

POINT COUNTER POINT BY ALDOUS HUXLEY

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ÖZET

Aldous Huxley'in *Point Counter Point* (1928) isimli romanı insan doğasının ikileminden kaynaklanan eksiklikleri olduğu kadar toplumu da eleştiri konusu yapar. Aldous Huxley'in mesajı kişinin tam anlamı ile insan olabilmesi için ruh ve beden veya zihin ve beden arasındaki ayrılığı kaldırması yönündedir. Aldous Huxley yüzyılımızın insanlık değerlerinin yozlaştığını görmekte ve bunun sonucunda meydana çıkan çarpık zevklerin nedenini soyut entellektüalizm yüzeysel bilim ve edebiyat, din ve toplu tüketime dayanan modern ekonomi sisteminde bulmaktadır. Bilim adamının acımasızlığı, dinin tek yönlü olması, sevginin zihin ve beden zevklerinin ayrı düşünülmesinden dolayı olumlu ve yaşamsal bir insanlık değeri olmaktan çıkması, yirminci yüzyılın getirdiği önemli problemler arasındadır. Çözüm zihin ve beden, ruh ve beden arasındaki ikilemden kurtulup insanın bir bütün olduğunu kabul etmekte bulunabilir. İnsan bedeninin ruhu kadar değerli olduğunun belirtisi Mark ve Mary Rampion çiftinin birlikteliğinde ve yaşamında dile getirilir.

SUMMARY

The main theme of *Point Counter Point* is expressed by a quotation from Fulke Greville:

'Passion and reason, self division's cause', this indicates the dualism of mind and body in human nature. The goal of humanity should be to close. The gap between mind and body, first within the individual to become fully human.

Aldous Huxley satirizes abstract intellectualism of science as well as literature. He satirizes one sided religion as well as complete indulgence in physical pleasures of hedonism. Love appears as a positive value of creation when it is complete in physical and spritual union. Mark and Mary Rampion's union in harmony is reflected sympathetically as an example of positive human relationship.

Huxley finds one kind of abstraction guilty for psychological degeneracy and hedonistic indulgence in false pleasures. Even the artist may be guilty because of his mind-body duality and eccentric quality. Huxley'n way of solution to the psychological failure of the 20th century would be to live in harmony with body and mind as the ancient Greeks did once.

Point Counter Point

The main theme of Point Counter Point is expressed by a quotation taken from Fulke Greville:

"Oh, wearisome condition of humanity
Born under one law, to another bound;
Vainly begot and yet forbidden Vanity,
Created sick, commanded to be sound.

What meaneth nature by these diverse laws,
Passion and reason, self division's cause? (1)

.....

The last line of this quotation is of main importance. It indicates the fight between the body and the spirit. According to Huxley this fight is vain and inhuman. It causes bitter unhappiness and destruction for humanity. Some critics said that although Huxley is influenced by D.H. Lawrence, he is uncertain about the importance of physical delights, therefore he would favour spirit even more. (2) Still another writer wrote that he resembled lopsided Philip Quarles in the novel or Will Farnaby in *Island*. There were no happy marriages in any of his novels and that he was a pessimist. (3)

Whether Huxley is similar to Philip Quarles or not is not very important. The main target of Huxley's satire is all embracing humanity. Therefore it is natural that he himself should be subjected to his own satire. Art and literature is a reflection of life.

Point Counter Point is not at all contradictory although some characters are only loaded with spirit while others are subject to their carnality and some third are the victims of intellectualism or money. Huxley's main point of view always remains in spite of the counter points in the novel. The essential point, the main moral is always there. The goal of humanity is to close the gap between mind and body, first within the individual and to become fully human which is obviously lacking. Isolation is the main sickness of the present society. (4) Huxley is thus distressed by the present situation of humanity, but nevertheless he has hope for a better future. Therefore he can be considered not at all a vain critic.

