

Universitatea „Babeş-Bolyai”, Cluj-Napoca
Facultatea de Litere

**READING THE SELF / THE OTHER:
ALDOUS HUXLEY AND ETHICAL CRITICISM**

- teză de doctorat –

SUMMARY

Coordonator științific:

Prof. Univ. Dr. Virgil STANCIU

Doctorand:

Nicoleta–Petronela APOSTOL

2012

CONTENTS

Introduction	4
I. Ethical Criticism and Its Challenging Insights	7
1.1. Spotlight on the Ethical <i>Dominion</i>	7
1.2. Ethical Reconnaissance in Rhetorical Design -	11
1.3. (Re)Constructing the Self/the Other within Ethical Frameworks	19
II. <i>Wearisome Condition of Humanity in Point Counter Point</i>	24
2.1. Paths of Concealing / Disregarding the Self through the Pursuit of the Other	26
2.1.1. The Incipient Stage of a Precarious Relationship	26
2.1.2. Walter Bidlake's Self in Touch with the Other(s)	36
2.1.3. The Pursuit of the Other Reaches Its Completion	50
2.2. Marvels of Disorientation: the Quarleses	55
2.2.1. Inaugural Parallel Insights on the Sense of the Self: Philip and Elinor Quarles.....	55
2.2.2. Ethical Bewilderment and Aesthetic Composure	62
2.2.3. Approaching Fiction through Music. Living Music through Fiction	74
2.2.4. The Turnabouts Experienced by Characters / Readers	90
2.3. Mark Rampion and His Return to the Fundamental Human Essences	95
2.4. Turning One's Back on the Self and the Other: Maurice Spandrell	107
2.5. Self-Reflexiveness and Musical Fascination	121
III. <i>Eyeless in Gaza: Ethical/Affective Entanglement across Temporal/Spatial Realms</i>...	124
3.1. The Launch Scenery of <i>Eyeless in Gaza</i>	127
3.1.1. The Initial Significant Other(s) in Anthony Beavis's Reflections	127
3.1.2. Values at the Crossroads. Face-to-Face Encounter with the Other	131
3.1.3. Present and Past: Intersections	137

3.2. Multifarious Encounters	139
3.2.1. Mitigating the Readers’ Engagement with the Broken Chronology	139
3.2.2. Gradual Emergence of Anthony’s Spiritual Preoccupations	143
3.2.3. Fathoming Out the Other’s Personality. Reaching One’s Hands towards the Other....	147
3.2.4. The Theory of Good Intentions Transformed into Acts Gains Consistency	154
3.2.5. Debates on the Margin of Compromise	164
3.3. Resolution in Three Parts	179
3.3.1. Brian’s Death and Its Short-termed and Long-termed Implications.....	179
3.3.2. Helen Ledwidge ‘s Relationship with Ekki Giesebrecht.....	180
3.3.3. Farewell: Goodbye Past! Welcome Future!	181
IV. Self-Configuration through Recollection: <i>The Genius and the Goddess</i>	188
4.1. Placing the Self on the Brink of Reality and Fiction	188
4.2. Exploring the Traces Left by the Maartenses on John Rivers’s Selfhood	195
4.2.1. Problematic Early Youth	195
4.2.2. Initial Critical Encounter: John Rivers and the Maartens Family	197
4.2.3. The Burden of Being an “Honorary Maartens”	200
4.2.4. Notable Instability: Reaching the Self By Means of the Other(s).....	207
4.2.5. Emotional and Ethical Implications of the Ensuing Affair	219
4.3. Complementary Resolutions: the Characters’, the Storytelling’s	232
Conclusions: Huxleyan Inquiries within Ethical Horizons.....	239
Bibliography	244

KEYWORDS:

Self, Other, ethical criticism, interpretive, ethical and aesthetic judgments, emotional and intellectual implications, instability, tension, resolution, encounter, exploration, narrative form, storytelling, temporal planes, remembrance, ethical/aesthetic pursuit, hypothetical author – textual phenomena – readers, ethical dilemmas, (re)configuration, responsibility, engagement, audience, response, judging characters/situations/choices, narrative progression/dynamics, readerly dynamics, agency.

SUMMARY

The particular interest shown by scholars to the ethical realm across time, along with its renewal occurring during the 1980s and continuing up to the contemporary settings, unfolding within multifarious fields of cognitive investigation as well as the ethical desideratum demanded/advanced by the current socio-cultural climate have shaped the wider background of our research, carried out in the sphere of literary studies. Through the exploration of the ethical dimension of some of Aldous Huxley's fictional worlds the present research aims at unfolding the mesmerizing paths of communication (occurring between the hypothetical author, the text and the readers) and their effects upon readers' involvement with the narrative world throughout the reading process and after its completion.

By approaching Huxleyan narratives through the prism of ethical criticism we propose a different, as well as creative, and perhaps less familiar manner of attending Huxley's fictional worlds within the sphere of literary studies. The present doctoral thesis unfolds around a particular understanding of the ethical and of its mechanisms, thus moving beyond the moral dimension (even though, without leaving it aside) previously shaped in several Huxleyan literary studies. Throughout the present research we adopted the view according to which ethics outlines a comprehensive approach of the individual's inward and outward experience by means of developing various ethical dilemmas raised within specific circumstances and socio-economic, philosophical, temporal, spatial, etc. narrative contexts.

However, the ethical exploration advances in close connection to the framework provided by the aesthetic, affective and intellectual implications coming into being across the reading process and at its ending. Hence, ethical criticism does not focus on certain features in the detriment of others. On the contrary, what it actually seeks is to (re)construct the ethical pattern on which the work was built, while also paying attention to the multiple interactions occurring among three fundamental agents - the hypothetical author, the text, the readers – extensively dealt with by James Phelan's rhetorical ethical project, whose interpretive guidelines have been pursued within Huxley's fictional realms.

