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**UDC 81**

**HUMAN INTERNAL ORGANS  
AS A POSSIBLE AND TEXTUAL WORLD**

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**Abstract**

Ever since Shakespeare had sent a fat king to go a progress through the guts of a lean beggar [31] human internal organs started to serve as a textual locus in fiction and non-fiction, or a subject in a possible world. Their presentation varies depending upon the purpose, the form and the style of writing, semiotic modalities of their exposition, as well as the epistemological development of knowledge. These varieties come under the umbrella property known as “the possibility of the impossible” [12]. In such possible world a cat can walk in the brain as if it were his apartments [3], or together with children travel through the whole system of human internal organs [9], or a concerto could be designed for neurons and synapses [22]. In scientific articles, a textual world takes the form of topographic maps and models, including semantic distribution [11]. With this in the mind, we state the purpose for this paper to classify the types of textual “chronotops” (in a Bakhtinian sense [2]) that characterize fictional and nonfictional loci of human internal organs. We also aim at stating the type of dependences that provide narrative shapes to a possible world inside a human body. For the analyses we attract among others M. Bakhtin’s theories of the “carnival poetics” and “Chronotop” [2], and Yu. Lotman’s theories of “semiotic textualization” [18] and “semantic intersection” [19].

We state as our hypotheses that a blend of epistemological knowledge, personal involvement of the authors into any sort of scientific experiment and an educational goal determine the type of the deixis or “chronotop”, the major semiotic modality being “SAVOIR”-TO KNOW (in the Greimasian sense).

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**Preliminaries**

The poststructural idea of the Universal textuality [39] is the conceptual starting point of this paper. Talking about human internal organs as a possible and textual world I share the Derridian postulation that “all meaning is textual there is no meaning outside of the text” [6, 7, 8]. Yu. Lotman’s theories of “semiotic textualization” [18] and “semantic intersection” [19] are also attracted, his idea being that when different spheres or worlds clash new senses arise out of “semantic intersection”, or out of tendency to describe (to present or to imagine) one possible world in terms of another and thus to launch metaphorization process. As far as a down-to-earth sphere, internal human organs, is chosen for consideration, I appeal to Mikhail Bakhtin’s “Rabelais and his world” and his theory of literary chronotope [2, 4] to show the traces of travesty and carnivalization and the peculiarities of time-space relations at the presentation of HIO. With this in the mind, I state the purpose for this paper to classify the types of textual “chronotops” (in a Bakhtinian sense) that characterize fictional and nonfictional loci of human internal organs. I also aim at stating the type of dependences that provide narrative shapes to a possible world inside a human body.

I choose the oeuvres of William Shakespeare as the textual starting point.

**HIO in the works of William Shakespeare**

Though Shakespeare had sent a king to go a progress through the guts of a beggar [31], in his works, possible and textual worlds of human internal organs (HIO) reveal themselves predominantly in the lexical usage. It is true, of course that in his plays and poems these organs are properly located within a human body and perform actions according to their bodily functions, yet still these actions develop solely within the utterances of the personages.

To survey the peculiarities of such lexical usage I have chosen thirteen nouns denoting internal human organs and searched them throughout the corpus of Shakespeare’s Complete Works (SCW) [36] that is based upon second edition of Shakespeare Riverside alongside numerous translations into Russian. Then I have verified the results using the search engine in Shakespeare’s Words (SW) site of David and Ben Crystal [38] that is based upon New Penguin editions of Shakespeare and includes First Folio and Quarto Editions. The search programme in SCW enabled us to regard the usage not only in the concordances provided by SW but in the whole-utterance contexts which allowed singling out major properties of these nouns’ usage. The results of the search and properties analysis are presented in table 1.

Table 1

The usage of nouns denoting human internal organs

Таблица 1

Употребление существительных, обозначающих внутренние органы человека

Word, usage number/textual property	Direct usage	Container	Agens	Patiens	Quality	Metaphorization metaSelf
Belly — 42	+	+	+	+	+	+
Bladder — 1	+	+		+		
Brain — 104	+	+	+	+	+	+
Guts — 15	+	+	+	+	+	+
Heart — 1167, including idioms	+	+	+	+	+	+
Liver — 25	+	+	+	+	+	+(1)
Loins — 12	+	+	+ (implicit)		+	
Lungs — 20	+	+	+	+	+	
Spleen — 29	+	+	+	+	+	+
Stomach — 48	+	+	+	+	+	+
Vein — 18	+(1)		+		+	+ idiomatic
Veins — 32	+	+		+	+	+
Womb — 61	+	+	+	+	+	+

### Comments on the table

Whole-utterance context analysis promoted for singling out six major textual properties of the HIO nouns. They are: *direct usage*, *container*, *agens*, *patiens*, *quality*, *metaphorization (MetaSelf)*.

