context.

III. Scientific Allusions and References in *Point Counter Point:*

Point Counter Point involves abundant references to science and art because the discourses of the characters revolve around either science or art due to the fact that they are all the members of the elite. In this part of the study, the scientific references and allusions in the novel will be tackled. Huxley's "profound intellectual curiosity and diversity of interest" is connected with the fact that his "favorite reading was *The Encyclopaedia Britannica*" (Birnbaum, 2003: 4). Knowing Huxley's love of science and the extent of his encyclopedic knowledge that he had accumulated throughout his life, we will sometimes apply here the encyclopedic knowledge as well. The first

scientific allusion appears in the novel to reflect Marjorie's case. She is three months pregnant with Walter Bidlake's child, and because her look has changed owing to the pregnancy, Walter tends to leave her for another woman, Lucy Tantamount. The narrator tells us about Marjorie's pregnancy, treating the matter as just a biological fact of the growth of a cell: "a single cell, a cluster of cells, a little sac of tissue, a kind of worm, a potential fish with gills, stirred in her womb" (2).

Another scientific allusion is made in the introduction of the scientist, Lord Edward Tantamount, who is one of the eccentric characters in the novel. It is not hard to predict that as Huxley was affected by his father, Leonard Huxley, who was a teacher who taught and supported Darwin's theories, he put biological allusions and references in his novel. Huxley's purpose in creating an intertextual relationship between his novel and science is obviously to satire the egoism of this eccentric who is a socially disengaged scientist. Lord Edward is described as a man who began his career almost accidentally seeing a scientific essay on "natural harmony" written by Claude Bernard in *Quarterly* when he was at the edge of committing suicide owing to his aimlessness and pressure on him as his father urged him to be a politician, for which he did not have any sympathy. What inspired Lord Edward to learn and not to commit suicide are especially these words of Bernard: "The life of the animal is only a fragment of the total life of the universe". These words made him think that he is an important part of the universe and if he commits suicide, a part of the universe would destroy itself (19-20). It is clear that the function of this intertextuality is both to draw and depict such a character whose egoism is ready to swell just through a sparkle.

The other scientific allusion made for the satiric purposes can be seen in the scene in which Lord Edward and his assistant Frank Illidge are in the laboratory and at work while Lady Tantamount's party is going on. In this scene Lord Edward is portrayed as "not merely curious for Bach or for his experimentation, he is ecstatic thus providing […] the dichotomous coexistence of passion and reason" (Bowen, 1977: 494). In this scene Lord Edward is portrayed as a scientist making experiments with newts. His only aim seems to be grafting a tail onto the leg of a newt. Thus he can finish his book which is about the theory of osmosis and on which he has been studying almost forty years (21). Through the end of the third chapter of the novel Huxley put not only Lord Edward but also his assistant Illidge into a comic scene in which they seem so odd and different from the other people in the party both in their appearance and manners. They are portrayed as so comic characters in the following scene:

> Illidge abandoned himself. He would look like a fool […] braced himself to play the part of the Martian visitor with firmness, even assertively. Their entrance was even more embarrassingly conspicuous than Illidge had anticipated […] When Illidge and Lord Edward turned the corner in front of Canova's Venus, tiptoeing, as they approached the music and the listening crowd, with steps ever more laboriously conspiratorial, they found themselves suddenly at the focus of a hundred pairs of eyes. A gust of curiosity stirred the assembled guests. The apparition from a world so different from theirs of this huge bent old man, pipe-smoking and tweed-jacketed, seemed strangely portentous. He had a certain air of the skeleton in the cupboard--broken loose; or of one of those monsters which haunt the palaces of only the best and most aristocratic families […] Lord Edward took fright. A consciousness of social sin possessed him; he took his pipe out of his mouth and put it away, still smoking, into the pocket of his jacket. He halted irresolutely. Flight or advance? […] Too busy being the Martian to look where he was going, Illidge suddenly missed his footing on this unfamiliarly regal staircase with its inordinate treads and dwarfishly low risers. His foot slipped, he staggered wildly on the brink of a fall, waving his arms, to come to rest, however, stil miraculously on his feet, some two or three steps lower down. He resumed his descent with such dignity as he could muster up (23-24).