Huxley's ethical considerations require a gradual exposure of the readers to the subtle and carefully studied and designed mechanisms lying behind the construction of the Self and the Other, special emphasis being placed on the myriad of associations invited/demanded by the texts so that the readers might be able to access the nature of the multiple ethical issues encompassed by each narrative. The numerous hypotheses advanced in relation to the ethical dilemmas posed by Huxley's fictional texts are prone to undergo a consistent and prolonged

process of alteration due to the continual flow of narrative data capable of modifying any pre-established positions / views.

In the context of the twentieth century ambiance, when “[s]ociety became more fragmented and individual identities more fluid”¹, when pressure was exerted “on the individual’s sense of what is valid in experience”² Huxley’s novels advanced an alternative to the utter confusion settled at various levels of human existence by means of placing under attentive scrutiny the individual’s approaches of his own self, of the other and of their inescapable interaction. For the twenty-first century readers, Huxley’s fictions may fulfil a dual function. On the one hand, the novels may take the readers back to the past and offer them a representation of the crisis undergone by the individual living in the roaring twenties. On the other hand, the narratives may challenge the readers’ ethical view by confronting them with situations difficult to categorize without having the sense that something has been lost/left aside.

The three Huxleyan novels analysed throughout this doctoral thesis, *Point Counter Point*, *Eyeless in Gaza* and *The Genius and the Goddess*, may be said to explore (at least at one level of interpretation) an existential situation that preoccupied several writers from the twentieth century, i.e. the paradox of acknowledging that “[h]umans are unique individuals and need privacy”³ while “they are also social beings and need communion.”⁴ This frame of reference may serve as a starting point for these novels but its treatment across the narratives refines the readers’ understanding of and their engagement with the problematic scenery Huxley invites them to research. Pursuing Huxley’s representation of the complex and, at times, highly problematic stages leading his characters to a more comprehensive perception of their interiority as well as of the others, this dissertation sets on the path of unfolding the intriguing (re)configuration of the Self/the Other within the ethical fabric depicted throughout each narrative. Our interpretive endeavour discloses Huxleyan perspectives on the sense of selfhood, on otherness and on their interconnectedness, outlined by means of the ethical, aesthetic, emotional and intellectual engagement fostered in the audiences.

The first chapter, *Ethical Criticism and Its Challenging Insights*, outlining the theoretical framework of the method of interpretation adopted throughout the literary research, discusses briefly the path followed by ethical investigations within literary studies from the 1980s up to the beginning of the twenty-first century and explores in more detail the branches of ethical

¹ Ronald Carter, John McRae, *The Routledge History of Literature in English, Britain and Ireland*, with a foreword by Malcolm Bradbury, London and New York, Routledge, 1997, p. 347.

² *Ibidem*, p. 393.

³ *Ibidem*, p. 394.

⁴ *Ibidem*, p. 394.

criticism, with special emphasis on the rhetorical ethical criticism proposed by James Phelan and on the potential insights brought to this literary research by the Levinasian ethical criticism. The three subchapters included here ensure a smooth passage from a broader vision to a more specific and particular view of the ethical domain within literary studies.

James Phelan's ethical project facilitates our access to the multifarious facets of the ethical implications comprised within literary texts. In *Living to Tell about It* (2005) and *Experiencing Fiction. Judgments, Progressions, and the Rhetorical Theory of Narrative* (2007) James Phelan advances a comprehensive approach of narratives and emphasises the fundamental part played by judgments across the reading enterprise. His critical undertaking presupposes working with some key notions such as: interpretive and narrative judgments, textual/readerly dynamics, narrative/authorial audiences, narrative progression, mimetic, thematic and synthetic responses, narrative form/ethics/aesthetics, implied author (instead of this term, we have chosen to work with the notion of 'hypothetical author' according to the more recent studies of Tom Kindt and Hans-Harald Müller⁵), readers, readerly response, instabilities, tensions, etc.

While James Phelan's threefold thesis outlines the role played by readers' judgments, the implications of the temporal process of reading and responding to the narrative, as well as the impact of narrative judgments and progressions upon the process of experiencing narratives, the analysis of the interaction between the author, the text and the readers, highlights the potentially enriching ways of approaching literary worlds and connecting experiences. In addition, the exploration of Huxley's fictional realms presupposes the treatment of peculiar narrative sequences whose interpretation, developed in the light of the Levinasian ethical criticism, may offer not only a distinct, but also a more comprehensive picture of the relations established between the self and the other at various stages of their existence. Thus, Levinas's ethical perspectives comprise the potential of refining our interpretive endeavour by approaching the relation self-other in the context of the self's sense of responsibility for the other.

The following three chapters disclose the manner in which ethical criticism functions within the three chosen Huxleyan novels pinpointing the peculiar ethical dimension advanced by each narrative, as well as, drawing the readers' attention towards Huxley's treatment of the ethical considerations, aesthetic engagement, emotional and intellectual associations prompted by his fictional narrations.

The second chapter, entitled *Wearisome Condition of Humanity in Point Counter Point*, pursuing the diverse tracks of communication established between the self and the other, has

⁵ Tom Kindt, Hans-Harald Müller, *The Implied Author. Concept and Controversy*, Walter de Gruyter –Berlin–New York, 2006.

been divided into five subchapters. The first four deal with specific characters whose interactions have been closely analysed and assessed within the peculiar ethical and aesthetic setting. The ethical investigation has been conducted in relation to the musical structure of the novel, arguing that the narrative form advances a particular understanding of the self/the other and of their interconnectedness, unfolding similarly to the musical counterpoint. The internal structure of the novel affects the readers' narrative and interpretive judgments and their engagement with the narrative world.

The process of self-configuration undergone by most characters in *Point Counter Point* involves different degrees of awareness regarding both the self and the other at the textual level, as well as, at the reader response level. The analysis of the characters' interiority and their approach of the Other(s) unfolds simultaneously with the narrative progression, so that, at each stage, we are compelled to alter our position within the narrative according to the data we access and to the judgments we make as we process and integrate this data within the wider fictional framework. The last subchapter focuses on the effects of the persisting musical fascination and the process of (re)constructing the self/the other pursuing the pattern of the counterpoint. Through the analysis of various characters, whose sense of the self/the other is explored in depth, this chapter gives access to Huxley's particular manner of envisaging the individual's response to the inner and outer challenges, unfolding in connection with the ethical, emotional and intellectual choices s/he makes. Under these circumstances, the characters' choices and their ensuing consequences set the audiences on the path of acknowledging that the avoidance of responsibility is not an available option for the individual who disregards the essence of his interiority and ignores (in different ways) the call of the other.