Direct usage characterizes all these nouns, for instance: “*Thou slander of thy heavy mother’s womb! / Thou loathed issue of thy father’s loins!*” [33, p. 720]. Human internal organs in Shakespeare’s works often perform their proper embodied function; the following utterance serves as an example: “*I have a young conception in my brain, / Be you my time to bring it to some shape*” [27, p. 458]. Direct usage and proper embodied functions go close together with the metaphorization process often rooted in popular belief as in the utterance of Richard the Second: “*My brain I’ll prove the female to my soul, / My soul the father, and these two beget / A generation of still-breeding thoughts*” [37, pp. 835-836]. The same sort of blend is observed for

the *container* property. For instance, *veins* as the container for the blood that is able to speak: “*Only my blood speaks to you in my veins*” [29, pp. 270-271], or the belly of Falstaff as the container of a school: “*I have a whole school of tongues in this belly of mine*” [30, p. 647]. Within an utterance HIO nouns often play semantic roles of an *agens* or a *patiens*. In case of the *agens*, HIO nouns in the syntactic function of the subject stick to performative verbs as in the following utterances: “*My brain, more busy than the laboring spider, / Weaves tedious snares to trap mine enemies*” [30, p. 647]; “*My heart prays for him, though my tongue do curse*” [26, pp. 95-96]. In case of the *patiens* HIO nouns in the syntactic function of the object experience action often undergoing the process of personification or metaphorization: “*Did not the heavenly rhetoric of thine eye, / Gainst whom the world cannot hold argument, / Persuade my heart to this false perjury?*” [25, p. 195]. The same is obvious for the *quality* property, expressed predominantly by metaphoric epithets as in the following utterances: “*May well abate the over-merry spleen, / Which otherwise would grow into HIO nouns’ heart sick with thought*” [35, p. 148].

All these HIO nouns’ properties contribute to the semantics of the textual worlds in Shakespeare’s plays. Overall, the study of HIO noun usage in the corpus of Shakespeare’s works enabled us to propose the dominance of the MetaSelf where both source domain and target domain are rooted within human internal organs. Metaphorical shift is based upon the exchange of embodied functions. Metaphorization, in its turn, contributed to the shaping of the possible worlds in the minds of the Elizabethan audience. In this regard it is possible to propose the epistemological character of HIO nouns’ usage, not only ideolectic, for the plays were written to be performed before the audience of every social rank, therefore, most probably, such usage was shared at least easily comprehended. With modern readers, though some of the metaphorical shifts may seem naïve, the same possible world structures can be evoked in their minds, when they try to decipher the cases of metaphorical usage when the brain is presented as the “*soul’s frail dwelling house*” able to make idle comments [28, p. 796] and beget children (dreams) of “*vain fantasy*” [34, p. 1065]. In the possible worlds of Shakespeare’s plays *belly, stomach, veins, guts, womb, and loins* play the roles of the main locatives (e.g., “*Ajax, who wears his wit in his belly and his guts in his head*” [27, p. 77]. Conceptual value, cementing the possible world of a play, reveals itself in the metaphorical epithets of HIO nouns’, for instance the revelation of the HONOUR concept in “The Tragedy of Julius Caesar”: “*Soul of Rome! / Brave son, deriv’d from honorable loins!*” [32, p. 1115]

Thus, though HIO nouns are present only in the utterances by their usage properties they contribute to the outline of textual and possible worlds.

## 2. Human brain as a possible world

In one of the numerous Charles Baudelaire’s poems devoted to cats [3, pp. 109-111] human brain presents a possible world where the action develops through the vehicle of perception modalities of the visible, audible, tactile. and olfactory.