It may be argued that via the reflection of these two characters as isolated and alienated from the society in which they live, Huxley wanted to satire the scientific elite of the modern times. This may also be considered to be the author's critique of science in general. Huxley, making science have such members and believers as Lord Edward and Illidge, seems to be against a kind of science which turns away from the practical life of man.

It is clear that Huxley, through scientific allusions, wanted to create a different viewpoint among others in the novel. The following scene is just one among many other perspectives in which the things are seen through the lenses of science. Lord Edward's scientific perspective is so well depicted in the scene that it is told what happens in our ears when we hear a sound. When Lord Edward is listening to the music at the party given in their Tantamount's House, we are told that

> The shaking air rattled Lord Edward's membrana tympani; the interlocked malleus, incus and stirrup bones were set in motion so as to agitate the membrane of the oval window and raise an infinitesimal storm in the fluid of the labyrinth. The hairy endings of the auditory nerve shuddered like weeds in a rough sea; a vast number of obscure

> miracles were performed in the brain, and Lord Edward ecstatically whispered 'Bach!'(22)

Philip Quarles is another character who represents rationality; he approaches novel writing in a scientific way, for which he is often criticized by his wife Elinor, who tells him that he is lack of sentimentalism. According to Elinor, a novelist should be so sentimental that he could see and reflect people's emotional feelings rather than thought and judgement based on facts. Via the reference to the scientific thinking by means of which, as Philip thinks, a novelist can give the true realities in the novel, Huxley indicates that the novel as a genre should change its route from rationalism and positivism. Instead of reflecting reality which is gained by the individual through his senses, the novel should render various and diverse realities of different people arrived at through both mind and feeling. Actually, the novel should reconcile man's both rational and emotional side. This is the idea which the novelist character in the novel achieved at last after thinking of experimenting different styles in novel writing. He writes in his notebook:

> I mistrust intellectualism, but intellectually I disbelieve in the adequacy of any scientific or philosophical theory, any abstract moral principle, but on scientific, philosophical and abstract-moral grounds. The problem for me is to transform a detached intellectual scepticism into a way of harmonious all-round living (219).

Another intertextual echo is heard in the novel through the allusions to Palaeontology – "the study of fossils as a way of getting information about the history of life on Earth" (Cambridge Advanced Learner's Dictionary, 2008: 1025). Huxley, like a palaeontologist, giving the names and describing the shapes of ancient dinosaurs describes one of the caricatures Rampion drew (144). It should be noted, in the first place that their attachment to the text is so surprising that we adore Huxley's intellect and in the second place that their employment in the novel is so functional that Huxley both reflects Rampion's art for the characterization of Rampion and shows that Rampion, through his art, satirizes the world in which he lived.

Psychoanalysis is another domain to which Huxley's indebtedness becomes apparent when his characters are examined psychologically and when they are seen as the products of their own experiences in life. The analysis of their selves proves that Huxley was aware of the Freudian theories probably by means of reading before and in the process of writing his novel. Huxley in his "Science and Civilization" writes: "Freud and his followers [...] have proved that our adult mentality, our whole way of thinking and feeling, our entire philosophy of life may be shaped and moulded by what we experience in earliest childhood [...] Such are the scientific facts

waiting to be applied to the solution of political problems" (Cited in Sideway, 2011: 24). It is evident that Huxley applied these facts put forth by Freud to his characters in the novel. For example in the creation of Maurice Spandrell, Huxley seems to have exploited Freud's theories of the formation of self and the relation between bad sexual behavior and traumatic experiences in one's life. Spandrell has been drawn as a character who loves his widowed mother so much that he idealized and adored her to the extent that he is jealous of her. It is clear that he had the Oedipus complex. Oedipus complex is defined by Freud as a conflict which means "that the childish demands for love are directed to mother and father, and to the extent that these demands have already attained a certain degree of intensity, so that the chosen object is jealously defended". As a result "the little son would like to have his mother all to himself and to be rid of his father" (Jung, 1961: 152). Spandrell's conflict is almost the same with the exception of step-father. When Spandrell became an adolescent, his mother married Major Knoyle, a military man but a stranger for Spandrell. Her mother always told Spandrell that she married for his sake. Spandrell's attitude to his mother changed after the marriage; he has been so affected by this marriage and never forgives his mother; therefore he develops hatred toward women. Actually as a father figure, Mr. Knoyle is always desired to be jealously kept away as a rival by Spandrell; but he could not achieve this. Therefore, he is degenerated morally and has the habit of laziness and as a result of this he always takes money from his mother. Moreover, he begins to have various sexual attitudes; he "becomes a bitter and cynical sadomasochist as a result" (Marovitz, 21). In part XVII of the novel we are told about Spandrell that

> It was with debauchery that he distracted his endless leisures. He was taking his revenge on her, on himself also for having been so foolishly happy and good. He was spiting her, spiting himself, spiting God. He hoped there was a hell for him to go to and regretted his inability to believe in its existence. Still, hell or no hell, it was satisfactory, it was even exciting in those early days to know that one was doing something bad and wrong (149).