The third chapter, *Eyeless in Gaza: Ethical/Affective Entanglement across Temporal/Spatial Realms*, proposes another sort of framework for the encounter of the self with the other. If in *Point Counter Point* the musical construction has advanced an approach of the individual experiencing living at various levels (similar to the development of the musical counterpoint), in *Eyeless in Gaza*, the background for this remarkable encounter of minds, souls, ideas, etc. consists in a broken chronology which, in turn, affects deeply the readers engagement with the characters' decisions and situations. The fragmentation of time and the perpetual movement from one spatial reference to another inaugurate a distinct manner of approaching the self/the other. Hence, our ethical exploration focuses on the readers' ability of making connections across time and space, at the textual level and beyond it, and on their degree of receptiveness regarding Huxley's treatment of the mechanism lying behind the characters' construction of selfhood and otherness.

The process of putting together the pieces of the puzzle representing Anthony Beavis's selfhood requires persistent efforts and active involvement in the narrative situations displayed. The readers of *Eyeless in Gaza* are encouraged to (re)configure Anthony Beavis's individuality by means of the sequences they witness across the reading enterprise. The protagonist attempts some sort of understanding of his previous experience through the development of several dialogues with the ones he encounters along his ongoing existential voyages. The ethical investigation developed in this section is linked to the types of changes experienced by the characters within the narrative and by the readers in connection with the narrative situations they have to cope with throughout the narrative progression.

In *Eyeless in Gaza* the encounter self - other reveals singular occasions, for both agents, to acknowledge the nature of their inwardness and to become aware of the salience of the response they offer to each other. The ethical dilemmas experienced by Anthony Beavis move from simple to complex, from a general approach to a particular one, keeping a record of the heterogeneous alterations occurring at the internal level of the protagonist's quest for self-discovery. The series of events unfolding within the narration may be similar to the apparently⁶ haphazard associations prompted by the individual's memory when he attempts to make sense of his previous life experience. However, neither the narrator's account nor the narrative form impedes us from envisaging the storytelling as one possible reflection of Anthony's voyages to the past and the present, travels facilitated by the workings of his memory. Leaving aside for a while the chronological order of events, Huxley invites his audiences to relate to the affective and ethical bonds that link one happening to another according to the resonance they have for the individual who experiences them. The intensity of the impact exerted upon the protagonist's sense of selfhood by each specific occurrence (either from the present or from the past) depends on Anthony's mode of internalising the critical situations he goes through.

The development of instabilities and tensions unfolding across the novel facilitates the readers' access to the protagonist's fundamental past experiences, the constant alternation of recent and remote past sequences leading to a dual representation of Anthony's quintessence: one belonging to the character himself and another emerging from the position of observers occupied by the readers. Huxley challenges his audiences to examine the ethical contexts from various angles having distinct backgrounds so that they might be able to grasp the wide range of complexities surrounding the interconnected narrative sequences. The modification of the

⁶ We consider that these associations are urged by an emotional set of reactions which, more often than once, move beyond the individual's capacity of coping with them in a reasonable manner. Therefore, behind the impression of spontaneous flow of events lies the emotional bond that brings the pieces together in the manner that best fits the protagonist's approach of interiority/exteriority.

characters' attitudes, beliefs and values across the progression of the narrative alters the readers' previous interpretive, ethical and aesthetic judgments, thus demanding constant (re)configuration of the self and the other and adaptation of interpretation to the set of details disclosed across the novel. From the position of observers of narrative we are expected to weigh / assess every situation according to the previous information and to be willing to change their standpoint as soon as additional material appears in sight.

The fourth chapter, *Self-Configuration through Recollection: The Genius and the Goddess*, explores the workings of the mechanism of remembrance having in view one of James Phelan's contention that "we make sense of our experiences through the stories we tell about them"⁷. John Rivers, the protagonist of the novel, chooses to (re)tell an experience from his early youth that marked him profoundly and whose implications may be sought within the present position he adopts regarding those events. *The Genius and the Goddess* proposes a distinct approach of two fields of cognition – fiction and reality – placing specific emphasis on the necessity of establishing connections between the two in order to enrich and refine one's personal development.

Our interpretive endeavour concentrates on the dynamic interaction of several ethical situations occurring within the narration and resulting from the position prepared by the text for the audiences. John Rivers struggles with his inner expectations and the options provided by the exterior circumstances. The configuration of his sense of selfhood is developed on mainly two planes of cognition. On the one hand, his beliefs and values are deeply rooted in the education he received at home. As a result, his encounter with the Maartens family brings to surface a set of preconceptions and judgments of which the character himself was unaware until he inhabited a completely different environment. Here we relate to his experience at the textual level. On the other hand, our analysis unfolds simultaneously several investigations at the level of reader-text-hypothetical author interaction, the purpose being that of revealing the mutual dependence of interpretive, ethical and aesthetic judgments and the role they play in the readers' (re)configuration of the protagonist's self and his perception of the other(s).

The distinguishing ethical challenge posed by Huxley's novel comes into sight towards the end of the narrative when John displays the outcome of his affair with Katy Maartens. At this point the protagonist, as well as, the hypothetical author, asks his audience to (re)evaluate the entire storytelling in the light of the denouement indicated. Through the advancement in the narrative world our knowledge has broadened, whereas our desires and expectations have altered

⁷ James Phelan, *Living to Tell about It. A Rhetoric and Ethics of Character Narration*, Ithaca and London, Cornell University Press, 2005, p. ix.

to such an extent that they need to be revisited in order to attain a fulfilling outcome to our reading enterprise. The ethical bewilderment persists (even if both the protagonist and the readers reach the completion of the storytelling) through the questions left unanswered by the unexpected and slightly precipitated ending. The construction of the text places the audience in a difficult position from which it becomes quite difficult to make an ethical choice being completely assured that it does not do injustice to any of the parts involved. As a matter of fact, the ethical dimension of Huxley's storytelling gradually involves the aesthetic and affective components, the results of their interconnectedness being reflected in the configuration of demanding approaches of the self/the other.