Table 2

**Modalities of perception in Charles Baudelaire's poem "Le Chat"**

Таблица 2

**Модальность восприятия в поэме Шарля Бодлера «Ком»**

Text 1	Comments 2
<i>Dans ma cervelle<sup>1</sup> se promène Ainsi qu'en son appartement, Un beau chat, fort, doux et charmant. Quand il miaule, on l'entend à peine</i>	Modality of the visible and audible (internal).
<i>Tant son timbre est tendre et discret ; Mais que sa voix s'apaise ou gronde, Elle est toujours riche et profonde. C'est là son charme et son secret</i>	Modality of the audible.
<i>Cette voix, qui perle et qui filtre Dans mon fonds le plus ténébreux, Me remplit comme un vers nombreux Et me réjouit comme un philtre.</i>	Modality of the audible (voice description).
<i>Elle endort les plus cruels maux Et contient toutes les extases ; Pour dire les plus longues phrases, Elle n'a pas besoin de mots</i>	Modality of the audible (function of the voice to eliminate the evil).
<i>Non, il n'est pas d'archet qui morde Sur mon coeur, parfait instrument, Et fasse plus royalement Chanter sa plus vibrante corde,</i>	Modality of the audible and visible.
<i>Chat séraphique<sup>2</sup>, chat étrange, En qui tout est, comme en un ange, Aussi subtil qu'harmonieux ! Que ta voix, chat mystérieux,</i>	Modality of the audible and visible.
<i>De sa fourrure blonde et brune Sort un parfum si doux, qu'un soir J'en fus embaumé, pour l'avoir Caressée une fois, rien qu'une.</i>	Modality of the visible. Olfactory modality. Tactile modality.
<i>C'est l'esprit familier du lieu ; Il juge, il préside, il inspire Toutes choses dans son empire ; Peut-être est-il fée, est-il dieu ?</i>	Perception modalities processing.

<sup>1</sup> "Substance constituant le cerveau.  
Substance cérébrale, considérée comme le siège des facultés intellectuelles: N'avoir rien dans la cervelle.  
Cerveau d'animaux que l'on consomme poché, puis poêlé" [13].

Table 2 (end)

Окончание таблицы 2

1	2
<i>Quand mes yeux, vers ce chat que j'aime Tirés comme par un aimant Se retournent docilement Et que je regarde en moi-même</i>	Modality of the visible.
<i>Je vois avec étonnement Le feu de ses prunelles pâles, Clairs fanaux, vivantes opales Qui me contemplant fixement.</i> [3, pp. 109-111]	Modality of the visible.

### Comments

The first three lines of the poem realize the modality of internal vision within the location of the author's brain perceived as a home for intellectual faculty ("*Substance cérébrale, considérée comme le siège des facultés intellectuelles*" [13]). Cat's activity takes form of a stroll along brain's structures as if along its own apartment. As in all Baudelaire's poems devoted to cats this pet is exposed as a loving and pleasant creature. All adjectives describing the animal come as an isotopy of admiration ("*Un beau chat, fort, doux et charmant*" [3]). The fourth line brings the modality of the audible, expressed by the same isotopy of admiration ("*tendre et discret*", "*riche et profonde*", "*là son charme et son secret*" [3]). Here functions of the voice are at work: those of penetration to the core, catharsis, fulfillment with spiritual values, delivery of the evil. The poet equals the sounds produced by his cat to the language that does not need words, to a perfect musical instrument. Baudelaire thinks his cat to be similar to a divinity or an angel which is realized in the fusion of the isotopy of the harmony with the isotopy of the mysterious ("*Séraphique*", "*étrange*", "*un ange*", "*subtil harmonieux*", "*mystérieux*" [3]).

In the second part of the poem the synthesis of the three modalities, those of the visible, olfactory, and tactile is realized when the poet renders his perception while stroking the cat. The dominant of the final lines is the brain itself processing the actions of the cat and the perceptions of the poet, who in fact, thinks his cat to be a sort of a divinity capable of human mental activity ("*Il juge, il préside, il inspire*" [3]). This activity is very close to Ch. S. Pierce's INTERPRETANT, a cognitive engine directed to distinguish signs [23].

Such is the possible and textual world of the brain presented by Charles Baudelaire. Here a sort of a paradox is at work. Physically it is impossible for a cat to walk in the brain. Yet, however, if to consider the word *cervelle* as the location of human intellectual faculties ("*le siège des facultés intellectuelles*" [13]), the location where the perception is being processed, then the category of the possible could find its way into the presentation of the brain as the apartment where a cat walks.