"Most habitual debauchees" says Huxley, like Spandrell, are

> debauchees not because they enjoy debauchery, but because they are uncomfortable when deprived of it. Habit converts luxurious enjoyments into dull and daily necessities. The man who has formed a habit of women or gin, of opium-smoking or flagellation, finds it as difficult to live without his vice as to live without bread and water, even though the actual practice of the vice may have become in itself as unexciting as eating a crust or drinking a glass from the kitchen tap.

> Habit is as fatal to a sense of wrong doing as to active enjoyment […] Actions which at first seemed thrilling in their intrinsic wickedness become after a certain number of repetitions morally neutral. A little disgusting, perhaps; for the practice of most vices is followed by depressing physiological reactions; but no longer wicked, because so ordinary. It is difficult for a routine to seem wicked […] Imagination may exert itself in devising the most improbable variations on the normal sexual theme; but the emotional product of all the varieties of orgy is always the same--a dull sense of humiliation and abasement. There are many people, it is true, (and they are generally the most intellectually civilized, refined and sophisticated), who have a hankering after lowness and eagerly pursue their own abasement in the midst of multiple orgies, masochistic prostitutions, casual and almost bestial couplings with strangers, sexual association with gross and uneducated individuals of a lower class (149).

The quotation above gives the reader the idea that there is certainly an intertextual relationship between the novel and psychoanalysis – an idea which has been gained through the reader's or critic's productive reading process. Huxley, like a psychoanalyst, analyses man's psychological condition and indicates not only the process of his moral corruption but also the reasons for this.

Beatrice Gilray's frigidity can also be viewed from the psychoanalytic perspective. Having been molested as a young girl, Beatrice loathes men, and remains a virgin till her thirty-five. Though she has some feelings toward Denis Burlap, for some time their relationship has been platonic. Not until Burlap seduces her does she experience a sexual relationship. Beatrice is frigid due to the fact that she was affected by the touch of someone in a sexual way against her wish. Obviously, Huxley, having an extensive knowledge about Freudian theories upon the constitution of self, the causal connection between one's past and his present situation, and most importantly, one's past traumatic experiences' impacts on one's sexual life, created such a woman character as Beatrice, who, for some time, suffered from frigidity.

Freud's theories about self and its constitution seem to have been exploited by Huxley while constructing the personalities of his other characters as well. Philip Quarles and his wife Elinor, Mark Rampion and his wife Mary, and Walter Bidlake are all the characters whose past experiences are given to the reader and the roots of whose abnormalities and present situations are revealed. The reader also knows the background of the aged characters, Lord Edward Tantamount and his wife Hilda, Mr. Quarles and his wife (Philip's parents and Elinor's parents-in-law), John Bidlake and his

wife (Walter and Elinor's parents); and this paves the way for both the revelation of the characters' personalities and psychologies and an understanding of their aspects in psychological terms. To begin with Philip Quarles and Mark Rampion, they are the two characters in the novel whose lives are "indelibly affected by abnormally strong and mostly unfortunate parental influences" (Marovitz, 21). Rampion was grown by his mother through the puritanical codes of life so as to always repress his motives coming from his instinctive and physical side. Through the end of the ninth chapter which is devoted to Mary and Mark's past lives, and the story how they decided to marry, we are told about Rampion that as a result of these repressions sometimes his "love for his mother turned almost to hatred" and "it took him a long time to unlearn the Puritanism of his childhood" (78). Only after overcoming this condition, he could develop his philosophy: "To be a perfect animal *and* a perfect human – that was the ideal" (77). William Blake is the only artist whom he admires; loathing civilization and its negative effects on human's life and personality, Rampion sees Blake as "the last civilized man" who "managed to include and harmonize everything" such as "reason, feeling, instinct, the life of the body. According to Rampion civilization is actually "harmony and completeness" (71). Mary, on the other hand, is coming from the aristocratic class; she was disinherited by her family because she married a villager. In a sense Mary cast aside everything for the sake of her marriage and does not miss anything from her aristocratic life. She never regrets having married such a poor man as Mark and leading a life with him and with their two sons despite their expenditures exceeding Mark's income, for many times, earned through his writings and rarely sold paintings. She is an open-minded woman.

