

**INTERTEXTUAL DIALOGUE BETWEEN E. ZAMIATIN'S "WE" AND  
A. HUXLEY'S "BRAVE NEW WORLD": A TRANSLATOLOGICAL VIEW**

**Votnova D.O.**

Postgraduate Student of the Department of English Philology and Translation

Zhytomyr Ivan Franko State University

Zhytomyr, Ukraine

As it has long ago been postulated in the sphere of literature studies, dystopia is a postmodern genre, aimed at creating a negative image of a future world and depicting a totalitarian society. It gradually evolved from the genre of utopia and finally formed a unique genre alloy that accumulated all the negative experience of utopian expectations and created an image of a "lost" society, moving towards degradation and destruction. Classical dystopian novels, as well as their modern counterparts, usually involve literary techniques of science fiction, which provides numerous lexical and stylistic devices in representing a dystopian image of the world.

Talking about dystopia, it is impossible not to mention two of the greatest literary pieces in the genre – *"We"* by Eugene Zamiatin (1924) and *"Brave New World"* by Aldous Huxley (1932). E. Zamiatin, a famous Russian novelist, was followed by A. Huxley in his idea to warn the humankind about the ruining consequences of scientific and technical revolution that would be able to become a kind of weapon in the hands of ideology. Though literary criticism has already paid much attention to the genre and these peculiar novels, it hasn't been properly investigated in the field of translation studies, albeit the abundance of genre and stylistic diversity, the analysis of which can greatly contribute into the genre translation theory. Thus, the aim of our research is to identify the intertextual dialogue between the two novels and to analyze it from the perspective of translation

studies on the material of the Russian original and the English translation of “We”(by G. Zilboorg) and the English original and the Ukrainian translation of “Brave New World” (by S. Marenko).

The two novels have similar characteristics according to the contexture, plot and stylistic diversity of the author’s style. E. Zamiatin’s novel was first translated into English by Gregory Zilboorg and first published in New York in 1924. The novel opens with an extolling of a *United State* that is the only country left after a 200-year war. G. Zilboorg turns Zamiatin’s *Единое Государство* into a *United State*, neglecting a more suitable equivalent *Single State*. Such transformation gives an allusion to the United States, although E. Zamiatin probably wanted to draw a veil over the image of the USSR. A. Huxley’s *World State* is represented in Ukrainian translation with the help of calque, that doesn’t make any difficulties in reader’s perception of the toponym.

Societies in both novels are presented in the caste systems, A. Huxley dividing it into *alphas, betas, deltas* and *epsilons* according to the predestination of the citizens, and E. Zamiatin uniting them under the common caste which is called *the Numbers*. The original E. Zamiatin’s *номер* definitely took after a noun *номер*, as far as every person within the United State has his/her own identification number. However, it was interpreted by G. Zilboorg as *Number* that spoils the author’s intention to create a nonce word to denote a citizen of the thirtieth century. The more appropriate equivalent, as we consider, would be something like *Numer*, preserving the resemblance to the word *номер / Number*, but introducing a nonce equivalent.

Numerous quazirealia denoting the objects of cultural life of the two dystopian worlds are of particular interest for our research. Both authors introduce music-producing devices – *музыкаметр* (*musicometer*) in “*We*” and *a Synthetic Music machine* (*автомат синтетичної музики*) in “*Brave New World*”. Zamiatin’s *музыкаметр* is formed by analogy with measuring devices like *термометр*, *барометр*, etc. and translated in the corresponding way. S. Marenko uses the inversion technique to reproduce the name of the apparatus in the Ukrainian translation.

Sexual relations are under the total control in the both states. In E. Zamiatin's novel sex is strictly governed by the introduced law called "*Lex Sexualis*":

*Вас тщательно исследуют в лабораториях Сексуального Бюро, точно определяют содержание половых гормонов в крови – и вырабатывают для вас соответствующий **Табель сексуальных дней**. Затем вы делаете заявление, что в свои дни желаете пользоваться номером таким-то (или таким-то), и получаете надлежащую **талонную книжечку** (розовую). [2, p. 23]*

Even a single paragraph from the novel given above reveals a number of realia of the Soviet Union, spanning the hands of ideology over every sphere of human life and activity. G. Zilboorg presents the following translation:

*You are carefully examined in the laboratory of **the Sexual Department** where they find the content of the sexual hormones in your blood, and they accordingly make out for you **a Table of sexual days**. Then you file an application to enjoy the services of Number so and so, or Numbers so and so. You get for that purpose a **checkbook** (pink). [4, p. 22]*

In our opinion, the quazirealia *Табель сексуальных дней* translated as *a Table of sexual days* creates an image of some kind of a graphical scheme, permitting the Numbers to meet at a certain time. We consider the equivalent *time sheet* more suitable in this case, as far as it determines the certain hours that are permissible or are to be accomplished during a stated period. Alternatively, we find the translation of *талонная книжечка* as *a checkbook* inappropriate, as far as the Numbers do not have to pay or get checks for their sexual relations. They have to produce it just as a permission for it or a kind of proof that they have the right to enjoy someone's services.

A. Huxley's world of uncontrolled sex turns out in fact to be overcontrolled. It is much easier to control something, when it takes place in the public eye. Thus, the more sexual partners a woman has, the better. As far as children are no longer delivered in the Single State, but decanted from the bottles, women have to take a *Pregnancy Substitute*, successfully presented by S. Marenko as *псевдовагітність*, that the most properly delivers the essence of the notion to the Ukrainian reader.

The novel “*Brave New World*” is saturated with a number of hypnopædic proverbs, used to hypnotize the citizens of the Single State. The prototype of them might be found in the dystopian novel “*We*”. E. Zamiatin was the first to emphasize the sameness of all the Numbers:

*Это потому, что никто не "один", но "один из". Мы так одинаковы... Нам нечего скрывать друг от друга.* [2, p. 12]

*It is because nobody is one, but one of. We are all so much alike - We have nothing to conceal from one another.* [4, p. 8]

The same idea is followed by A. Huxley and highlighted in “*Brave New World*”:

*But everyone belongs to everyone else,” he concluded, citing the hypnopædic proverb.* [3, p. 29]

*Але кожен належить кожному іншому, – закінчив він, цитуючи гіпнопедичну приказку.* [1]

All these elements prove the high degree of intertextuality between the two XXth century dystopian novels. However, we can state there is much to deal with for the translation studies, as far as the original texts of the novels are abundant in lexical and stylistic means that we consider the prospect of further investigations within the dystopian genre. We can conclude that G. Zilboorg and S. Marenko managed to produce highly dignified translations, recreating the image of the possible future worlds depicted by E. Zamiatin and A. Huxley.

However, it is needless to say, that the diversity of stylistic means presented in the product of translation depends greatly on how talented and skillful the translator is, but there can be as many translations of one text as possible and none of them can be called a perfect one; everything depends on the vision of the translator whose burden is to be a lens, through which a reader can percept a literary work.

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