The last part of our dissertation, entitled *Huxleyan Inquiries within Ethical Horizons*, represents the conclusions to the current research of Huxley's particular fictional worlds. Our major interest throughout this doctoral thesis has been that of observing, examining, interpreting and assessing the endless flow of interactions occurring between the self and the other, having the ethical, aesthetic, emotional and intellectual design in the background. Our analysis underlines the ethical and aesthetic framework designed by Aldous Huxley in each of the three novels, while also highlighting the fundamental role played by narrative judgments within the wider endeavour of literary interpretation.

Throughout *Point Counter Point*, *Eyeless in Gaza* and *The Genius and the Goddess*, the readers are confronted with different, and at the same time, similar ways of conceiving the self and the other. The characters populating these novels struggle to clarify their innermost yearnings, to find some sort of fulfillment to their tormented existence and to reach for the *Other* as a means of (re)discovering the substance that distinguishes them among the miscellaneous clusters of individuals. The abundance of disoriented individuals in search of some stable grounds reflects Huxley's preoccupation with finding answers to the fundamental questions concerning human beings' choices approached in particular living contexts.

The present research highlights the gradual movement from the feeling of alienation (*Point Counter Point*), passing through a feeble sensation of hope (*Eyeless in Gaza*), and reaching a partial reconciliation with the past (*The Genius and the Goddess*) regarding the stages undergone by the characters inhabiting these fictional worlds. The permanent shift from one narrative sequence to another, from one ethical or aesthetic stance to another, from one emotional or intellectual crisis to another has fostered a similar response in the audiences. Therefore, the dynamics of the storytelling finds its reflection in the readerly dynamics. The audiences are easily drawn into the problematic advanced by each narrative sequence by means of the judgments it demands from its observers. The conspicuous vision emerging from our close

study of the three novels, developed in the context of literary interpretation outlined by ethical criticism, attends to the various layers of awareness concerning both the self and the other having the ethical, aesthetic, emotional and intellectual ramifications in the background.

Our dissertation concentrates on the process of (re)configuration of the self/the other as they appear in Aldous Huxley's chosen novels following the pattern designed by James Phelan's rhetorical ethical criticism and enriching its views with the refinement brought by Emmanuel Levinas's philosophical thought. The journey of self-discovery reflects the agents' understanding of their responsibility for themselves and for the others, thus revealing the distinct and problematic nature of the experience they achieve. The characters' voice of conscience has also played an essential part in the achievement of adequate self-awareness or self-comprehension. Huxley's novels emerge as endless series of encounters between various selves and others unfolding in ethical horizons, compelling the audiences to pass judgments on the characters, their situations and choices and to engage with the narrative world in depth seeking to comprehend the mechanism lying behind the events and occurrences.

The ethical dilemmas comprised within Huxley's fictional realms enthrall and intrigue through the multiple approaches they allow/invite, always maintaining some doubts regarding the validity of one option over the other. Actually, the novels we analysed may be said to be based on the development of ethical dualism (each perspective having its own strong/weak points), feature which maintains the readers' curiosity awakened, thus attracting novel interpretive undertakings in the field of literary studies.

BIBLIOGRAPHY

Primary Sources

1. Huxley, Aldous, *Eyeless in Gaza*, with an introduction by David Bradshaw, London, Vintage Books, 2004 [1936].
2. Huxley, Aldous, *Music at Night and Other Essays*, The Albatross Collected Edition, Leipzig, Paris, Bologna, the Albatross, 1937.
3. Huxley, Aldous, *Point Counter Point*, with an Introduction by David Bradshaw, London, Vintage Books, 2004 [1928].
4. Huxley, Aldous, *Punct Contrapunct*, Volumul I, Traducere și note de Const. Popescu, Prefață de Al. Duțu, București, Editura pentru Literatură, 1966.
5. Huxley, Aldous, *The Genius and the Goddess*, London, Chatto&Windus, 1955.

6. Huxley, Aldous, *The Human Situation: Lectures at Santa Barbara, 1959*, Ed. Piero Ferrucci, New York, Harper & Row, 1977.
7. Huxley, Aldous, *The Perennial Philosophy*, London, Chatto&Windus, 1947.

Secondary Sources

1. Adamson, Jane, Richard Freadman, David Parker, (eds), *Renegotiating Ethics in Literature, Philosophy, and Theory*, Cambridge, Cambridge University Press, 1998.
2. Adamson, Jane, "Against tidiness. Literature and / versus moral philosophy", in *Renegotiating Ethics in Literature, Philosophy, and Theory*, 1998, pp. 84 – 110.
3. Albérès, R-M., *Istoria romanului modern*, în românește de Leonid Dimov, Prefață de Nicolae Balotă, București, Editura pentru Literatură Universală, 1968.
4. *Aldous Huxley prezentat de Mircea Pădureleanu*, București, Editura Științifică și Enciclopedică, 1978.
5. Alpin, John, *Aldous Huxley and Music in the 1920s*, in *Music & Letters*, Vol. 64, No. 1/2. (1983), pp. 25-36.
6. Altieri, Charles, "Lyrical Ethics and Literary Experience", in *Mapping the Ethical Turn. A Reader in Ethics, Culture, and Literary Theory*, 2001, pp. 30-59.
7. Aristar Dry, Helen, "Free indirect discourse in Doris Lessing's 'One off the Short List'. A case of designed ambiguity", in *Twentieth-Century Fiction. From Text to Context*, 2002, pp. 96-112.
8. Audi, Robert, general editor, *The Cambridge Dictionary of Philosophy*, Second Edition, Cambridge, Cambridge University Press, 1999.
9. Baier, Annette C., "Ethics in many different voices", in *Renegotiating Ethics in Literature, Philosophy, and Theory*, 1998, pp. 247 – 268.
10. Bauman, Zygmunt, *Life in Fragments*, Oxford, Basil Blackwell, 1995.
11. Bauman, Zygmunt, May, Tim, *Gândirea sociologică*, Traducere din engleză de Mihai C. Udma, București, Humanitas, 2008.
12. Bentley, Joseph, *Huxley's Ambivalent Responses to the Ideas of D. H. Lawrence*, in *Twentieth Century Literature*, Vol. 13, No. 3. (1967), pp. 139-153.
13. Bernasconi, Robert, and David Wood, (eds), *The Provocation of Levinas. Rethinking the Other*, London and New York, Routledge, Taylor and Francis e-Library, 2003.
14. Bernasconi, Robert, "What is the question to which 'substitution' is the answer?", in *The Cambridge Companion to Levinas*, 2004, pp. 234-251.