Philip Quarles's psychology is revealed by means of his actions and speeches throughout the novel; yet his past revealed by his mother in a chat with Elinor, her daughter-in-law, should also be taken into consideration to know him. Through this way we understand that what he is now has been shaped by his life and past experiences, in other words, we can see the cause and effect relationship in the construction of his character. His mother, Rachel tells sighing:

> 'He was always that,' she said. 'Always remote.' He too, it seemed to her, was lacking in something – in the desire and the capacity to give himself, to go out and meet his fellows, even those who loved him, even those he loved […] If only Philip had allowed her to love him more! But there had always been barriers between them, barriers of his erecting […] Philip had always been reluctant and parsimonious. He had always shut doors when she approached, always locked up his mind lest she should catch a glimpse of his secrets. She had never known what he really felt and thought. 'Even as a little boy,' […] 'Im-

> pregnable.' It was the right word. Even as a little boy he had been impregnable' (179-180).

In a previous chat with Elinor, Philip's mother gives the reason for his remoteness from others:

> 'Philip was the last person,' […] 'the very last person such an accident ought to have happened to. He was born far away, if you know what I mean. It was always too easy for him to dispense with people. He was too fond of shutting himself up inside his own private silence. But he might have learned to come out more, if that horrible accident hadn't happened. It raised an artificial barrier between him and the rest of the world. It meant no games, to begin with; and no games meant fewer contacts with other boys, more solitude, more leisure for books. And then (poor Phil!) it meant fresh causes for shyness. A sense of inferiority. Children can be so horribly ruthless; they used to laugh at him sometimes at school. And later, when girls began to matter, how I wish he'd been able to go to dances and tennis parties! But he couldn't waltz or play. And of course he didn't want to go as an onlooker and an outsider. His poor smashed leg began by keeping him at a physical distance from girls of his own age. And it kept him at a psychological distance, too (157).

Certainly, Philip is a product of his experiences. As Huxley narrates, "all his life long he had walked in solitude, in a private void, into which nobody, not his mother, not his friends, not his lovers had ever been permitted to enter (52). It is his being crippled that makes him behave so coldly toward both Elinor and the other people. His indifference toward Elinor is best seen when Elinor tells him that she may love another man; but he does not show any sign of envy, which Elinor wants him to have. It is also known that Elinor performs the duty of almost a translator between him and people, which attests to Philip's unsociability.

Walter Bidlake and his sister Elinor are the two characters whose personalities have been shaped by their parents. Their father, John Bidlake is a man who married twice before he married Janet, who is Walter and Elinor's mother. John can be seen as a man who never gives up his personal wishes or his way of life for his family. Likewise, his first wife left him with their two sons, one of whom is a fifty year old colonel now, and the other is dead. His first wife died also. We learn that after spending two happy years with his second wife, she died (97-98); then he married Janet and had two children (127). He is a man pursuing his own desires and he is a philanderer. We are told that when he was forty-seven and had an affair with Hilda, he was

> at the height of his powers and reputation as a painter; handsome, huge, exuberant,careless; a great laugher, a great worker, a great eater, drinker and taker of virginities. 'Painting's a branch of sensuality,' he retorted to those who reproved him for his way of life. 'Nobody can paint a nude who hasn't learnt the human body by heart with his hands and his lips and his own body. I take my art seriously' (14).

The case in point here is John Bidlake's disinterestedness toward both his wife and children in the past. We are also told about Mrs. Bidlake's "endless imaginative meditation" (127) to relieve her unhappiness in her marriage. Growing up in such a family and with his imaginative mother's effect on him Walter has become a sensitive man, for example, toward Marjorie; he is at the same time a man attracted by the beauty of Lucy and thus has an outrageous affair with her in the same way as his father did with other women in the past. Similarly, Elinor carries the qualities of her mother in her approach to her own son, Philip, Jr. She is interested in herself rather than her child as her mother-in-law notices; she sees Elinor "a queer girl […] born without certain natural instincts" (178). Elinor tries to have a sentimental relationship with her husband; at the point of her understanding that she will never have sexual satisfaction with her husband, she tends to begin an affair with another man, Everard Webley, who has been pursuing Elinor for a long time. Her having an ethical dilemma about her affair with Webley shows us the impact of her mother on Elinor; but finally she is defeated by her desire and consents to be with him, which is the indication of the influence of her father's outrageous actions. We should add here that upon her consent her son dies of meningitis and Everard is murdered by Spandrell.