The brain in Parvin M. “Out of the Gray: A Concerto for Neurons and Synapses” [22] is exposed as a *semantic patiens*. On the whole, the narration in this novel presents a succession of the scenes describing scientific seminars of the university faculty on neurosciences and erotic scenes. The central personage, a professor of economics in his late forties scared by his fits of temporal memory loss finds himself involved in the seemingly incestuous relation with his younger colleague. He soothes himself and his brain with recordings of classical music. Solely the title of the novel suggests a sort of semantic intersection, caused by personification process. In fact, neurons and synapses perform implicit actions of possible Alzheimer disease symptoms.

### Part 3. Egor Letov VISCERAL MODALITIES

If Baudelaire’s outlook was to a great extent ambivalent which resulted in the fusion of the extremes in his oeuvres (for instance, “O, Beauté, monstre énormez”, “Hymne a la beauté”), the outlook of Egor Letov (1964-2008), Russian underground poet and the leader of the band “Civil Defense” was extremely macabre. In the texts of his lyrics the poet’s fragile internal world clashes entirely with the hostile environment that has a tendency to penetrate into the poet’s body and stuff it with all possible trash. Below are the three (text 1, 2, 3) extracts from his verses.

#### Letov (original)

1. «Я не спал десять тысяч ночей  
Мой желудок набит до отказа снежками  
Окурками, пирожками, картофельной  
шелухой Мне под веки насыпали сахар  
Мне в виски понатыкали гвозди  
И сердце моё, словно тусклая пыльная  
лампочка в коммунальном промозглом  
сортире...» [15].

2. «Внутри твоей реальности гуляют сквозняки  
Внутри твоей тревоги притаился партизан  
Внутри твоей стерильности воняет  
колбасой...» [14].

3. «В теле моём дыра отворилась  
Дыра разразилась  
Раскинулась  
И такого туда нанесло, навалило  
Что теперь ни взлететь мне, ни пасть,  
ни раскаяться  
Ни вдохнуть, ни подохнуть  
И никак эту рану дыру в моём прахе  
нетленном...»  
26.07.1994 [16].

#### Translation (N. Belozeroва)

*I stayed awake for ten thousand nights  
My stomach is stuffed with snow-balls,  
Cigarette stubs, cakes, potato peelings,  
I have sugar sprinkled under my lids,  
I have nails hammered into my temples  
And my heart seems to be a dim dusty lamp  
In a communal dank lavatory.*

*Draughts are roaming inside your world  
A guerilla hides within your anxiety  
It stinks of sausage within your sterility...*

*A gap has opened wide in my body,  
This gap is gaping  
It is widening  
And the trash of the whole wide world has  
got into it which keeps me both from soaring  
and falling down or repenting.  
I can neither inhale nor die.  
And this gap won't get shut in my ashes  
imperishable...*

### Comments

Baudelaire's ambivalent perception of the world is completely absent from these texts. Internal organs are presented as a container, and a place of insane action. The category of disgusting is at work within the whole body of his texts ("*anyone can piss over me, anyone can shit upon me*"). Visceral modalities of perception, gustatory and somatic shape this possible world. The word *stuff* (набит до отказа) opens a row of impossible conglomeration within a human stomach, i.e. snowballs, cigarette stubs, potato peeling. Solely the word *cakes* denotes a nutritional thing. Another paradoxical enumeration is found in the sketch of the contents of an internal world: *draughts, guerilla, stink of sausage* that perform actions typical for their essence, that of roaming, hiding and reeking. The gap in a poet's body has a sort of its own life expressed by action verbs: it is gaping, it is widening (отворилась, разразилась, раскинулась), it is sucking in the trash of the whole wide world. Though metaphorical expressions are present in the lyrics, (*sugar under lids, nails hammered into temples, the heart seeming to be a dim dusty lamp in a damp communal lavatory*) denoting the aftermath of being wide awake, these phrases are perceived as destroyed metaphors, nearly directly, though the results the culture clash in the form of semantic intersection is obvious, as well as the macabre carnivalization.

