



Translation strategies in three  
Dutch translations of Aldous Huxley's  
**BRAVE NEW WORLD**



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## Science Fiction Introduction

Hugo Gernsback, science fiction's first editor and critic who started several magazines such as *Amazing Stories* in April 1926, was infatuated with the idea of science as a shaping value in literature. This is illustrated in his definition of science fiction:

[Gernsback] republished fiction by Wells and Verne, new science fiction (or 'scientifiction') that fit his prescriptions for a new genre, science articles and quizzes, and his own pronouncements about what SF should be and do. 'By 'scientifiction,'" Gernsback wrote in his first editorial, 'I mean the Jules Verne, H. G. Wells, and Edgar Allan Poe type of story – a charming romance intermingled with scientific fact and prophetic vision.' That 'intermingling', he suggested for the 'ideal proportion of a scientifiction story [in June 1929 he renamed it science fiction] should be 75 percent literature interwoven with 25 percent science'. (Landon 51)

This thesis is about Aldous Huxley's *Brave New World* (1932), for which this definition is incomplete and inaccurate as Huxley's novel is more than simply 'scientific' science fiction and is much more about the consequences of a changed society. John W. Campbell, an American science fiction editor, shared the core assumptions of Gernsback but expanded the notion of science to include "'soft sciences'" such as sociology and anthropology as well as shifting the prevailing SF paradigm of science from a Darwinian focus on biology to a focus on physics' (Landon 56). Campbell also declared: 'The business of science fiction is to predict the probable trends of the future' (Landon 56). But even though this expanded description is more accurate, science fiction is not specifically about the future or

about a probability and the description does not do justice to the differences between the time periods, the authors and the great variety of sub-genres in science fiction.

Landon explains that science fiction is the literature of change and 'has an even stronger commitment to the postulate that the world can best be understood through change, whether rapid and radical or evolutionary over great periods of time' (Landon xii). To Landon 'Change – usually constructed as progress<sup>1</sup> – has become the distinguishing mode of, as well as the subject of, science fiction in the twentieth century. Gernsback and Campbell's prescriptions for this new genre were fulfilled, challenged and surpassed as writers turned science fiction in a dizzying swirl of new directions' (Landon xiii).

Science fiction often involves one or more of the following elements:

- A setting in the future or on an alternative time line.
- A setting in outer space or involving aliens or unknown civilizations.
- The discovery or application of new scientific principles, such as time travel or psionics<sup>2</sup>, or new technology, such as nanotechnology, faster-than-light travel or robots.
- Political or social systems different from those of the known present or past.

*Brave New World* contains all of the above elements: it is set in the future, however it is not exactly an unknown civilization as it depicts our society albeit one with a different social and political system and with new inventions such as feelies, factory born children and Soma. Exploring the consequences of such differences is the

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<sup>1</sup> Progress can also turn into the negative counterparts regression and dystopia, which is illustrated in Huxley's novel *Brave New World* (1932).

<sup>2</sup> From psi (psyche) + electronics (machine), which implied that the powers of the mind could be made to work reliably. The most widely utilized psionic ability in fiction is telepathy.

traditional purpose of science fiction, making it a literature of ideas rather than of adventure or horror.

According to science fiction writer Robert A. Heinlein, 'a handy short definition of almost all science fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method' (Heinlein 15). This is also true for *Brave new World*, because it is actually the extrapolated present of the real world. Rod Serling, an American screenwriter most famous for his science fiction television series *The Twilight Zone*, stated his definition is 'fantasy is the impossible made probable. Science Fiction is the improbable made possible' (Rod Serling in the TV Series: *The Twilight Zone*, 'The Fugitive'). *Brave new World* also fits this definition: it seems unlikely that children will not be born naturally in the future, but technologically it might become possible.

For the beginnings of science fiction one can go back as far as Plato's utopian society in *The Republic*, but its 'real development starts with the time of the industrial and scientific revolution itself, in the late eighteenth and early nineteenth centuries' (Manlove 5). As a 'means of understanding the world through speculation and storytelling, science fiction has antecedents back to mythology', though precursors to science fiction as literature began to emerge during the Age of Reason with the development of science itself (Manlove 5). Following the eighteenth century development of the novel as a literary form, 'in the early nineteenth century, Mary Shelley's books *Frankenstein* (1818) and *The Last Man* (1826) helped define the form of the science fiction novel; later Edgar Allan Poe wrote a story about a flight to the moon' (Alkon 8). *Frankenstein* reflects the new scientific powers given to man. In this work man has the god-like power to make life; but he is repelled by his own creation. The work contains both 'progressivist and sceptical tendencies, and these tendencies are to be seen in much science fiction of the nineteenth century – indeed it

is possible to see them as part of the heritage of all British science fiction, including the work of John Wyndham, Arthur C. Clarke, Brian Aldiss and Brian Stableford (writers such as Huxley, Orwell, and Ballard being more exclusively satiric and sceptical)' (Manlove 5). More examples appeared throughout the nineteenth century. Then with the dawn of new technologies such as electricity, the telegraph, and new forms of powered transportation, 'writers like Jules Verne and H. G. Wells created a body of work that became popular across broad cross-sections of society. In the late nineteenth century the term "scientific romance" was used in Britain to describe much of this fiction' (Alkon 21).

The first twenty years of sf cinema were dominated by single-scene short trick films with basic special effects made possible by undercranking or overcranking the camera, split screens, dissolves, stop-motion and reversed footage, such as is illustrated in the Lumière brother's *Charcuterie mécanique* (*The Mechanical Butcher*, 1895). This one minute scene film showed a pig being fed into a machine from which various cuts of pork emerged. It was also shown in reverse and was imitated by sausages being turned into dogs (*Dog Factory*, Porter 1904). The subjects of these short films usually included X-rays, elixirs, giant insects, flying bicycles, hair restoring tonics, zeppelins, invisibility, and the mysterious powers of electricity, magnetism and monkey glands. The cinema had magical new possibilities, thus the narrative stories were subordinate to the special effects. Practitioners include J. Stuart Blackton, Walter R. Booth, Segundo de Chomon, Ferdinand Zecca and Georges Méliès. (Mark Bould in James & Mendlesohn 79-80)

Early sf was considered to be a conflict between realism, as represented by Lumières' *actualités*, and fantasy, as represented by Méliès's *féerie* films. After 1914 the narrative became more important, however, the power of spectacle is just as prominent in more recent films such as *Brainstorm* (Trumbull, 1983), *Dark City* (Proyas, 1998) and *The Matrix* (Wachowski brothers, 1999) which would draw on

cutting-edge cinema technology to investigate the possibility of spectacular special effects. As well as the narrative emerging, though narrative logic remained subjugated to special effects and spectacle, films were also becoming longer from 1915 onwards. (Mark Bould in James & Mendlesohn 80)