15. Birbaum, Milton, *Aldous Huxley. A Quest for Values*, With a new introduction by the author, New Brunswick and London, Transaction Publishers, 2006 [1971].
16. Bloom, Harold, (ed), *Aldous Huxley*, New Edition, Bloom's Modern Critical Views, New York, Infobase Publishing, 2010.
17. Bloom, Harold, (ed), *Alienation*, Volume Editor Blake Hobby, Bloom's Literary Criticism, New York, Infobase Publishing, 2009.
18. Booth, Wayne C., *The Company We Keep. An Ethics of Fiction*, Berkeley, Los Angeles, London, University of California Press, 1988.
19. Booth, Wayne C., "Why Ethical Criticism Can Never Be Simple", in *Mapping the Ethical Turn. A Reader in Ethics, Culture, and Literary Theory*, 2001, pp. 16-30.
20. Bradbury, Malcolm, *The Modern British Novel*, London, Penguin Books, 1994.
21. Brooke, Jocelyn, "Aldous Huxley (1894-1963)", in *British Writers*, Ian Scott-Kilvert, general editor, Volume VII, Sean O'Casey to Poets of World War II, Charles Scribner's Sons, New York, 1984, pp. 197-208.
22. Bruns, Gerald L., "The concepts of art and poetry in Emmanuel Levinas's writings", in *The Cambridge Companion to Levinas*, 2004, pp. 206 – 233.
23. Burke, Seán, *The Ethics of Writing. Authorship and Legacy in Plato and Nietzsche*, Edinburgh, Edinburgh University Press, 2008.
24. Carroll, Noël, "Narrative and the Ethical Life", in *Art and Ethical Criticism*, 2002, pp. 35-62.
25. Carter, Ronald, and John McRae, *The Routledge History of Literature in English, Britain and Ireland*, with a foreward by Malcolm Bradbury, London and New York, Routledge, 1997.
26. Chaliel, Catherine, *What Ought I to Do? Morality in Kant and Levinas*, Translated from the French by Jane Marie Todd, Ithaca and London, Cornell University Press, 2002.
27. Champagne, Roland A., "An Ethical Model in a Postmodern Faust: The Daemonic Parody of the Politics of Friendship in Thomas Mann's *Doctor Faustus*", in *Style*, Volume 34, No. 3, 2000, pp. 444 – 457.
28. Chevalier, Jean, Gheerbrant, Alain, *Dicționar de simboluri, Mituri, vise, obiceiuri, gesturi, forme, figuri, culori, numere*, Volumul 1, 2, 3, București, Editura Artemis, 1993.
29. Ciocoi-Pop, Dumitru, *Aldous Huxley's Literary Ideology*, Fourth revised edition, Sibiu, LBUS Press, 2005.
30. Copp, David, (ed), *The Oxford Handbook of Ethical Theory*, New York, Oxford University Press, 2006.

31. Critchley, Simon and Robert Bernasconi, (eds), *The Cambridge Companion to Levinas*, Cambridge, Cambridge University Press, 2004 [2002].
32. Critchley, Simon, 'Introduction', in *The Cambridge Companion to Levinas*, 2004, pp. 1-32.
33. Currie, Gregory, "Imagination and Make-Believe", in *The Routledge Companion to Aesthetics*, 2005, pp. 253 – 262.
34. Daiches, David, *The Novel and the Modern World*, Revised Edition, Chicago and London, Phoenix Books, The University of Chicago Press, 1965.
35. Davies, David, "Fiction", in *The Routledge Companion to Aesthetics*, 2005, pp. 263 – 273.
36. Davies, Stephen, "Definitions of Art", in *The Routledge Companion to Aesthetics*, 2005, pp. 169 – 179.
37. Davis, Todd F., Womack, Kenneth, (eds), *Mapping the Ethical Turn. A Reader in Ethics, Culture, and Literary Theory*, Charlottesville and London, University Press of Virginia, 2001.
38. Derbyshire, John, *What happened to Aldous Huxley?*, in *The New Criterion*, No. 13, 2003, pp. 13-22.
39. Deters, Anna, "Eyeless in Gaza: Mystical Means and Socio-Political Ends.", in *Aldous Huxley Annual*, 5 (2005), pp. 151–165.
40. Dimitriu, Rodica, *Aldous Huxley in Romania*, Iași, Timpul Publishing, 1999.
41. Doinaș, Ștefan Aug., "Eu și celălalt", in "Secolul XXI", *Alteritate*, 1-7/2002, București, 2002. pp. 8-12.
42. Dunaway, David King, *Aldous Huxley Recollected: An Oral History*, Carroll&Gaf Publication, 1995.
43. Eaglestone, Robert, *Ethical Criticism: Reading after Levinas*, Edinburgh, Edinburgh University Press, 1997.
44. Eaglestone, Robert, "One and the Same? Ethics, Aesthetics, and Truth", in *Poetics Today*, 25/4, (2004), pp. 595-608.
45. Eakin, Paul John, "The unseemly profession. Privacy, inviolate personality, and the ethics of life writing", in *Renegotiating Ethics in Literature, Philosophy, and Theory*, 1998, pp. 161 – 180.
46. Eliade, Mircea, *Drumul spre centru*, Antologie alcătuită de Gabriel Liiceanu și Andrei Pleșu, București, Editura Univers, 1991.