Huxley's main object of criticism is the falsity of human values and the resulting pleasures caused by abstract intellectualism, science as well as literature, religion and modern commercialism depending on mass consumption. Huxley satirizes abstract intellectualism almost to the bitterness of Swiftian satire as in *Gulliver's Travels* (5) Lord Edward Tantamount exercises science to pass his time away. His experiments are of no practical use. In fact, they are inhuman and cruel to the point of sadism. Lord Edward experiments on transplantation on dogs. His communist assistant, Illidge, helps him. Lord Edward cuts the forelegs of dogs and transplants its tails in order to see whether the tail buds into a leg. His experiences are of no practical use whatsoever. It is a kind of perverted pleasure to pass the time away in order to run away from the realities of his present life. Lord Edward has built himself a cozy little world where he can watch life in distance and is never involved in it. He is not even aware of his wife's unfaithfulness. When Lord Edward works at nights in his laboratory, Lady Edward seeks sexual satisfaction somewhere else. Lord Edward is no more than a child outside his laboratory hours. He walks all night and sleeps almost all day long.

"At forty Lord Edward was in all but intellect a kind of child. In the laboratory, at his desk, he was as old as science itself. But his feelings, his intuitions, his instincts were those of a little boy. Unexercised, the greater part of his spiritual being had never developed. He was kind of child, but with his childish habits ingrained by forty years of living. Hilda helped him over his paralysing twelve-year-old shyness, and whenever terror prevented him from making the necessary advances, came half or even all the way to meet him. His ardours were boyish-at once violent and timid, desperate and dumb." (6)

Lord Edward is emotionally underdeveloped. He accepts the matter of sex as a fact only in the laboratory. To see it in human beings as a natural phenomenon gives him pain. He rejects to understand it. Throughout the novel he stays the same. There is no development in his character whatsoever. Lord Edward is the scientist who is specialized. The result is abstraction from real life. The positive value of love comes out clear from these lines:

"His love was one long tacit apology for itself; and being nothing more than an apology was therefore quite inexcusable. Love must justify itself by its results in intimacy of mind and body, in warmth, in tender contact, in pleasure. If it has to be justified from outside, it is thereby proved a thing without justification." (7)

Here the writer's opinion of love as a positive value appears. Love is possible only between people who can enjoy the intimacy of mind and body in equal degrees. Huxley clearly implies that only physical intimacy in love is not enough. Such a love is an abstract kind of love. The important goal is to find the middle point in love. Only then love can be the right kind of pleasure and happiness.

John Bidlake is a happy sensualist. He seems to enjoy sensuality in love or he thinks he is happy when he only exercises physical contact in love. He is not involved emotionally in any of his love affairs. Huxley comments on him in the following way:

"It was the battle of 'all love' against 'anything for a quiet life'. John Bidlake always won. Fighting for his quiet life, he drew the line at no sort of frightfulness." (8)

John Bidlake continuously runs away from responsibility in love. He likes to pass his time enjoying his love affairs. He lacks spirit. Yet Huxley comments that his love is 'warm', 'natural', and 'good' so far as it went. Still being top-sided, towards the end of his life, he suffers from cancer and hopelessness. He could not even have time to prepare himself for death. Spiritually he is drowned by his genitals. Towards the end end of his life his physical vitality vanishes and nothing is left to him but unhappiness. He is a sexual pervert. His natural sensuality does not apologize for his lack in spirituality since he lacks responsibility and faith which are as important as physical vitality according to Huxley. There is no change in him throughout the novel. He is always one-sided and incomplete. Later on Rampion comments that the great lizards which lived once upon a time died because of having too great bodies and incomparable little heads. The case of John Bidlake is quite similar to this example.

The trio of Lucy Tantamount, Walter, and Marjori Carling is similar to the trio of Philip Quarles, Elinor Quarles, his wife, and Webley. Although both cases reflect on each other they are not identical.