The appearance of Halley's comet in 1910 inspired the first disaster movie, *The Comet* (director unknown, 1910). After a cycle of war movies initiated by Leo Stormont's *England invaded* (1909), the pacifistic *Himmelskibet* (*The Airship*, 1917) and the satirical *Aelita* (Protazanov, 1924) introduced the interplanetary adventure. In the 1920s movies featuring mad scientists were popular: *A Blind Bargain*, Worseley, 1922; *Alraune* (*Unholy Love*), Galeen, 1928. Furthermore, films about master criminals (*Luch Smerti* (*Death Ray*), Kuleshov, 1925; *Blake of Scotland Yard*, Hill, 1927) and rejuvenation (*The Young Diana*, Capellani and Vignola, 1922; *Sinners in Silk*, Henley, 1924) increased. (Mark Bould in James & Mendlesohn 81-82)

In this era Fritz Lang was the most significant for the development of sf cinema (*Der Goldene See*, 1919; *Das Brilliantenschiff*, 1920). He also directed two of the most significant cinematic dystopias which were about Weimar Germany and an ambiguous anti-Nazi breakdown of society: *Doktor Mabuse, der Spieler* (1922), *Das Testament des Dr Mabuse* (1933). Lang's influence can be found in gigantic architectural feats in the late 1920s and early 1930s. In the early 1930s alienation from nature and people because of technology is a common subject, and the first catastrophe movies appear. (Mark Bould in James & Mendlesohn 82-83)

In the early twentieth century, 'pulp magazines helped develop a new generation of mainly American science fiction writers, influenced by Hugo Gernsback, the founder of *Amazing Stories* magazine' (Alkon 8). In the late 1930s, John W. Campbell became editor of *Astounding Science Fiction*, and 'a critical mass of new writers emerged in New York City in a group called the Futurians, including Isaac Asimov, Damon Knight, Donald A. Wollheim, Frederik Pohl, James Blish,

Judith Merril, and others' (Knight 17). Other important writers during this period included Robert Heinlein and A. E. Van Vogt. Campbell's tenure at *Astounding* is considered to be the beginning of the Golden Age of science fiction, characterized by hard SF stories celebrating scientific achievement and progress (Landon 174). This lasted until post-war technological advances, new magazines like *Galaxy* under Pohl as editor, and a new generation of writers began writing stories outside the Campbell mode (Landon 56). For instance, Huxley, who satirized the Campbell mode and wrote the opposite of such positive utopia stories.

The first talking pictures were sf crossed with the American musical. In the 1930s the dominant sf form was the mad-scientist movie, which was also closely linked to the gothic. It contained perverse sexuality, irrationality and psychological obsession. Also a lot of adaptations of H. Rider Haggard, Shelley, Stevenson, Wells, Philip Wylie and other writers appeared on screen. Throughout the 1940s and mid 1950s sf films suffered shrinking budgets and decline. (Mark Bould in James & Mendlesohn 84)

In the 1950s, the Beat generation included speculative writers like William S. Burroughs. In the 1960s and early 1970s, writers like Frank Herbert, Samuel R. Delany, Roger Zelazny, and Harlan Ellison explored new trends, ideas, and writing styles, while a group of writers, mainly in Britain, became known as the New Wave. In the 1970s, writers like Larry Niven and Poul Anderson began to redefine hard science fiction. Ursula K. Le Guin and others pioneered soft science fiction (*Encyclopedia Britannica* 2).

The second half of the 1950s witnessed a sf movie boom initiated in the USA. In 1952 *King Kong* was re-released which was heavily promoted and extremely successful, and it prompted the production of monster movies. Other movies exploited the decade's flying-saucer craze. American sf particularly featured anti-communism (*Invasion USA*, Green 1952; *Red Planet Mars*, Horner 1952; *The 27th Day*,



Asher 1957) and nuclear anxiety. The most important American sf director was Jack Arnold: *It Came from Outer Space* (1953), *Creature from the Black Lagoon* (1954), *Tarantula* (1955), *The Incredible Shrinking Man* (1957), *The Space Children* (1958). The producer Roger Corman redirected the genre towards horror. In the 1960s the USA produced little sf and instead mainly produced comedy. (Mark Bould in James & Mendlesohn 86)

SF films in the UK in the 50s and 60s were dominated by bleak narratives of alien invasions, nuclear threats and out-of-control science: *The Quatermass Xperiment* (Guest 1955), *X the Unknown* (Norman 1956), *Village of the Damned* (Rilla, 1960), *The Damned* (Losey, 1961), *The Day the Earth Caught Fire* (Guest, 1961), *The Mind Benders* (Dearden, 1963), *No Blade of Grass* (Wilde, 1970). (Mark Bould in James & Mendlesohn 85-87)

From the 1960s onwards, the USA reasserted its dominance with films about nuclear weapons, Vietnam, anti-democratic relations, civil rights and youth politics which made it relevant and contemporary. In the 1970s ecologically themed movies, revenge of nature films and disaster movies became popular. Various marionation films produced by Gerry and Sylvia Anderson became popular in the UK: *Supercar* (1961-2), *Fireball XL5* (1962-3), *Thunderbirds* (1965-6), *Joe 90* (1968-9), they tended to celebrate technology and patriarchal command structures. In the 1970s sf became increasingly self-aware, such as in the comedies *Schlock* (Landis, 1973), *Sleeper* (Allen, 1973), *Dark Star* (Carpenter, 1974), *Death Race 2000* (Bartel, 1975), *The Rocky Horror Picture Show* (Sharman, 1975). British TV became darker: *The Survivors* (1975-7), *Blake's 7* (1978-81). (Mark Bould in James & Mendlesohn 90-91)

Films such as *Blade Runner* (Scott, 1982) were debates about postmodernity, embodiment and identity. In the 1980s sf juvenilized and sentimentalized (*E.T.*, Spielberg, 1982) and turned to comedy.

In the 1980s, cyberpunk authors like William Gibson turned away from the traditional optimism and support for progress of traditional science fiction. *Star Wars* helped spark a new interest in space opera, focusing more on story and character than on scientific accuracy. C. J. Cherryh's detailed explorations of alien life and complex scientific challenges influenced a generation of writers (James & Mendlesohn 67).

Emerging themes in the 1990s included environmental issues, the implications of the global Internet and the expanding information universe, questions about biotechnology and nanotechnology, as well as a post-Cold War interest in post-scarcity societies; Neal Stephenson's *The Diamond Age* comprehensively explores these themes. Lois McMaster Bujold's *Vorkosigan* novels brought the character-driven story back into prominence. A general concern about the rapid pace of technological change crystallized around the concept of the technological singularity, popularized by Vernor Vinge's novel *Marooned in Realtime* and then taken up by other authors (Manlove 6).