47. Enroth, Clyde, "Mysticism in Two of Aldous Huxley's Early Novels", in Bloom, Harold, (ed), *Aldous Huxley*, 2010, pp. 11 – 21.
48. Eskin, Michael, "Introduction: The Double "Turn" to Ethics and Literature?", in *Poetics Today*, 25/4, (2004), pp. 557-572.
49. Eskin, Michael, "On Literature and Ethics", in *Poetics Today*, 25/4, (1998), pp.573-594.
50. Fietz, Lothar, "Life, Literature and the Philosophy of 'As If': Aldous Huxley's and Lawrence Durrell's Use and Critique of 'Fictions'", in *Aldous Huxley Annual*, 2 (2002), pp. 65–102.
51. Fietz, Lothar, "The Fragmentariness of the Self: Continuity and Discontinuity in the Works of Aldous Huxley", in '*Now More Than Ever': Proceedings of the Aldous Huxley Centenary Symposium Münster 1994*', pp. 347–358.
52. Freiburg, Rudolf, and Susanne Gruss, (eds), "*But Vindicate the Ways of God to Man*": *Literature and Theodicy*, with the assistance of Simone Broders and Katharina Lempe, Stauffenburg Verlag, 2004.
53. Ford, Boris, (ed), *The Present, Volume 8 Of the New Pelican Guide to English Literature*, London, Penguin Books, 1990.
54. Gardner, John, *On Moral Fiction*, New York, Basic Books, Inc., Publishers, 1978.
55. Gaut, Berys, "Art and Ethics", in *The Routledge Companion to Aesthetics*, 2005, pp. 341 – 352.
56. Gaut, Berys and Dominic McIver Lopes, (eds), *The Routledge Companion to Aesthetics*, Routledge, London and New York, Taylor and Francis e-Library, 2005 [2001].
57. Gibbs, Robert, *Why Ethics? Signs of Responsibilities*, Princeton, New Jersey, Princeton University Press, 2000.
58. Gibson, Andrew, *Postmodernity, Ethics and the Novel, From Leavis to Levinas*, London and New York, Routledge, 1999.
59. Giddens, Anthony, *The Consequences of Modernity*, Cambridge, Polity Press, 1996.
60. Gill, Kulwant Singh, "Crisis of Double Consciousness in the Huxley Canon", in '*Now More Than Ever': Proceedings of the Aldous Huxley Centenary Symposium Münster 1994*', pp. 283–297.
61. Goldman, Alan, "The Aesthetic", in *The Routledge Companion to Aesthetics*, 2005, pp. 181 – 192.
62. Gregory, Marshall, "Ethical Engagements over Time: Reading and Rereading *David Copperfield* and *Wuthering Heights*", in *Narrative*, Vol. 12, No. 3, (2004), pp. 281-305.

63. Guillebaud, Jean-Claude, *Gustul viitorului*, Traducere și prefață de Dinu Flămând, Pitești, Paralela 45, 2006.
64. Gutting, Gary, *French Philosophy in the Twentieth Century*, Cambridge, Cambridge University Press, 2001.
65. Hagberg, Garry L., (ed), *Art and Ethical Criticism*, Blackwell Publishing, 2008.
66. Haines, Simon, “Deepening the self. The language of ethics and the language of literature”, in *Renegotiating Ethics in Literature, Philosophy, and Theory*, 1998, pp. 21 – 38.
67. Hale, Dorothy J., *Fiction as Restriction: Self-Binding in New Ethical Theories of the Novel*, in *Narrative*, Vol. 15, No. 2 (2007).
68. Halliwell, Martin, *Modernism and Morality. Ethical Devices in European and American Fiction*, Hampshire and New York, Palgrave, 2001.
69. Haney, David P., “Aesthetics and Ethics in Gadamer, Levinas, and Romanticism: Problems of Phronesis and Techne”, in *Publications of the Modern Language Association of America*, Jan 1999, 114, 1, pp. 32-45.
70. Hand, Seán, *Emmanuel Levinas*, London and New York, Routledge, Taylor & Francis e-Library, 2008.
71. Herzog, Annabel, “Levinas, Memory, and the Art of Writing”, in *The Philosophical Forum*, Volume XXXVI, No. 3, Fall 2005, pp. 333 – 343.
72. Hoffman, Frederick J., “Aldous Huxley and the Novel of Ideas”, in *College English*, Vol. 8, No. 3. (1946), pp. 129-137.
73. Hofmeyer, Benda, (ed), *Radical Passivity. Rethinking Ethical Agency in Levinas*, Springer, 2009.
74. Hull, James, *Aldous Huxley: Representative Man*, Edited by Gerhard Wagner, Lit Verlag, 2005.
75. Huxley, Julian, (ed.), *Aldous Huxley, 1894-1963, A Memorial Volume*, London, Chatto&Windus, 1966.
76. Iser, Wolfgang, “The Reading Process: A Phenomenological Approach”, in David Lodge (ed.), *Modern Criticism and Theory* (London, Longman, 1988), pp. 212–28.
77. Izzo, David Garrett, “Aldous Huxley”, in *Review of Contemporary Fiction*, 25.3 (2005), pp. 86–136.
78. Jenkins, Richard, *Social Identity*, Third edition, London and New York, Routledge, 2008.
79. John, Eileen, “Art and Knowledge”, in *The Routledge Companion to Aesthetics*, 2005, pp. 329 – 340.