Lucy Tantamount is the promiscuous widow and daughter of Lord Edward Tantamount. Lucy, is rich, elegant, attractive and cruel as well as humorous. Walter falls desperately in love with her although his conscience accepts that he does wrong to Marjori Carling who is pregnant. Marjori Carling is bloodless, her Christian spirituality prevents her understanding of Walter's physical desires. She is ugly and poor. She had left everything, her husband, her job in order to live with Walter. She is not very intelligent. Very soon her bloodless spirituality becomes boring to Walter. Huxley presents Marjori as a sympathetic character, but Lucy is to be admired although without sympathy. Walter is not able to support Marjori very well. He works well for a newspaper under the directorship of Burlap who avoids to give him more money. Walter is not strong enough to fight, he simply consoles himself with the physical satisfaction of Lucy, Walter had expected life to look like poetry. His 19th century romanticism enables him to see love differently than Lucy sees it. His love for Marjori was spiritual at the beginning. After Marjori's pregnancy, he realises that platonic love is not satisfying. He understands the importance of physical pleasure in the relationship with Lucy. His hatred for Lucy is changed to an ardent love. His cynicism at the beginnings disappears. He demands emotional involvement from Lucy. But Lucy rejects to be emotionally involved in his love. Walter is once again disappointed. This time he had to learn that he could not stir a spiritual contact between Lucy and himself although he thought that Lucy was completely his when she belonged to him physically. Lucy has no mind to lose her Tantamount millions. When she sees that love is becoming dangerous, she prefers to run away from it. She travels to Paris and passes a night with an Italian man which she met in the street. She writes to Walter that this was exciting. Walter is thus assured that it is the end of his love. He becomes hopeless and bitterly unhappy. He is disillusioned. He goes back to Marjori again. There is no implication in the book that his life changes. It continues as before. By this time Marjori has found spiritual consolation in the presence of the 'Divine Light'. John Bidlake's pious wife helps her in this sudden change. Mr. Bidlake approves of Marjori. They are both bloodless women. Marjori becomes blissfully detached from any involvement in her previous emotional feelings of jealousy. In the fourth month of her pregnancy she finds happiness in 'The Peace of God'. Her health becomes much better. Even the temporary ugliness of her face changes to an 'angelic look'. She can now give to Walter her sympathies and her pity, but she is ineffective. Walter does not want her sympathies. He goes out of the room without saying much. Marjori does not bother about him anymore. She goes on enjoying her meditations.

It is interesting to see how a physician thinks about Marjori's mental and bodily state:

"Dr. Fisher was an angel, one of the best and kindest men in the whole world. But there were things he understood even less of than the relations between body and mind. What did he understand about God, for example? What did he understand about soul and its mystical communion with spiritual powers? Poor Dr. Fisher! All that he could talk about was the fourth month of pregnancy and the foetal hearth." (9)

The doctor only says that at the fourth month of pregnancy health improves. He generalizes, but he does not see the details. He is scientifically abstract. Huxley is critical about the scientist's abstractions from reality. Huxley is more critical of Lucy's irresponsibility and false pleasures. It is clear that after Lucy's hedonism the next step would be a Brave New World. Marjori Carling lacks in physical vitality, therefore she is not fully human, although religious and although she has found delight in revelation. Walter is a 19th century romantic. He cannot see the realities as they are. Always boredom waits for Lucy and there is disillusionment in the case of Walter and Marjori.

The story of the trio Philip, Elinor and Webley ends with nemesis just as in the same way; Philip Quarles is the bloodless intellectual who writes a novel. He has no idea of his wife's craving for warmth and compassion. His wife Elinor is outraged by his coldness. Therefore she almost accepts Fascist Webley's love against her will. The assassination of Webley by Spandrell and Ilidge, and the death of her only child leaves her disillusioned and unsatisfied at the end. Elinor is the victim of cold blooded Philip Quarles who can see and understand the world only through the eyes of his intellectualism. He is free of all the delicate feeling and pleasure which true love could give. For this reason Elinor sometimes encourages him, for his own good, to make contacts with other women, but Philip is always unsuccessful. Elinor knows as well that Philip cannot involve emotionally in any love affair. He himself understands his weakness. Therefore he admires Rampion, the painter, for his 'noble savagery'. Thus he comments on the difference between him and Rampion who is nonintellectual. Philip says in his notebook:

"The chief difference between us, alas, is that his opinions are lived and mine, in the main, only thought. Like him I mistrust intellectualism, but in intellectuality I disbelieve, in the adequacy of any scientific or philosophical theory, any abstract moral principal, 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." (10)

Philip Quarles reflects that he is the victim of his intellectualism. It is impossible for him to live fully human and to enjoy life. Later he acknowledges what Elinor had to put up with when he becomes interested in the sexual beauty of a young woman. Philip is bored by this woman even at the first moment when they came close together. Molly is similar to Philip in her intellectualism, but she lacks heart and brain. She makes herself attractive only to draw attention, but she is unable to give understanding and compassion. Philip sees himself reflected in the character of Molly and he runs away from her. He comments that such a connection is barbarious when it is not accompanied by love. There is no other implication that Philip tries to change his character. Huxley reflects that Philip is doomed from his birth.

In Huxley's *Island* we see that high brows like Philip in *Point Counter Point* are conditioned to make more intimate friendships with different people, so that later they can hatch their isolating walls and enjoy the pleasures of spiritual contact as well as physical. Philip Quarles had no such conditioning and by the help of his intellectualism he cannot attain these pleasures. In the same way Elinor is doomed although she is non-intellectual and full of compassion. She is the victim of intellectual abstraction.

In *Point Counter Point* Huxley expresses his hopes in Mark Rampion and his wife Mary. They are the only elevated characters in the book. They represent the harmony of spirit and body in equal degrees. Huxley shows them as examples. They have closed the bridge between soul and body and found a way of integral living. Unlike other characters they have found happiness and pleasure in love.

Unlike Mary, Lucy or Philip Quarles and Elinor, Mark Rampion does not come from high society. He belongs to the middle class. Because of his intelligence, he won scholarships and had a good university education. His family is Puritan and his mother is a pure soul who bears her life without rebellion. Directed by this family background he hates high society pleasures and he wants to rise in social life. He is proud and Puritan. His wife Mary comes from the upper-middle class. Her father is rich, but unlike Lucy, she has a farmer's frankness. She takes life easy and she is incompassionate. Physically she is healthier and stronger

than Mark. Mark Rampion is attracted by her bodily health which he lacks. After they are married, they begin to learn from each other and they both begin to change. Mary refuses the richness of her father and marries Mark against her father's will. Money is not important to her. She admires Mark's intelligence and aristocratic delicacy of behaviour which she herself lacks. Thus they make one complete union in marriage which culminates in happiness and pleasure. Even the happiness of the wife and husband gives somebody-else a pleasure almost unconsciously in their company. This is clearly understood from the following lines:

"Similarly with a pleasure which he would have found it hard to explain, he looked from one to the other from the thin, fierce indomitable little man to the big golden woman. Each separately was good; but together, as a couple, they were better still. Without realizing it, he had quite suddenly began to feel happy." (11)

Thus Spandrell who is shown as a moral pervert in the novel, feels happiness and approves of the couple almost unconsciously. Spandrell's comment on them runs thus:

"We'll have it out one of these day', said Rampion and laid his hand for a moment on hers. It was a delicate hand, sensitive and expressive. An aristocrat's hand if ever there was one, thought Shandrell. And hers, so blunt and strong and honest, was a peasant's. And yet by birth it was Rampion who was the peasant and she the aristocrat which only showed what nonsense the geneologists talked." (12)

We find again the criticism of Huxley on abstract science which is this time expressed through Spandrell.