Since 1990 the primary site of sf has been TV. Popular examples of TV series are: *Star Trek*, *Doctor Who* (1963-89), *Babylon 5* (1993-8), *X-Files* (1993-2002) (Mark Bould in James & Mendlesohn 88). *Star Trek: The Next Generation* began a torrent of new SF shows, of which *Babylon 5* was among the most highly acclaimed of the decade. From the 1990s onwards, film, TV and the computer-game industry have become more interrelated. Action adventures and fantasies, quirkily imaginative films, and hypermedia remixes are among the common themes. (Mark Bould in James & Mendlesohn 94)

## Thesis Statement and Methodology

This thesis discusses the three Dutch translations of *Brave New World*, namely John Kooy's *Het Soma Paradijs* (1934), Maurits Mok's *Heerlijke Nieuwe Wereld* (1971) and Pauline Moody's *Heerlijke Nieuwe Wereld* (1999). All these translations differ from each other. It is not just the spelling which has changed, especially the oldest text (Kooy's) has a different spelling compared to the newer texts. The spelling variations caused by decades of spelling changes, is not discussed in this thesis, because it is not considered a specific translation problem. This thesis only discusses specific problems that the translator encounters. Translation problems have been chosen from potential problematic excerpts. The reasons that these specific excerpts have been chosen are for instance: key sentences and situations typical for the entire novel which contain made up words, metaphors, poems, songs and long ambiguous sentences. The reasons for choosing an excerpt will be discussed, after that the original and the three translations will be illustrated, and it will be concluded with detailed discussions of the various strategies, the differences between the translations and the consequences resulting from the different strategies. The translations of each of the three translators will be discussed in detail with the help of Chesterman's method. The questions which will be answered in this thesis are: Which translation strategies (Chesterman's methodology) have the translators used, what are the differences between the three translations and what are the consequences of these strategies.

Chesterman's methodology consists of three key strategies: mainly syntactic/grammatical (G), mainly semantic (S) and mainly pragmatic (PR) strategies. The groups partly overlap and can often appear together. The syntactic/grammatical (G) strategy is split up into the following sub categories:

- Literal translation (G1).
- Loan word/calque (G2).

- Transposition (G3); e.g. changing a noun to a verb, or an adjective to an adverb.
- Changing the units (G4); e.g. morpheme, word, constituent, clause, sentence, paragraph.
- Changing the structure of a constituent (G5); e.g. plural changes to singular, countable nouns changing to non-countable nouns, and changes in person, time and modality.
- Changing the structure of a clause (G6); changing the order of the subject, verb, object, the active to the passive, finite to the non-finite, transitive to intransitive.
- Changing the sentence structure (G7); e.g. changing the principal sentence to a subordinate clause.
- Changing the cohesion (G8); influences the internal references, or ellipsis, substitution, pronouns, repetition or conjunctions.
- Changing level (G9); phonology, morphology, syntax and lexis.
- Changing a figure of speech (G10); e.g. parallelism, repetition, alliteration and metre.

The semantic strategies (S) are split up into the following sub categories:

- Synonymy (S1).
- Antonymy (S2); using an opposite word together with a negation.
- Hyponymy (S3); e.g. 'airlines' as translation for 'Gesellschaften' instead of 'companies'.

- Opposites (S4); a pair of words which describe the same situation from a different perspective e.g. 'kopen' and 'verkopen'.
- Changing abstractness (S5); making the translation more abstract or more concrete than the original.
- Changing the distribution (S6); changing the number of elements, using more (weakening the text) or less (making the text stronger) lexical units.
- Changing the emphasis (S7).
- Paraphrasing (S8).
- Changing tropes (S9); e.g. metaphors.
- Other semantic changes (S10); e.g. changing the meaning or deictic direction, changing from oral to visual, or from 'here' to 'there'.

The pragmatic strategies (PR) are split up into the following sub categories:

- Cultural filtering (PR1); naturalising/adapting cultural specific elements to the target language.
- Changing the explicitness (PR2); making it more explicit or more implicit than the original by adding or removing explicit elements.
- Changing information (PR3); adding new information that cannot be deducted which is relevant for the target reader or removing irrelevant information from the original.
- Interpersonal change (PR4); this influences the style of the text, the formality, and the relation between the text/author and the reader changes.
- Change in speech act (PR5); e.g. changing a statement to a request, changing from direct to indirect speech, or introducing a rhetorical question.

- Changing coherence (PR6); logical ordering of information, a strategic change in the text, e.g. combining separate introduction sentences with new airline routes into one information unit.
- Partial translation (PR7); e.g. a summary translation, only translating sounds, symbolical translations of literary texts.
- Changing visibility (PR8); e.g. changing the presence of the author or the translator by openly interfering by means of footnotes, commentary or remarks in brackets.
- Rewriting (PR9); drastically rewriting and rearranging badly written source texts.
- Other pragmatic changes (PR10); e.g. layout, dialect for the specific target reader.

These strategies are mentioned in between brackets in each excerpt and are discussed in detail. Chesterman's strategy is used by professional translators and provides a good tool to analyze and discuss the three texts.

## **Description of *Brave New World***

*Brave New World* is a dystopian novel by the British author Aldous Huxley, published in 1932. The novel is about a future world dominated by a totalitarian government, the ten World Controllers. They dictate the world by technology, consumerism and rationalism. The people are happy and healthy; diseases, poverty and war do not exist anymore. If you feel unhappy you immediately take the harmless drug Soma, this is how the government unnoticeably controls its inhabitants. Huxley describes this utopia in such an ironic and satirical way that the negative elements are revealed and the novel actually is a dystopia. Monogamy, family life, natural birth, real love, art and religion are things of the past.

The story begins in the year 632 AF, After Ford. Ford being Henry Ford, the man who introduced the conveyor belt to mass-produce his cars. The year of Ford is when he invented his first T Ford in 1908, so the novel is based in the year 2540. Religion is a danger to the stability of society and the cross has been replaced by the T. The motto of the new World State is Community, Identity, Stability. The people who do not obey the rules or who have different opinions are outcasts who do not fit in modern society, and are consequently banned to one of the few remote islands such as Iceland, the Falklands or some tropical island without 'civilization'. There are also some reservations where civilization was not economically feasible, which can also be visited as a holiday trip.

Babies are not born anymore, but are hatched in laboratories, which use alcohol, medicines and physical manipulation to create people who fit into a certain social caste. In this society no one complains because they are made to appreciate and be good at their job. They are sleep-taught that everyone is equal and everyone is useful to society and to be proud of your social position and sexual education. The Alphas and Betas are the higher castes and the Gammas, Deltas and Epsilons are of

the lower castes. In the laboratories 96 identical people can be produced via the Bokanovsky process.

People are stimulated to be promiscuous and even children have to take part in sexual games. Society is obsessed with consumerism, immediate satisfaction and mass production. It is not permitted to be alone, the individual does not count. They have to be entertained with electronic sports, games and erotic feelies, films which also have smell and feeling.

Bernard Marx is an Alpha who may have had alcohol put in his blood as an embryo. John Savage was born in a New Mexico Indian reservation where his former civilized mother got lost. John has found the works of Shakespeare. He is a more traditional and emotional person than the 'civilized' people. Bernard and Lenina meet John during a holiday trip to the reservation and Bernard takes John to the 'civilized' world. John says he is a son of Tomakin who once visited the wild reservation together with a girl. Bernard realises that Tomakin must be Thomas, one of the directors of the Hatchery, and organises a confrontation. John agrees because he is curious as well as being in love with Lenina. John and his mother Linda serve as an interesting experiment to how savages will react to the new world. Linda dies of an overdose of Soma and John becomes a tourist attraction and ends up hanging himself.