80. Jopling, David A., *Self-Knowledge and the Self*, Routledge, Taylor & Francis e-Library, 2002 [2000].
81. Kieran, Matthew, "Value of Art", in *The Routledge Companion to Aesthetics*, 2005, pp. 215 – 225.
82. Kindt, Tom, Müller, Hans-Harald, *The Implied Author. Concept and Controversy*, Walter de Gruyter – Berlin – New York, 2006.
83. Lamarque, Peter, "Literature", in *The Routledge Companion to Aesthetics*, 2005, pp. 449 – 461.
84. Landy, Joshua, "A Nation of Madame Bovarys: On the Possibility and Desirability of Moral Improvement Through Fiction", in *Art and Ethical Criticism*, 2008, pp. 63-94.
85. Larson, Jil, *Ethics and Narrative in the English Novel, 1880-1914*, Cambridge, Cambridge University Press, 2004.
86. Lee, David A., "Language and perspective in Katherine Mansfield's 'Prelude' ", in *Twentieth-Century Fiction. From Text to Context*, pp. 113 -125.
87. Levinas, Emmanuel, "Useless Suffering", trans. By Richard Cohen, in *The Provocation of Levinas. Rethinking the Other*, 2003, pp. 156 – 167.
88. Levinas, Emmanuel, *Otherwise than Being or Beyond Essence*, Translated by Alphonso Lingis, Pittsburg, Pennsylvania, Duquesne University Press, 2006 [1974].
89. Lingis, Alphonso, "The Fundamental Ethical Experience", in *Radical Passivity. Rethinking Ethical Agency in Levinas*, 2009, pp. 81 – 93.
90. Livingston, Paisley, "Narrative", in *The Routledge Companion to Aesthetics*, 2005, pp. 275 – 284.
91. Llewelyn, John, "Levinas and language", in *The Cambridge Companion to Levinas*, 2004, pp. 119 – 138.
92. Marshall, Gregory, "Ethical criticism: what it is and why it matters", in *Style*, Volume 32, Number 2, 1998, pp. 194-220.
93. Matravers, Derek, "Art, Expression and Emotion", in *The Routledge Companion to Aesthetics*, 2005, pp. 353 – 362.
94. McGinn, Colin, *Ethics, Evil, and Fiction*, Oxford, Clarendon Press, 1997.
95. McNair, Lilian, "Balzac and Huxley: A Short Study of the Influence of the Comedie Humaine on Point CounterPoint", in *The French Review*, Vol. 12, No. 6. (1939), pp. 476-479.
96. Meckier, Jerome, "Aldous Huxley: Satire and Structure", in Bloom, Harold, (ed), *Aldous Huxley*, 2010, pp. 31 – 40.

97. Meckier, Jerome, “*Quarles among the Monkeys: Huxley’s Zoological Novels*”, in Bloom, Harold, (ed), *Aldous Huxley*, 2010, pp. 59 – 77.
98. Miller, J. Hillis, “How to Be “In Tune with the Right” in *The Golden Bowl*”, in *Mapping the Ethical Turn. A Reader in Ethics, Culture, and Literary Theory*, 2001, pp. 271-285.
99. Morgan, Michael L., *Discovering Levinas*, New York, Cambridge University Press, 2007.
100. Murray, Nicholas, *Aldous Huxley An English Intellectual*, London, Little, Brown, 2002.
101. Nealon, Jeffrey T., “The Ethics of Dialogue: Bakhtin and Levinas”, in *College English*, Vol. 59, No. 2, 1997, pp. 129-148.
102. Newton, Adam Zachary, *Narrative Ethics*, Cambridge, Massachusetts, Harvard University Press, 1995.
103. Nicolescu, Basarab, Stavinschi, Magda, (eds.), *Transdisciplinary Approaches of the Dialogue Between Science, Art, and Religion in the Europe of Tomorrow*. Contributions to the International Congress held in Sibiu, 9-11 September 2007. Bucharest, Curtea Veche Publishing, 2008.
104. Nugel, Bernfried, “A Facile Verdict: Aldous Huxley’s Alleged Didacticism”, in *Aldous Huxley: East-West. Centenary Essays*, 2008, pp. 398 – 417.
105. Nugel, Bernfried, ““A Kind of Early Christian Malignity’: Aldous Huxley’s Analysis of Evil in His Later Works”, in “*But Vindicate the Ways of God to Man*”: *Literature and Theodicy*, 2004, pp. 385 – 402.
106. Nugel, Bernfried, (ed.), *Now More Than Ever: Proceedings of the Aldous Huxley Centenary Symposium Münster 1994*, Frankfurt A. M., Peter Lang Pub Inc, 1995.
107. Nugel, Bernfried, Uwe Rasch and Gerhard Wagner (eds), *Aldous Huxley, Man of Letters: Thinker, Critic and Artist – Proceedings of the Third International Aldous Huxley Symposium Riga 2004*, Münster, 2007.
108. Nussbaum, Martha, “Exactly and Responsibility: A defense of Ethical criticism”, in *Mapping the Ethical Turn. A Reader in Ethics, Culture, and Literary Theory*, 2001, pp. 59 – 79.
109. Nussbaum, Martha, ““Faint with Secret Knowledge”: Love and Vision in Murdoch’s *The Black Prince*”, in *Poetics Today*, 25/4, (2004), pp.689-710.
110. Ousby, Ian, (ed), *The Wordsworth Companion to Literature in English*, Foreword by Margaret Atwood, Wordsworth Reference, 1994.