Before his marriage, Rampion was disgusted of the pleasures of the rich such as good food and wine, distinguishing people, witty conversation, the theatre afterwards. After his marriage he learned to admire those wealth-fostered virtues and pleasures. Mary influenced him to give up teaching and to use his talents instead of taking the safe way. Mark Rampion was still proud, he did not want to live on his wife's expense. Therefore, Mary promised him not to accept anything from her parents. In return Mary is influenced by Mark. Her recklessness made Rampion angry when she left behind a good pair of new shoes and did not want to bother about them. Rampion reminded her that they did not have too much money to spend more. Mary realised that she was wrong and she even learned to walk bare foot afterwards. Mary learned how to cook and to take care of the house. She took pleasure from this kind of simple life. She expressed her feelings in the following lines:

"I could never go back to being a perfect lady', she used to say. 'It would bore me to death. Goodness knows, house-work and managing and looking after the children can be boring and exasperating enough. But being quite out of touch with all the ordinary facts of existence, living in a different planet from the world of daily, physical reality-that's much worse.' " (13)

Rampion thought the same, he did painting, he did writing and he helped his wife with the housework. Yet at the beginning Rampion was shocked when his wife lay in bed when she felt lazy. Rampion had a guilty conscience because he thought of his poor mother never sleeping more and always working. It was later that he really learned to have pleasure even in the hours of laziness. He realized that

even a guilty conscience which was unnecessary and without any practical help to the person who suffered, was wrong. He reflected his thoughts, and he admired his wife's naturalness. The following lines show this:

"Mary's healthier than I am, he thought; and he remembered those lines of Walt Whitman about animals. 'They do not sweat and whine about their condition. They do not lie awake in the dark and weep for their sins.' Mary was like that and it was good. To be a perfect animal and a perfect human—that was the ideal. All the same, he was shocked when she didn't get up in the morning. He tried not to be; but he was shocked. Rebelling, he would sometimes lie in bed himself till noon, on principle. It was his duty not to be a barbarian of the conscience. But it was very long time before he could genuinely enjoy his laziness." (14)

Before Mark Rampion really changes he is at war within himself, the conflict is between his mind and his body. The pleasures of the senses and the body annoy him. This conflict between him and Mary and between his mind and body, between the Puritan and the easy aristocratic values, is seen in the following lines below:

"You're such an absurd old Puritan," she told him. The taunt annoyed him, because he knew it was well founded. By birth, to some extent, and yet more by training, he was half a Puritan. His father died when he was only a child and he had been brought up exclusively by a virtuous and religious mother who had done her best to abolish, to make him deny the existence of all the instinctive and physical components of his being. Growing up, he had revolted against her teaching, but with the mind only, not in practice. The conception of life against which he had rebelled was a part of him; he was at war against himself. Theoretically, he approved of Mary's easy aristocratic tolerance of behaviour which his mother had taught him was horribly sinful; he admired her unaffected enjoyment of food and wine and kisses, of dancing and singing, fairs and theatres and every kind of jollification. And yet, whenever, in those early days, she began to talk in her calm matter-of-fact way of what he had only heard of, portentously, as fornication and adultery, he felt a shock, not in his reason (for that, after a moment's reflection, approved), but in some deeper layer of his being. And some part of him obscurely suffered from her great and whole-heartedly expressed capacity for pleasure and amusement, from her easy laughter, her excellent appetite her unaffected sensuality. It took him a long time to unlearn the puritanism of his mother turned almost to hatred.

'She had no right to bring me up like that,' he said, 'Like a Japanese gardener deliberately stunting a tree. No right.'

And yet he was glad that he had not been born a noble savage, like Mary. He was glad that circumstances had compelled him laboriously to learn his noble savagery. Later, when they had been married several years and had achieved an intimacy impossible in those first months of novelties, shocks and surprises, he was able to talk to her about these matters" (15)

Thus after years Rampion learns the importance of bodily pleasures. Huxley's implication is clear. The happiness of Mark and Mary Rampion also shows Huxley's hope in humanity. He gives value to love and implies that love can be taken as a positive value. In fact love is the greater source of physical and spiritual pleasure when husband and wife enjoy spiritual contact with each other. Huxley stresses this point more strongly in his novel, *Island*. Dr. Mac Phail and his wife had enjoyed complete satisfaction until Dr. Mac Phail's wife dies of cancer which is considered a natural phenomenon.