Freewheeling lifestyle and sexuality of another character, Lucy may be seen as a reflection of her mother, Hilda's adultery. Hilda and John Bidlake are the two characters in the novel who are depicted through their past adultery, and Old Philip Quarles, Walter, Lucy and Spandrell are the characters depicted also through their present adulterous acts. The common thing in these characters are the over extention of libido. Carl Gustave Jung explains that the term libido, in Freud's definition, "connotes an exclusively sexual need, hence everything that Freud means by libido must be understood as sexual need or sexual desire. In medicine the term libido is certainly used for sexual desire, and specifically for sexual lust (1961: 111). Huxley knowing that the scientific facts about over-sexuality seems to have created these characters.

"The father as a malignant anti-human symbol reaches its climax in *Point Counter Point* with the figure of Sidney Quarles", who is Philip's father and Elinor's father-in-law. It is certain that he is "the primary satirical target

in the novel" (Sideway, 2011: 10). It is known that Philip "neither loved nor disliked his father" (255). In his role as father, he is a complete failure, as it is implied in the following part:

> As a father, Mr. Quarles had shown himself no less erratic and no less ineffectual than as a politician or as a man of business. Brief periods of enthusiastic interest in his children had alternated with long periods, during which he almost ignored their existence. Philip and his brother had preferred him during the seasons of neglect; for he had ignored them benevolently. They liked him less when he was interested in their wellbeing. For the interest was generally not so much in the children as in a theory of education or hygiene (256).

In the novel another intertextuality maintained with psychology exists in the scene in which Molly talking with Philip defends that the platonic love nourishes the mind. She quotes from a book by "so very old-fashioned and disreputed an author": "What the body loses, the soul gains. Wasn't it Paul Bourget who pointed that out in his *Psychologie Contemporaine*?" (225) Knowing that Molly actually wishes to be loved by Philip and tries to encourage him in this, and that she also tries to pretend to be an intellectual, we recognize that the intertextual relation between the novel and psychology operates to reveal Molly's real personality. As we have seen already the prevalence of psychoanalysis is so extensive and operative in the novel that all the characters' selves and inner worlds can be analysed psychoanalytically, which may be another field of inquiry. This study is not all-inclusive in this sense because our primary aim is here to show that there is intertextual relations between the novel and psychoanalysis.

Zoology is another scientific domain to which Huxley's indebtedness is easily noticed. Huxley borrows many images in the animal kingdom to define his characters, which can be considered a kind of intertextuality which can rarely be seen in any novel. Many instances can be found to the intertextual connection between the novel and zoology. For example Lady Hilda Tantamount once called John Bidlake, a "beast" (14). We are told that they were then young and had an affair though Hilda was married with one child, Lucy. Reading the scene, it becomes clear that "beast" evokes, for Hilda, Bidlake's sexual attraction which she could not find in her husband, Lord Edward, who had a childish side and who is actually still childish. In another scene, Lord Edward with his eagerness to hear Bach's suit well while he is rushing toward the sound of the music, is compared to a "dog with the smell of rabbits in his nostrils" (22). Lucy Tantamount is presented through Illidge's point of view as "a perfumed imitation of a savage or an animal" (38) and from Rampion's point of view she is like a cobra and poor Walter Bidlake is "like a rabbit in front of a weasel" (91). According to Mol-