## Huxley and his Complete Body of Works

Aldous Leonard Huxley (26 July 1894 – 22 November 1963) was best known for his novels and wide-ranging output of essays, but he also published short stories, poetry, travel writing, and film stories and scripts. By the end of his life Huxley was considered, in some academic circles, to be a leader of modern thought and an intellectual of the highest rank.

Aldous Huxley was born in Godalming, Surrey, England in 1894. He was the third son of the writer and school-master Leonard Huxley and first wife, Julia Arnold who founded Prior's Field School and was a grand-niece of Matthew Arnold. Aldous was the grandson of Thomas Henry Huxley, the zoologist, agnostic and controversialist ('Darwin's Bulldog'). Aldous's brother Julian Huxley and half-brother Andrew Huxley also became outstanding biologists. Huxley had another brother Trevelyan (1891-1914) who committed suicide after a period of clinical depression. Five years after Aldous was born, the fourth (biological) and last child Margaret was born. (Bedford 2-20)

Huxley began his learning in his father's well-equipped botanical laboratory, then continued in a school named Hillside. His teacher was his mother who supervised him for several years until she became terminally ill. After Hillside, he was educated at Eton College (1908). Huxley's mother died in 1908, when he was fourteen. Three years later he suffered an illness (keratitis punctata) which left him practically blind for two to three years and put an end to his hopes for a career in science. Aldous's near-blindness disqualified him from service in World War I. Once his eyesight recovered sufficiently, he was able to study English literature at Balliol College, Oxford. He graduated in 1916 with first class honours. (Watts 18-27)

Huxley was fluent in French and spoke Latin, Italian, Spanish and German as well. He also taught himself to play the piano and read Braille. Huxley taught French for a year at Eton, where Eric Blair (later known by the pen name George

Orwell) and Stephen Runciman were among his pupils. Huxley also worked for a time in the 1920s at the technologically-advanced Brunner and Mond chemical plant in Billingham, Teesside, and the most recent introduction to his famous science fiction novel *Brave New World* (1932) states that this experience of "an ordered universe in a world of planless incoherence" (Watts 19) was one source for the novel. Mustapha Mond is a character in the book. (Watts 18-27)

Huxley completed his first (unpublished) novel at the age of seventeen and began writing seriously in his early twenties. His earlier work includes important novels on the dehumanizing aspects of scientific progress, most famously *Brave New World*, and on pacifist themes (for example, *Eyeless in Gaza* (1936)). (Watts 29)

During World War I, Huxley spent much of his time at Garsington Manor, home of Lady Ottoline Morrell, working as a farm labourer. Here he met several Bloomsbury figures including D. H. Lawrence, Bertrand Russell and Clive Bell. Later, in *Crome Yellow* (1921) he caricatured the Garsington lifestyle. It was an atmosphere 'full of scorn for the smug and one that often cradled hopes for a freer, wiser use of human opportunity' (Watts 21).

In 1919 he married Maria Nys (10 September 1898 - 12 February 1955), a Belgian woman he had met at Garsington. They had one child, Matthew Huxley (19 April 1920 - 10 February 2005), who had made a career as an epidemiologist. The family lived in Italy part of the time during the 1920s, where Huxley would visit his friend D. H. Lawrence. They also lived in France in the 1920s and early 1930s. (Bedford 27-68)

In 1937, Huxley moved to Hollywood, California with his wife Maria, son Matthew, and friend Gerald Heard. He lived in the U.S., mainly in southern California, till his death in 1963, but for a time he lived in Taos, New Mexico, where he wrote about free thought in *Ends and Means* (1937). In this work he examines the fact that although 'most people in modern civilization agree that they want a world

of liberty, peace, justice, and brotherly love, they have not been able to agree on how to achieve it' (Bedford 82). He also travelled to Central America, which he recorded in *Beyond the Mexique Bay* (1934) and to the Far East where he wrote *Adonis and the Alphabet* (UK) / *Tomorrow and Tomorrow and Tomorrow* (US) (1956). (Watts 28-30)

Heard introduced Huxley to Vedanta (Eastern Wisdom), meditation, and vegetarianism. Huxley wrote a book on widely held spiritual values and ideas, *The Perennial Philosophy* (1945), which discussed the teachings of renowned mystics of the world and the reconciliation of the West with the East. Huxley was a humanist and pacifist, but from then on was also very interested in spiritual subjects such as parapsychology and philosophical mysticism.

Huxley became a close friend of Remsen Bird, president of Occidental College. He spent much time at the college, which is in the Eagle Rock neighbourhood of Los Angeles. The college appears as "Tarzana College" in his satirical novel *After Many a Summer Dies the Swan* (1939). The novel won Huxley that year's James Tait Black Memorial Prize for fiction. Huxley also incorporated Bird into the novel. During this period Huxley earned some Hollywood income as a writer. However, his experience in Hollywood was not a success.

He moved to the high desert hamlet of Llano, California, in northernmost Los Angeles County. Huxley then said that his sight improved dramatically with the Bates Method and the extreme and pure natural lighting of the south western American desert. He reported that for the first time in over twenty-five years, he was able to read without glasses and without strain. He wrote a book about his successes with the Bates Method, *The Art of Seeing* which was published in 1942 (US), 1943 (UK).

After World War II Huxley applied for United States citizenship, but his application was continuously deferred on the grounds that he would not say he would take up arms to defend the U.S., so he withdrew it. During the 1950s Huxley's

interest in the field of psychical research grew keener, and his later works are strongly influenced by both mysticism and his experiences with psychedelic drugs. His psychedelic drug experiences are described in the essays *The Doors of Perception* and *Heaven and Hell*. In 1955 Huxley's wife, Maria, died of breast cancer. In 1956 he married Laura Archera (1911-2007), an Italian concert violinist and author.

In 1960 Huxley himself was diagnosed with cancer, and in the years that followed, with his health deteriorating, he wrote the utopian novel *Island*, and gave lectures on 'Human Potentialities' at the Esalen institute, which were fundamental to the forming of the Human Potential Movement. On his deathbed, unable to speak, Huxley made a written request to his wife for 'LSD, 100 µg, intramuscular'. According to her account of his death, in *This Timeless Moment*, she obliged with an injection at 11:45 am and another a couple of hours later. He died at 5:21 pm on 22 November 1963, aged 69. (Watts 20-27)

Huxley is associated with thought provoking fiction. His main theme, pessimism about the cultural future of society, recurs in many of his works. His own experiences are recounted in his novels, for instance his pessimism which sprang from his visit to the United States between 1925 and 1926 is recounted in *Jesting Pilate* (1926): 'The thing which is happening in America is a reevaluation of values, a radical alteration (for the worse) of established standards' (Watts 23). This idea of reevaluated values for the worse and pessimism are also themes in *Brave New World*, and even before his visit he wrote about the disenchanting mood in the 1920s in *Antic Hay* (1923): '[T]he life and opinions of an age which has seen the violent disruption of almost all the standards, conventions and values current in the present epoch', and he attacks the Victorian and Edwardian social principles which led to World War I in *Crome Yellow* (1921) (Bedford 142).