Rampion's ideal of union and harmony is symbolically reflected in the picture which he has painted. It is slightly different from the pictures which Philip Quarles's father-in-law John Bidlake uses to paint. He would give his figures too much of a fleshy look- without spirit. Rampion's picture is more idealistic, as seen in the following quotation:

"It was a smallish painting, in oils. Low down in the lefthand corner of the canvas, set in a kind of recess between foreground of dark rocks and tree trunks and a background of precipitous crags, and arched over by a mass of foliage, two figures, a man and a woman, lay embraced. Two naked bodies, the woman's white, the man's red brown. These two bodies were the source of the whole illumination of the picture. The rocks and tree trunks in the foreground were silhouetted against the light that issued from them. The precipice behind them was golden with the same light. It touched the lower surface of the leaves above, throwing shadows up into a thickening darkness of greenery. It streamed out of the recess in which they lay, diagonally into and across the picture, illuminating and one felt, creating by its radiance an astounding flora of gigantic roses and zinnias and tulips with horses and leopards and little antelopes coming and going between the huge flowers, and beyond, a green landscape deepening, plane after plane, into blue, with a glimpse of the sea between hills and over it the shapes of huge, heroic clouds in the blue sky.

'It's fine,' said Burlap slowly, wagging his head over the picture.

'But I can see you hate it.' Mark Rampion grinned with a kind of triumph.

'But why do you say that?' The other protested with a martyred and gentle sadness.

'Because it happens to be true. The thing's not gentle- Jesusish enough for you. Love, physical love, as the source of light and life and beauty- Oh, no, no, no! That's much too coarse and carnal, it's quite deplorably straightforward.'" (16)

Burlap writes about St. Francis. He does not want to buy Rampion's picture showing the naked couple. He would not approve of Rampion's idea of love, because it would be too much physical for him, but Burlap enjoys taking baths with woman, while he rejects the physical pleasures. This is a false appearance. He pretends to be a saint while he enjoys going to bed with women almost with childish innocence. According to Rampion he is a barbarian. Burlap is cruel to Walter in not rising his monthly pay and he is cruel to his secretary when she rejects his lusty desires. He does every thing to send her away. He causes her destruction at the end. Burlap is an egoist who causes unhappiness like the intellectual Philip Quarles in perversities of his pleasures. Philip, according to Rampion, was the barbarian of the intellect. Spandrell was another pervert who had pleasure in seducing girls. His sadism comes out when he strikes

beautiful flowers in order to destroy them. He is morally corrupt and he has no particular job. When he was small, his mother married after the death of his father. Spandrell was never able to like his step-father who was a military officer. This one event effected his whole life. He was completely perverted. Spandrell is what Rampion used to call, a barbarian of morals. Before he destroys his victims, he acts as if he were morally perfect. He kills Webley and Illidge and is shot by Webley's men at the end. Strange enough he points to the existence of God and spiritual delight in Beethoven's A Minor Quartet. He puts the record of Heilige Dankgesang in his gramophone and bids his friends Mark and Mary Rampion to listen while he waits for his assassins to come. Mary Rampion listens and hears how the music proves that. God is there, and it exists:

"Slowly, slowly, the melody unfolded itself. The archaic Lydian harmonies hung on the air. It was an unimpassioned music, transparent, pure and crystalline, like a tropical sea, an Alpine lake. Water on water, calm sliding over calm; the according of level horizons and waveless expanses, a counterpoint of serenities. And everything clear and bright; no mists, no vague twilights. It was the calm of still and rapturous contemplation, not of drowsiness or sleep. It was the serenity of the convalescent who wakes from fever and finds himself born again into the realm of beauty. But the fever was 'the fever called living' and the rebirth was not into this world; the beauty was unearthly, the convalescent serenity was the peace of God. The interweaving of Lydian melodies was heaven." (17)

Spandrell turns over the record, the speed of the music is now different. This is how it goes on in the text:

"The music began again. But 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 realised.