111. Pappas, Nickolas, "Aristotle", in *The Routledge Companion to Aesthetics*, 2005, pp. 15-26.
112. Parker, David., "Introduction: the turn to ethics in the 1990s", in *Renegotiating Ethics in Literature, Philosophy, and Theory*, 1998, pp. 1- 17.
113. Parker, David, *Ethics, Theory and the Novel*, New York, Cambridge University Press, 2008.
114. Paulsell, Sally A., "Color and Light: Huxley's Pathway to Spiritual Reality", in *Twentieth Century Literature*, Vol. 41, No. 1 (1995), pp. 81-107.
115. Pavel, Toma, *Gândirea romanului*, Traducere din franceză de Mihaela Mancaș, București, Humanitas, 2008.
116. Phelan, James, *Narrative as Rhetoric. Technique, Audiences, Ethics, Ideology*, Columbus, Ohio State University Press, 1996.
117. Phelan, James, "Sethe's Choice. *Beloved* and the Ethics of Reading", in *Mapping the Ethical Turn. A Reader in Ethics, Culture, and Literary Theory*, 2001, pp. 93-109.
118. Phelan, James, *Living to Tell about It. A Rhetoric and Ethics of Character Narration*, Ithaca and London, Cornell University Press, 2005.
119. Phelan, James, "Estranging Unreliability, Bonding Unreliability, and the Ethics of *Lolita*", in *Narrative*, Vol. 15, No. 2, 2007, pp. 223-238.
120. Phelan, James, *Experiencing Fiction. Judgments, Progressions, and the Rhetorical Theory of Narrative*, Columbus, The Ohio State University Press, 2007.
121. Quina, James H, Jr., "The Philosophical Phases of Aldous Huxley", in *College English*, Vol. 23, No. 8. (1962), pp. 636-641.
122. Rawlings, Peter, *American Theorists of the Novel. Henry James, Lionel Trilling, Wayne C. Booth*, Routledge, Taylor & Francis e-Library, 2007 [2006].
123. Ricoeur, Paul, *Oneself as Another*, Translated by Kathleen Blamey, Chicago and London, The University of Chicago Press, 1994.
124. Ricoeur, Paul, "Life in Quest of Narrative", in *On Paul Ricoeur. Narrative and Interpretation*, 2003, pp. 20 – 33.
125. Rychter, Ewa, *(Un)Saying the Other. Allegory and Irony in Emmanuel Levinas's Ethical Language*, Frankfurt am Main, Peter Lang, 2004.
126. Robbins, Jill, *Altered Reading. Levinas and Literature*, Chicago & London, The University of Chicago Press, 1999.

127. Sanders, Andrew, *Scurtă istorie Oxford a Literaturii Engleze*, Traducere, prefață și note de Mihaela Anghelescu-Irimia, Traducerea tabelului cronologic și indice de Dorin-Mugur Popovici, București, Editura Univers, 1997.
128. Saracino, Michele, *On Being Human. A Conversation with Lonergan and Levinas*, Marquette University Press, 2003.
129. Scher, Steven Paul, “Notes Toward a Theory of Verbal Music (1970)”, in *Word and Music Studies. Essays on Literature and Music (1967-2004)*, 2004, pp. 23-35.
130. Scher, Steven Paul, “Literature and Music (1982)”, in *Word and Music Studies. Essays on Literature and Music (1967-2004)*, pp. 173-201.
131. Scher, Steven Paul, *Word and Music Studies. Essays on Literature and Music (1967-2004)*, Edited by Walter Bernhart and Werner Wolf, Amsterdam – New York, Rodopi, 2004.
132. Schwarz, Daniel R., “A Humanistic Ethics of Reading”, in *Mapping the Ethical Turn. A Reader in Ethics, Culture, and Literary Theory*, 2001, pp. 3-15.
133. Scott-Kilvert, Ian, general editor, *Sean O’Casey to Poets of World War II*, Volume VII, Charles Scribner’s Sons, New York, 1984.
134. Sion, Ronald T., *Aldous Huxley and the Search for Meaning, A Study of the Eleven Novels*, North Carolina, McFarland & Company, Inc., Publishers, 2010.
135. Smart, Barry, *Facing Modernity: Ambivalence, Reflexivity, and Morality Theory, Culture & Society*, London, Sage Publications, 1999.
136. Stanciu, Virgil, *The Transition to Modernism in English Literature*, Cluj-Napoca, Limes Publishing, 2007.
137. Stecker, Robert, “Interpretation”, in *The Routledge Companion to Aesthetics*, 2005, pp. 239 – 251.
138. Taylor, Charles, *Sources of the Self. The Making of the Modern Identity*, Cambridge, Harvard University Press, 2001.
139. Tripathy, A. K., (ed), *Aldous Huxley: East-West Centenary Essays*, New Delhi, Creative Books, 2008.
140. Verdonk, Peter and Jean Jacques Weber, (eds), *Twentieth-Century Fiction. From Text to Context*, London and New York, Routledge, Taylor & Francis e-Library, 2002 [1995].
141. Vianu, Lidia, *The Desperado Age. British Literature at the Start of the Third Millennium*, LiterNet Publishing House, 2006.
142. Vitoux, Pierre, “Structure and Meaning in Aldous Huxley’s Eyeless in Gaza”, in Bloom, Harold, (ed), *Aldous Huxley*, 2010, pp. 41 – 57.

143. Waldenfels, Bernhard, "Levinas and the face of the other", in *The Cambridge Companion to Levinas*, 2004, pp. 63 – 81.
144. Wasserman, Jerry, "Huxley's Either / Or: The Case for "Eyeless in Gaza"", in *NOVEL: A Forum on Fiction*, Vol. 13, No. 2. (1980), pp. 188-203.
145. Watts, Harold H., *Aldous Huxley*, New York, Twayne Publishers, Inc, 1969.
146. Weston, Anthony, *A Practical Companion to Ethics*, Third edition, New York, Oxford, Oxford University Press, 2006.
147. Wickes, George, Frazer, Ray, 'Aldous Huxley' (interview), *The Art of Fiction No. 24*, in "The Paris Review", No. 23, 1960, pp. 1-26.
148. Wolfreys, Julian, *Modern British and Irish Criticism and Theory. A Critical Guide*, Edinburgh, Edinburgh University Press, 2006.
149. Wood, David, (ed), *On Paul Ricoeur. Narrative and Interpretation*, Routledge, London and New York, Taylor & Francis e-Library, 2003.
150. Wright, Tamra, Peter Hughes, Alison Ainley, "The Paradox of Morality: an Interview with Emmanuel Levinas", translated by Andrew Benjamin and Tamra Wright, in *The Provocation of Levinas. Rethinking the Other*, 2003, pp. 168 – 180.
151. Wyatt, Jean, "Love's Time and the Reader: Ethical Effects of *Nachträglichkeit* in Toni Morrison's *Love*", in *Narrative*, Vol. 16, No. 2 (2008).
152. Wyschogrod, Edith, "Language and alterity in the thought of Levinas", in *The Cambridge Companion to Levinas*, 2004, pp. 188 – 205.