Another theme which Huxley uses in various novels from the beginning to the end of his career, is the indictment of commercialism and a changed society,

which is apparent in *Brave New World* (1932) and *Island* (1962). *Island* is an antonym to *Brave New World*. Together with his pessimism, degraded values and commercialism, Huxley uses satire.

Many of Huxley's books also have in common that his discussion of sex and free thought were condemned and disapproved of, and his works burned or banned such as *Antic Hay*, *Brave New World*, *Point Counter Point* and *Island*. Huxley is known for his novel of ideas, of which *Point Counter Point* (1928) was his first. This novel was excluded from the Times all time 100 novels list, as well as *Brave New World* and *Island* which created an uproar. Later on, his novel *The Art of Seeing* (1942), in which he passionately defended the controversial Bates method that helped him regain his eyesight, provoked outrage. His open mindedness and positive suggestions about hallucinogenic drugs in *The Doors of Perception* (1954) created an even greater outrage, and it became a cult classic in the 1960s. (Watts 149-150)

## Context

According to the *Annual Register of 1932*, the context of *Brave New World* is illustrated as follows: 'In this year [1932] Durham and Woods could not confirm Stockard's findings on the deleterious effect of alcohol on the genetic behaviour of guinea-pigs' (AR 53). This context can be compared to Huxley's novel regarding the alcohol in the blood surrogate of Deltas, Epsilons and Gammas and the suggestion that Bernard might have erroneously got alcohol in his blood. Also Huxley (his father or grandfather) is mentioned: 'On the other hand, Huxley's studies on relative growth showed that forms of male *Lucanids* distinguished by the coleopterist are purely growth forms without systematic significance' (AR 54). This also illustrates the interest at the time for biology and scientific experiments regarding the creation of life.

In Huxley's novel hormones and vitamins play an important role, and in 1932 a lot was discovered about them which can also be found in the novel:

Work on hormones revealed the great complexity of the relation between the pituitary secretions and the functional activity of the ovary. The chemical composition of Oestrin, an ovarian hormone, was elucidated. Steady advance was made in knowledge of vitamins. Vitamins A, D and B have been isolated, and the small quantities in which they are effective \_ in certain cases less than 1/10,000 milligram \_ seem to call for considerable revision of conceptions regarding the possibilities of drug action. (AR 55)

The words 'pituitary', 'ovary', 'Oestrin' and 'vitamins' are frequently used in the novel as well. Furthermore, progress was made in knowledge and methods of tissue culture. In vitro experiments were also performed with chickens and ducks (AR 56).

This illustrates that the actual context of the times Huxley lived in was used in his novel.

## Status of a Classical Dystopia

*Brave New World* (1932), George Orwell's *Nineteen Eighty-Four* (1948) and Yevgeni Zamyatin's *We* (1924) helped form the anti-utopian or dystopian tradition in literature and have become synonymous with a future world in which the human spirit is subject to conditioning and control. According to Watts, dystopia is the result of what man is:

The fictions of Huxley and Orwell, indeed, have been called 'anti-utopias' since both men take a dark rather than a confident view of the future possibilities of man. But an 'altar of hope' is absent from Orwell and Huxley, not just because they do not in fact hope very confidently but because it demands the cancellation of what man is, in cheerful deference to what man may be. Neither Orwell nor Huxley is willing to sacrifice hard-earned knowledge of what man is (reality) to some scheme, some manipulated vision of what society could well be if, charmingly, man consented to be different. Neither Orwell nor the Huxley of *Brave New World* supposes that man has the power to annihilate himself as he is and become a footnote to a system. Man must remain, whatever the utopian setting imagination provides, the mixed, striving, inconstant being that he declares, to the attentive mind of the writer, he is. (Watts 75)

At the end of the nineteenth century authors offered ingenious ways to promote happiness and contentment in their utopias, for instance by job satisfaction and freedom for the individual. However, in the twentieth century, such utopian visions were attacked from two directions: 'by those who argue that in reality many such utopias would turn out to be 'dystopias', that is, oppressive societies, either because



of the tyranny of the 'perfect' system over the will of the individual, or because of the difficulty of stopping individuals or elites from imposing authority over the majority, or, indeed, over minorities' (James & Mendlesohn 220). The authors of utopias usually do not write about a potential blueprint for a future society, but they are writing a critique of contemporary institutions in fictional form. This is the case with *Brave New World* and various other works of Huxley as well, because as mentioned above it is a reaction against the hedonistic consumerism and commercialism of the 1920s (Parrinder 193) and the control, dehumanization and conditioning seen in World War I, and the 'vision of society modelled on the laboratory during the Depression in the early 1930s when technology seemed to offer the firmest hope of escape' (Parrinder 139).

Criticism on utopias is made easier by associating utopianism with socialism and communism, and thus with the Soviet bloc. According to James and Mendlesohn, most sf writers have concluded that capitalism, for all its flaws, offers more freedom than totalitarianism (James & Mendlesohn 221). Even naive capitalist utopias of early science fiction, where advanced technology brings happiness to all, have their sinister side. As is also the case in *Brave New World*, all technology is used for conditioning and controlling, thus resulting in the utopian writer aiming for a static society. In the end there will be no adventure, individualism, risk-taking, creativity or expanding of horizons. Science fiction is a literary of ideas, which makes it synonymous with change. This argument is backed up by James and Mendlesohn who state that 'it is not just that sf authors are wedded to change, but that utopia is rejected in favour of continued struggle and progress' (James & Mendlesohn 222). *Brave New World* fits this description as a classical dystopia, but in some ways it is also a utopia as it is presented as a static society full of technological happiness. To challenge the static society, the protagonists Bernard Marx and John Savage are introduced. It is their presence and actions that actually turn the utopia (which most characters in the novel think they live in) into a dystopia.