They listened, almost holding their breaths, Spandrell looked exultantly at his guests. His own doubts had vanished. How could one fail to believe in something which was there, which manifestly existed?" (18)

Although it is difficult to convince Rampion, Spandrell proves that God is there. Huxley shows that existence of God in music is delightful since it is after all man made music. The beauty of God and spiritual eternity is reflected in man and in his music is seen as a means to approach and to acknowledge God.

After some time Spandrell is shot by several man as he opens the door. The music continues after he is dead and then stops. Music has given Spandrell his humanity which he had lost. He gained this with music and heroically enough by his death. Thus it is clear that music in Huxley is a positive value and it reflects the delight of the soul in the peace of Divine Light.

Mark Rampion's drawing of the young, naked couple, the illumination at the back of the two bodies symbolizes that the body is not to be abhorred and that it is heavenly as music. Artists like Mark Rampion and Beethoven or Bach represent positive values and their positive pleasures. It is hard to tell which is more elevated.

The false values and false pleasures are connected with 20th century intellectuals, industrial commercialism, richness and abstract religion. The pleasures which they create are only to pass the time away. The newspaper, the jazz, the radio fan are standardized ready made amusements for masses. The continuous parties of the rich and their sexual promiscuity are only to amuse themselves. The result is always boredom.

The unusual researches of the scientists are to pass the time away. The novelist Philip Quarles agrees on this. Huxley points that his pleasures are not quite right as seen in the text below:

" 'Making generalizations and pursuing knowledge are amusements. Among the most entertaining, to my mind. 'Philip went on to develop his hedonistic justification of the mental life. 'So why be so hard on our little diversions?' he concluded 'You don't denounce gold, so why should you denounce the sports of the high brows' " (19)

Mark answers that the high brows cause the ruin of the whole world by their professionalized and organized amusements. Philip thinks that intellectuals are not responsible for degeneracy, but Mark does find intellectuals and business men responsible for inner psychological degeneration because of their one sidedness and inclination to abstraction. His argument is winning.

Huxley finds any kind of abstraction guilty for psychological degeneracy and false pleasures. Even the artist is guilty because of his mind-body duality and eccentric quality. Huxley's way of solution to the psychological degeneracy of the 20th century would be to live in harmony with body and mind. He suggests the life of ancient Greeks through Rampion and faith in God through Spandrell and music. He combines the common sense of Rampion with the spirit of cultivated music.

NOTES

- 1-Aldous Huxley *a Study of the Major Novels* by Peter Bovering University of London, 1968 Chap. VI, p.91.
- 2-"Aldous Huxley's Animadversions upon Sexual Love" by Milton Birnbaum in: *Texas Studies in Literature and Language* 1966, H2 p.285-296.
- 3-"Aldous Huxley and the Dissociation of Personality" by John W.Aldridge in: *Critiques and Essays on Modern Fiction* Newyork, 1952. p.349. p.349-350.
- 4-"Aldous Huxley: Satire and Structure" by Jerome Meckier In: *Wisconsin Studies in Contemporary Literature* 1966 H.3 p.284-294.
- 5-Ibid. p.294.
- 6-*Point Counter Point* by Aldous Huxley Penguin Books, 1967 Chap. 2, p.25.
- 7-Ibid, p 26.
- 8-Ibid, p 27.
- 9-Ibid, Chap. 29, P.357.
- 10-Ibid, Chap, 26, p.322.
- 11-Ibid, Chap, 8 p.99.
- 12-Ibid, Chap. p.99.
- 13-Ibid, Chap, 9 p.115.
- 14-Ibid, Chap 9, p.116.
- 15-Ibid, Chap. 9, p.117.
- 16-Ibid, Chap. 16, p.210-211.
- 17-Ibid, Chap. 37, p.431.
- 18-Ibid, Chap. 38, p.433.
- 19-Ibid. Chap. 34, p.401-402.