ly d'Exergillod, who admires Lucy because she "floats through life instead of trudging she flits from flower to flower" (61), she is as free as a butterfly. Walter Bidlake compares parties to a "jungle of innumerable trees and dangling creepers' where guests look like 'parrots and the chattering monkeys' (34), Walter is seen by Lucy as someone who repeatedly displays 'dog-like fidelity', which Lucy finds abject (63). Beatrice's speech rhythms are compared to pecks from a goose; Willie Weaver tells Lucy that Beatrice pecks, "she enjoys pecking" (85), Polly Logan makes a resemblance between elephants and Mrs. Betterton (99). Analogies are made not only between animals and men but also between animals and classes. These analogies are sometimes constructed through the perspectives of the characters. For example Mary Rampion makes an analogy between ostrich and the way of life of the middle classes. She accuses Spandrell of living like ostriches, "you live like ostriches" (90) she says. In the same scene Illidge justifies man's waste of resources by observing that after a battle or plague hyenas and vultures 'take advantage of the abundance to overeat' (90). While Elinor is crying, his father becomes angry and tells that she is "screaming like parrots" (262). In *Point Counter Point*, which seems to be "a zoo", according to Meckier, in which "nearly every character exhibits animal traits, so that the novel approaches the traditional bestiary" (2010: 62), perhaps the most attractive and satiric likeness between man and animals among an abundance of similarities is the one made by Elinor. She tells her husband: "You're like a monkey on the superman side of humanity […] 'Almost human, like those poor chimpanzees. The only difference is that they're trying to think up with their feelings and instincts, and you're trying to feel down with your intellect. Almost human. Trembling on the verge, my poor Phil" (54). The similarity is satiric in the sense that Elinor believes that in the evolutionary process of man, Philip has achieved a power of intelligence which no other man could reach; but he has lost his animality which is, in effect, a part of his nature as a man. Mark Rampion is another character in the novel that makes analogies between man especially the modern man and animals. He is a painter who always employs animal imagery to criticize the modern way of life. The following extract is one of his satiric utterances including animal imagery:

> The Victorians had begun to be dwarfish and misshapen. Their twentiethcentury successors were abortions. Through the mists of the future one could see a diminishing company of little gargoyles and foetuses with heads too large for their squelchy bodies, the tails of apes and the faces of our most eminent contemporaries, all biting and scratching and disembowelling one another with that methodical and systematic energy which belongs only to the very highly civilized (145).

It can be argued that animal imagery has been employed in the novel both to reveal the characters' external appearances and personalities, to satire and to create a comic effect despite the dark and pessimistic themes of the novel. On the one hand the novel is questioning the modernity and civilization, and it employs such themes as the loss of meaning in life, the lack of integration, an acute crisis of identity, the quest for new values, and self-alienation and self-delusion of man, but on the other hand, it has an amusing tone particularly in the scenes in which intertextual relations between the novel and zoology are maintained.

Undoubtedly, Huxley maintains numberless connections and associations between his novel and numerous domains. The last fields which *Point Counter Point* alludes to and which will be mentioned here are botany, palaeontology and genetics. Huxley seems to have profited from botany, in the same way as he profited from zoology, to reveal the character's personality and their ideas about each other. A few examples will suffice here: Illidge makes a resemblance between "the consummate flower" and Lucy (38), Lucy in her dress gown is resembled to tulips (118), Walter, who is in love with Lucy, sees a similarity between Lucy's feet and lotus flowers (118). Besides, Rampion makes a similarity between art and flowers (77), to him art should be nourished like flowers. Flowers are also utilized to describe the environment in which the action takes place in the novel. For example orchids (30, 35), dandelions (126, 127), tulips (126, 128, 167, 171), roses (143, 237), foxgloves (236- 237) and honeysuckle (235, 236) are all referred to with the aim of environmental description.

The novel's association with palaeontology has actually been held above when Rampion's caricatures are mentioned. Huxley makes use of genetics to describe little Phil through the eyes of his mother, Elinor. In the following part of the novel, in which Elinor speaks and thinks, the association between the novel and genetics is maintained:

> 'He used to be the image of Phil. But now... […] 'Now he's exactly like Walter […] 'Except when he laughs,' she added. 'His laugh's pure Phil.'[…] Elinor, who had been looking at him, almost laughed aloud. That sudden lifting of the chin – why it was the parody of old Mr. Quarles's gesture of superiority. For a moment the child was her father-in-law, her absurd deplorable father-in-law, caricatured and in miniature. It was comic, but at the same time it was somehow no joke […] Here was her child – but he was also Philip, he was also herself, he was also Walter, her father, her mother; and now, with that upward tilting of the chin, he had suddenly revealed himself as the deplorable Mr. Quarles. And he might be hundreds of other people too. Might be? He certainly was. He was aunts and cousins she hardly ev-

> er saw; grandfathers and great-uncles she had only known as a child and utterly forgotten; ancestors who had died long ago, back to the beginning of things. A whole population of strangers inhabited and shaped that little body, lived in that mind and controlled its wishes, dictated its thoughts and would go on dictating and controlling (167-168).