## Reactions to Huxley's *Brave New World*

*Brave New World* was not what readers of science fiction had expected. At first the novel was not popular, because it was very different from the popular magazines. The novel was published in the magazine era, as is discussed in the introduction. The novel was not regarded as science fiction, so it had to be classed as literature. Literature was the main juxtaposing genre, which a science fiction fan would not be interested in. This statement is backed up by James and Mendlesohn:

At the beginning of the magazine era, popular sf often defined itself by contrast with literary fiction. When Aldous Huxley's *Brave New World* was published in 1932, a reviewer in *Amazing Stories* saw it primarily in terms of its failure to meet the expectations of magazine readers. (James & Mendlesohn 44)

Reviewers even called *Brave New World* a flop: 'From the point of view of the scientific fiction fan', the reviewer (credited only as C.A.B.) said in an essay titled 'Highbrow Science Fiction', 'this book is a decided flop' (James and Mendlesohn 44). He was not the only reviewer who had this opinion. In general reviewers thought the novel too overtly sexual, as the following excerpt by the writer Kingsley Amis will illustrate that science fiction excluded sexuality in the early days:

Though it may go against the grain to admit it, science-fiction writers are evidently satisfied with the sexual status quo \_ the female-emancipation of a Wylie or a Wyndham is too uncommon to be significant. Nor has anything more surprising than a new contraceptive been imagined as a specific

pressure operating against that status quo. This is not to say that sexual relations are not often shown as becoming degraded (i.e. promiscuous); but such matters are regularly taken as a symptom or a part of some larger degradation, political, social, ethical. (Amis 99)

Amis wrote this twenty-nine years after *Brave New World* was published, but many of the above elements were also apparent in Huxley's novel, such as the government wanting to retain the status quo by for instance promiscuity being a symptom of political, social and ethical degradation. Despite this excerpt being of a later date than Huxley's novel, it illustrates that three decades later it was still not popular to write about sexuality in science fiction. According to Amis:

[T]he role of sex in science fiction as a whole seems bound to remain secondary. In the idea type of story it can have almost no place; in the social utopia, it exceeds its warrant if it is much more than illustrative or diversifying [...]. (Amis 124-25)

Huxley's novel is not about sexual promiscuity and laboratories hatching out babies, this is just secondary to what the consequences of a totalitarian state are on society. Still, the reviewers were not used to this kind of overt sexuality and rejected it.

According to James and Mendlesohn 'the raciness of Huxley's dystopian novel was just one of the reviewer's objections, for overt sexuality was strictly excluded from the sf magazines at the time.' (James & Mendlesohn 44)

Moreover, it was not scientific enough, which is illustrated by Parrinder:

During the 1930s and early 1940s, when technology seemed to offer the firmest hope of escaping the Depression and defeating fascism, writers of SF generally honoured inventors, scientists, and their creations. In its crude form this attitude was expressed as a fascination with gadgetry, in its sophisticated form as a vision of society modelled on the laboratory. (Parrinder 139)

By honouring science, science fiction writers were positive about technology and scientists, resulting in them writing about utopias. Huxley uses elements such as technology as well, but it is not the main topic. New inventions exist in his novel, but it focuses more on society and psychology. Also, technology is used to create a dystopia rather than a utopia, as is backed up by James and Mendlesohn:

He [Huxley] was supposed to say something uplifting about science and to provide the emotional payoffs that come with adventure, mystery and romance. Otherwise, his novel might be literature, but it was not really sf. (James & Mendlesohn 45)

In this perspective Huxley was ahead of his times, as readers and writers of science fiction still expected positive and utopian novels or stories instead of negative, dystopian ones. Although *Brave New World* was already published in 1932, according to Parrinder it was only since 1945 that 'machines have increasingly become the objects of dread in SF. Just as the Second World War provided writers with models for totalitarian nightmares, so it demonstrated the powers of destruction lurking in technology.' (Parrinder 139)

The reviewer thought Huxley was not scientific as is illustrated by his quote: 'Mr Huxley either dislikes science, particular its possible future development, or that he does not believe in science.' (C.A.B. 'Highbrow Science Fiction' *Amazing Stories* April 1932 86) Huxley was not considered scientific, even though he predicted cloning, artificial wombs, recreational drugs, brainwashing and the resulting social changes. Readers did not appreciate his inventive style and daring characterization either.

Two decades later, however, Huxley fits in better with his dystopia although he is still an outsider:

[...] reviewers such as Damon Knight and James Blish welcomed highbrow fiction into the field. Blish discusses Huxley among several other 'outside authors', including George Orwell, Bernard Wolfe and Kurt Vonnegut, who brought something fresh to sf tropes. (James & Mendlesohn 45)

Science fiction reviewers publishing outside the sf community even welcomed works such as *Brave New World* which was initially classed as literature. The genre was expanding its horizons and had growing ambitions. Still, most critics outside the genre rarely paid attention to works such as *Brave New World* and only fans considered them to be science fiction. Like in the magazine era the critic Arthur Koestler stated that:

Swift's *Gulliver*, Huxley's *Brave New World* and Orwell's *Nineteen Eighty-Four* are great works of literature because in them the oddities of alien worlds serve merely as a background or pretext for a social message. In other words, they

are literature precisely to the extent to which they are not science fiction.  
(Knight 2)

As the genre moved away from its origins in the 1950s, a greater acceptance was achieved. From then on 'outsiders' were gradually more accepted into science fiction, and the genre itself was considered more mature and less as pulp.

The following review from the *Annual Register of 1932* illustrates that *Brave New World* was a thought-provoking novel, but it is listed as fictional literature and 'science fiction' is never mentioned by the reviewer. On the whole, this reviewer is more positive than most of that time.

**Brave New World**, by Aldous Huxley (Chatto & Windus). \_ This book is prefaced by a quotation saying that Utopias may be attained \_ the great problem is how best to avoid them. It is because he wishes us to concentrate all our energies on this great problem, that Mr. Huxley has forced himself to show us the Utopia inevitably reached, after development according to plan, by modern science, modern philosophy and modern a-morality. But the driving force that sweeps Mr. Huxley on to presenting every nook and cranny of his *Brave New World* to the fiercest light of inquiry is the heart-corroding disgust he feels for human society as it will become according to his vision. This vision is the logical result of the perfecting of our ideals of life to-day. It is as surely and clearly set up by Mr. Huxley as it is ruthlessly demolished by the battering ram of his hatred, defaced by the scorching acid of his satire, and left at last to lie forgotten and buried under the soot and smut that its own self-annihilation have caused. Like the ebb and flow of the tide we see the birth, growth, and maturity of beings in his world of machine-made humans.

They are brought into existence in waves, they rise and fall, accomplish nothing more permanent than mechanised pleasure and its well-regulated satisfaction, then disappear and, unlike the waves, do not even leave a graceful fringe of sea-weed behind. From the point of view of science and engineering this "World" of Mr. Huxley's may be a consummation devoutly to be wished; he himself, with the mocking humour of a Hogarth, draws a picture of so bitter a death in life that by contrast all the injustices, deficiencies, and lacunae of the social and moral framework of our own day appear as desirable as Nirvana. With whips and scorpions are our aspirations chastised in this thought-provoking book lest for want of proper leading we go madly astray. (AR 35)

*Brave New World* was first translated into Dutch in 1934 by John Kooy. In the mean time Huxley's original work was discussed a lot in magazines and news papers, for instance by well-known critics such as Ter Braak, E. du Perron and Elisabeth de Roos. Other critics who wrote about him were the Flemish Karel Leroux, Van Kranendonk, Coster, Houwaard, and the journalist Ada Geyl. At the time Huxley was very popular in the Netherlands with academics, in literary magazines and in news papers. Huxley has been described as a very intelligent man whose novels and essays contain all sorts of ideas concerning philosophy, politics and society. The opinions of the critics are very diverse and often oppose each other.