#### 4. Didactic narratives. Modality "TO KNOW" (SAVOIR)

Didactic stories about the structure and functions of HIO [5, 20, 21], both verbal and visual, share plots and narrative structures. They present journeys through different human internal systems, responsible, for instance, for digestion, decision making, breathing, etc. An exception could be found in Magic Atlas, where the whole system of human internal organs is used as a place of action. Similarly, these stories share initial points — by some magic power or by the force of imagination, children (and their pets) shrink to the size of a cell and penetrate inside human body through mouth or a nostril. On their way through the organs they pass different dangers (structural obstacles), fight with harmful cells or bacteria (climax), and are eventually delivered out of the body in a natural way to return to their normal size [9]. These texts are rich in scientific terms denoting the organs and their functions that is why the narrative part is followed by a didactic explanatory text, glossary, maps, and questions. In addition, these scientific terms have their deictic function — they are components of a spatial deixis. In some cases, when the personifying takes place they act as components of personal deixis. If a story has an electronic version, to the linear presentation a hyper-textual one is added, with the possibility to go from the term to the glossary link. Unlike fiction these texts are designed for school children, aged from six to twelve. Metamorphosis is a general device implemented. In these regard the CORPUS museum of human body in Netherlands in the form of a giant welcomes all ages. This interactive museum realizes two functions: didactic and gnostic.

In scientific articles, as well as in scientific-popular publications and video programmes a possible world of HIO takes the form of verbal descriptions and topographic maps and models, including semantic [10, 11], and is completely free of metaphorization. The modality "To Know" unites presentations of HIO both in didactic and scientific texts.



### 5. Anthropomorphic process. Creating subjective myths. “Make Do” Modality

This process takes place in the commercials of drugs that realize the modality “TO MAKE DO” (FAIRE FAIRE). To present the life within a human body, advertisers either people it with ugly disgusting creatures (harmful bacteria) or in case of useful bacteria turn it into an attractive human female (commercial of LINEX), who is granted the gift of communicating (“*tap, tap, tap — I am your bacteria*” [1]). The same gift of communicating may be granted to separate organs, for instance to the intestine. In the commercial a lady gets a telephone call from her intestine who in an angry male voice tells her that it is irritated [24]. In this case the advertisers to make their commercial challenging employ the possible anthropomorphic behavior of internal body organs and bacteria to create a subjective myth (after A. Locev [17]), thus outlining a possible universe where a clash of HIO, human behavior and urban environment create a recognizable semantic intersection and a chronotope of a family discourse.

#### Conclusion: dependences

1. In case of HIO presentation the emergence of possible worlds takes place if both the author and the reader are able to bring different semantic spheres to a clash, thus launching the process of metaphorization, where MetaSelf prevails.
2. Carnavalization takes place when the pragmatic aspect of semiosis is dominant (fiction, commercial). When a semantic aspect or an informative function dominate (didactic narratives, scientific texts) the process of carnavalization tends to a zero.
3. The dominant chronotope characteristic of HIO as a text is to be found in the blend of a spatial deixis and a personal deixis which results in their semantic roles of an agents or a patients.
4. Modalities of perception and the semantic modalities “TO KNOW” and “MAKE DO” shape both the possible and the textual worlds of HIO.

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## ВНУТРЕННИЕ ОРГАНЫ ЧЕЛОВЕКА КАК ВОЗМОЖНЫЙ И ТЕКСТУАЛЬНЫЙ МИР

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### Аннотация

С тех пор, как Шекспир отправил толстого короля путешествовать по кишкам тощего нищего [31], внутренние органы человека в художественных и иных текстах образуют текстуальный локус. Кроме того, они структурируют в этих текстах возможные миры. Конкретное воплощение внутренних органов зависит от цели создания текста, его формы, стиля, жанра, семантических модальностей, а также от эпистемологических характеристик периода создания. Варианты воплощения подразумеваются под зонтичным термином «возможность невозможного» [12]. В таком возможном мире кот может разгуливать по мозгу, словно по собственному жилищу [3], или вместе с детьми путешествовать по всей системе внутренних органов человека [9], или появляется возможность исполнить концерт для нейронов и синапсов [22]. В научных статьях текстуальный мир принимает форму топографических карт и моделей, включая семантическую дистрибуцию. Учитывая все эти смыслы, автор ставит перед собой цель классифицировать типы текстуальных хронотопов (в бахтинском смысле [2]), которые характеризуют художественные и иные пространства при представлении внутренних органов человека. Автор также ставит перед собою задачу определить типы зависимостей, которые обуславливают нарративные формы возможных миров при представлении тела человека. С этой целью привлекаются теории «карнавализации» М. Бахтина, теория «семантического пересечения» Ю. Лотмана и ряд других теорий, представляющих концепцию возможных миров. В работе выдвигается семиотическая

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модальность ЗНАТЬ (по Греймасу) — она является ведущей при определении гематологических характеристик при воплощении в текстах внутренних органов человека.

#### Ключевые слова

Внутренние органы человека, прогресс, текстовый локус, знания, мозг.

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