Consequently, *Point Counter Point* is a novel which abounds with allusions and references to many branches of science ranging from biology, psychology and zoology to genetics, botany and palaeontology.

Conclusion

Intertextuality is so fruitful a theory that it offers numerous interpretations of a text, one of which for *Point Counter Point* has been attempted in this study. The study has aimed at putting forward the intertextual relations in *Point Counter Point*, through which the novel was constructed. It has been observed that Huxley utilized many texts, fields and phenomena while writing his novel. Thus the novel can be claimed to be a reservoir of intersections of many texts, values and phenomena from various domains. The abundance of the intertextual relations has required this study to have parts. To this end these relations have been classified under three subtitles. The first part has aimed at putting forward the intertextual practice of the novel with literature, literary figures and works. Though literature is considered to be a cultural field, the novel's intertextual practice with the literary context has been preferred to be handled in a separate part due to the numerous references and allusions to and quotations from not only British literature but the world literature. The second part of the study has dealt with the analysis of cultural intertextual practice of the novel and the study of the insertions of many other texts from cultural domains. In the novel as an intertext, we have actually found both direct quotations and citations from literary works including those of Shakespeare and of many others and indirect implications to mythology and cultural phenomena such as newspapers, magazines and advertisements. The text seems to be peppered with quotations from and allusions to many important figures in English literature and Western philosophy, art and culture. Among the artistic and cultural references, musical references and allusions are of great significance because music was used as a structural element in the novel and Huxley built his novel upon the structure of contrapuntal music. In other words, the novel comprises a multitude of voices presented through the musical technique, counterpoint, so the novel is polyphonic. The last part of this study has aimed at dealing with the scientific references and allusions in *Point Counter Point.* It has been observed that Huxley, as an intellectual writer, made utilization of a wide range of scientific branches and enriched his

novel with the echoes of scientific context. As a general conclusion, it can be said that Huxley, maintaining intertextual relations in his *Point Counter Point*, created his own experimental style and that he contributed to the novel's modernist qualities through his literary experimentalism resulting in the novel being an intertext.

Intertextuality's positing the reader as having an active role in the construction and production of meaning, in other words, its notion of reader bringing meaning to a text has been the starting point for the intertextual analysis of *Point Counter Point*. What we have actually done in the study is to read Huxley's novel, calling for our own common knowledge along with our cultural and intellectual accumulation. When evaluated from the Barthesian standpoint, it is recognized that *Point Counter Point* is a writerly text which invites its reader to be involved in the reading process – a process which becomes not a consummation but a productive one in the hands of the erudite reader. It is also true that sometimes the novel itself plunged us into the exploration of intertextual relations though we did not have any pre-knowledge about the text(s) referred to.

Throughout the exploration of the intertextuality in *Point Counter Point*, not only the intertextual relations but also their functions have been analyzed. It has been observed that Huxley constructed his novel through these relations, which makes the novel an intertext and that his use of intertextuality added to the description of his characters and their world views taking a large part in the novel. Huxley constructed most of the intertextual relations in the novel whenever a new character is introduced and his qualities are given; therefore it may be argued that most of the allusions and references are made for characterization. In other words, Huxley made his characters quote authors, refer and allude to their works, thus he shaped the personae of his characters. It is because they are for characterization that one encounters more intertextual relationships in roughly the first half of the novel rather than the second half. When one comes to the second half of the book, s/he becomes familiar with almost all the characters and their milieus and viewpoints.

Point Counter Point can be viewed as a product of the accumulated wisdom of Huxley; likewise it calls for the reader's background information and common knowledge in cultural and intellectual domains. So it is an open text whereby the reader is invited to construct a network of associations that connects the elements of various disciplines. Both the abundance of intertextual relations in the novel and the differences in the knowledge and interests of readers provide the reader with numerous intertextual analyses of the novel. As Kristeva points out the intertextual relations of a given text are endless. Taking the idea that an intertextual reading can nev-

er have an end, that is to say, it is open to different evaluations, it can be argued that this intertextual reading of *Point Counter Point* is just an example of all probable studies dealing with the intertextual practice of the novel.

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