The critic Van Kranendonk is less positive about *Brave New World* than about *Point Counter Point*, *Those Barren Leaves* and *Do What You Will* (Van Kranendonk 938). In contrast to Van Kranendonk, Ada Geyl finds *Brave New World* the best of all of Huxley's novels (Geyl 1). Van Kranendonk classifies *Brave New World* as a novel in the tradition of works that originate from authors' concerns for the future of our world which are disastrous for the well-being of future generations: 'het welzijn van

het nageslacht' (Van Kranendonk 936). He distinguishes two sorts of 'fantastische projectie' (fantastical projection): on the one hand works that indulge in utopias (which should result in readers being inspired to strive for such a place), and on the other hand works that portray a dystopia (which should serve as a deterrent). Besides *Brave New World* he mentions examples of the second case such as Samuel Butler's *Erewhon* and several visions of ('enkele ... vizioenen') H.G. Wells and W.H. Hudson's *A Crystal Age*. Van Kranendonk says that although *Brave New World* does not differ much from his previous work, the satire is too forced which makes it too simplistic: 'in wezen ... weinig van zijn vorige publicaties [verschilt]' de satire geforceerd is' (Van Kranendonk 936), and his opinion is that Huxley 'in zijn grote spotlust' (in his fondness for sarcasm) :

langzamerhand heel het hedendaagsche leven in al zijn aspecten gehekelde had, zoodat het wel leek of er geen nieuwe werelden voor zijn satire meer te veroveren waren en hij er dus zelf eerst een nieuwe bij moest vormen om zijn onbedwingbare spotlust aan te kunnen botvieren. Natuurlijk bestaat er verband tusschen dit denkbeeldig schimmenrijk en de hedendaagsche maatschappij, maar de auteur is daarbij wat te simplistisch te werk gegaan. (Van Kranendonk 936)

His objections are that *Brave New World* is not a successful mimetic representation and is not plausible for the imagination anymore because of all the strange details: 'met al zijn vreemde details voor de verbeelding moeielijk aanvaardbaar' (Van Kranendonk 936-937). Just like the critic Arthur Koestler, he compares the novel to 'Voyage to the Houyhnhyms' in *Gulliver's Travels*. However, the Dutch critic is more negative, but they both implicate they are glad the 'oddities' or 'strange details' only



serve as a background. Another reason he thinks the novel does not appeal to the imagination very much, is the absence of a familiar perspective (Van Kranendonk 937). His opinion is that Huxley does not give the reader the chance to identify with a normal human personality ('gewone menselijke persoonlijkheid te identificeren') (Van Kranendonk 937). This 'artistieke fout' (artistic mistake), is proved by the introduction of the Savage, because from then on the imaginative power increases. At the same time he finds it typical Huxley to have the Savage also being satirized. He observes that only the development of all the opposing powers in the human being can make him content:

de ideële opvatting doorschemert [...] dat alleen de alzijdige, harmonische ontwikkeling van alle in den mensch aanwezige tegenstrijdige krachten hem bevrediging kan schenken. (Van Kranendonk 938)

However, Van Kranendonk also mentions positive things about *Brave New World*. It contains brilliant passages, humoristic satirical, smart descriptions, and sharp nonchalant bursts of writings with long lasting influence which forces us to profound thoughts about generally accepted opinions:

[Het bevat] brillante passages, [...] geestig-satirische zoowel als knappe beschrijvende gedeelten en [...] tal van die bitse, schijnbaar nonchalant neergeschreven uitvallen, waarvan soms zulk een lang nawerkende invloed kan uitgaan, ons dwingend tot dieper nadenken over allerlei algemeen aanvaarde opvattingen. (Van Kranendonk 938).

Huxley's intellectualism has often been mentioned as his weak point in both the Netherlands and other countries. For instance, the critics Coster and Houwaard think that Huxley hides behind his intellectualism. Houwaard states that he agrees with Coster's description of Huxley's character, albeit Coster is less condemning: 'Hij [Huxley] haat het intellectualisme met een woedende haat, doch het is duidelijk dat hij hierin zichzelf haat, want geen wezen is intellectueler dan het zijne' (Coster 1013). In particular Houwaard is negative about Huxley's works in general and calls him a super snob:

Huxley is eenvoudig niet denkbaar zonder het snobisme dat hij schijnt te hekelen, hij voedt zich met de trivialiteiten en belachelijkheden die hem de kapstokken leveren om zijn eruditie aan op te hangen. [...] [Hij] is de erudiet, de aestheet, de intellectueel, de super-snob. (Houwaard 248)

Another critic, who has written an article about *Brave New World* remains anonymous, but has a similar opinion to Coster and Houwaard:

Niemand helpt ons zoo beminlijk als Huxley dat kan aan een resolute meening over allerlei dingen waar wij geen raad mee weten. [...] Een bosje meeningen waar we weer dagen op teren kunnen. [...] Maar Huxley's beste procédé, het fabrieksgeheim, dat hem de meeste klanten bezorgt, is zijn gewoonte, zijn lezers tot wonderen van knapheid te promoveeren en vertrouwelijk met hen te keuvelen over de meest cryptische verschijnselen van kunst en wetenschap. In zijn bundels essays paradeert de heele wereldliteratuur. [...] In hoeverre beteekent dit Huxley-universum voor ons meer dan een quantum elegant voorgedragen meeningen, die ons

aanvankelijk vermaakt, daarna verbaasd en tenslotte geërgerd hebben? In zoverre, dat wij eenerzijds, indien nog noodig, overtuigd zijn geworden dat met 'streng logica' elke gedachte en elke waarde, tot waanzin is te herleiden, en dat wij anderzijds de vraag mogen stellen of Huxley, grof gezegd, nog te vertrouwen is. (*De Groene Amsterdammer* 6)

Thus, from this quote, it is clear that the anonymous critic mocks Huxley's intellectualism and that he wins over his readers by making them feel intelligent as well. In the end Huxley's endless opinions about everything irritate the critic. According to him, Huxley shows off his knowledge of the entire world literature and reduces every value to madness. Furthermore, the critic doubts whether Huxley is to be trusted as he uses false values:

[Men] ontdekt in 'Brave New World' waardevervalsing op groote schaal. Dat Huxley zich bij dit valsche zinnetje [de vervalsing van Freud] achter zijn creatuur Mustapha Mond, Bestuurder van West-Europa, verschuilt, maakt de zaak maar dubieuzer. (*Groene Amsterdammer* 6)

This quote also fits in with Coster and Houwaard's criticism about the lack of personality because of his assimilated opinions, satirizing everything and hiding behind his intellect.

Unlike Coster and Houwaard, the critic Leroux finds his intellectualism praiseworthy: 'Met een geest zoo scherpzinnig en sprankelend als de zijne wordt elke gedachte gemakkelijk tot een onderwerp, nu eens van diepgaande analyse, dan

weer van schitterende dialectiek' (Leroux 1122). The critic credited only as E.S. has a similar opinion to Leroux, and is positive about his intellect as well:

Met grooten fantasie en een vernuft, dat zeker door haat en afkeer gescherpt werd, heeft Huxley tot in bijzonderheden zijn toekomstmaatschappij ontworpen, zoodat het comisch en akelig is geworden. [...] En daarom [om ons te ergeren en om te huiveren van wat aan deze verschrikkelijke samenleving ten grondslag ligt] was 't Huxley ook te doen en dat heeft hij ruimschoots met zijn scherpen geest bereikt. (E.S. 667)

Furthermore, the critic Constant van Wessem is very positive and in contrast to Van Kranendonk, he finds the details plausible:

Men leze dit buitengewoon goed en vaak vlijmscherp geschreven boek, dat zoo waarschijnlijk is als maar mogelijk kan wezen wanneer men het uitgangspunt als vaststaand aanvaardt. Een meesterlijke utopie... (Van Wessem 46).

Coster and Houwaard doubt Huxley's divergent opinions, does he really back his opinions or does he only want to go against the flow for the sake of it:

Hij [Huxley] veroordeelt zooveel, dat hij zichzelf onwillekeurig mede veroordeelt. Hij poneert stellingen om die zelfde stellingen onmiddellijk

smalend te verwerpen, altijd wanneer hij ze bij iemand anders dan zichzelf ontmoet. (Coster, 1013)

Houwaard thinks Huxley assimilates opinions, has no personality just like his characters in his novels, and is not original: 'Hij heeft geen scherp omgrensd eigen ik, maar een bijna onbeperkt vermogen andere ikheden tijdelijk te assimileren' (Houwaard 249). Leroux appreciates Huxley's jumping from one idea to another which makes it varied and he states that Huxley wants to show the relativity of every truth: 'de relativiteit van elke waarheid' (Leroux 1123).

Another criticism on Huxley's novels in several countries is sexuality. One critic who mentions this is Jos Panhuysen:

Het is niet uitgesloten, dat men hem leest om de verkeerde redenen, om de verregaande openhartigheid omtrent het lichamelijke in zijn werken, die somwijlen en zeer bewust gewild, weerzinwekkend wordt, om de onomwondenheid, waarmede hij het intieme leven van zijn figuren toont aan de al te nieuwsgierige toeschouwers. [...] De zeer duidelijke zedelijke strekking, die tal van werken van Aldous Huxley hebben, verhindert echter niet, dat de meeste zijner werken in hooge mate gevaarlijk zijn, omdat de moralisatie doorgaans maar voor een betrekkelijk klein gedeelte geheel aanvaardbaar is en omdat het toonen van het kwade, vooral in zijn meer beperkt scheppend werk al te tomeloos en vaak te eenzijdig is. (Panhuysen 183-184)

It is also notable that Panhuysen, like Van Kranendonk and Arthur Koestler, compares Huxley to Jonathan Swift, only in a different way, namely for his disgust for sexuality:

Men heeft herhaaldelijk gesproken over zijn weerzin van het sexueele leven der menschen, een afkeer en een minachting, welke vaak die van den grooten schrijver van de avonturen van Gulliver, Jonathan Swift, evenaart. (Panhuysen, 183)

However, none of the Dutch critics mentions discussions about whether *Brave New World* is science fiction or not. It seems to be assumed it is literature. Moreover, only one the critic, E.S. mentions the Dutch translation which he finds very good: 'De vertaling van John Kooy lijkt wel heel goed' (E.S., 667). (Van Geest, Spies, Wiersma, Zeeman, 1-37)

## Compared Excerpts

The following excerpts have been picked because of specific translating problems, such as unusual words, made up words, strange sounds, key sentences, word order, literal or non-literal translation, exotic or naturalizing translation, place names, ambiguity, metaphors, citations, poetry and songs with rhythm, rhyme and alliteration.

### Excerpt 1 Literal versus non-literal

There are two potential problems in the first sentence, what to call a 'squat building' and the way 'stories' is used in the different languages.

Original:

*A squat grey building of only thirty-four stories. (3)*

Kooy:

Een plomp, grijs gebouw van niet meer dan vier en dertig verdiepingen. (1)

Mok:

Een plomp, grijs gebouw van niet meer dan vierendertig verdiepingen. (5)

Moody:

Een log, grijs gebouw van slechts drieëndertig verdiepingen. (17)

The first sentence is the same in the two oldest translated versions (except for the spelling), but Moody's version differs in the adjective and in the number of stories

the building has. Moody has looked more at the meaning than the literal translation, for instance 'squat' has the meaning 'plomp' for people but used for a building the word 'log' is more commonly used.

Secondly 'thirty-four stories' is 'drieëndertig verdiepingen' in Dutch. Kooy and Mok have both used the more literal translations: the translation for 'squat' in the dictionary is 'plomp' and they have translated 'thirty-four' as a separate word instead of looking at the following word which changes the meaning. In this case 'building' changes 'thirty-four' into 'thirty-three' in Dutch. According to Chesterman's diagram (*Denken over Vertalen* 245) Kooy and Mok's syntactic strategy is the literal translation (G1) here in contrast to Moody's non-literal translation.

## **Excerpt 2 Connotations, word order and loan words**

The following sentence has the problem that the word order has to be changed and how to translate 'community, identity, stability'. In particular the first two words can have different meanings and are translated in various ways.

Original:

*Over the main* entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY. (3)

Kooy:

Boven den hoofdingang de woorden: BROED- EN KWEEKCENTRALE VOOR CENTRAAL-LONDEN en, op een schild, het devies van den Wereldstaat: COMMUNITEIT, IDENTITEIT, STABILITEIT. (1)

Mok:



Boven de hoofdingang de woorden: LONDENSE BROED- EN KWEEKCENTRALE, en op een schild het devies van de Wereldstaat: GEMEENSCHAPPELIJKHEID, GELIJKVORMIGHEID, GELIJKMATIGHEID. (5)

Moody:

Boven de hoofdingang de woorden LONDENS CENTRUM VOOR KWEEK EN CONDITIONERING, en op een afzonderlijke plaquette het motto van de Wereldstaat: GEMEENSCHAPPELIJKHEID, GELIJKHEID, STABILITEIT. (17)

Kooy uses a literal translation (G1) for 'identity' and 'stability' but does not translate 'community' as 'gemeenschap'. Instead he translates it as 'communititeit' which is neither a literal translation nor a borrowing from English, in fact it does not exist in Dutch. It seems as if he has just added the suffix 'teit' to make it sound Dutch without really considering whether it is an existing word with a correct meaning.

The same holds for 'identity', except that 'identiteit' is an existing word. Kooy uses the word most like the original in appearance. However, in this case the meaning is actually closer to similarity or being equal which is best reflected by 'gelijkheid' in Dutch. Mok uses 'gelijkvormig' which can be meant as well, although the emphasis is laid more on appearance than on the content by this word. Moody uses 'gelijkheid' which is closest in meaning to the original.

Another problem with Mok's translation is that it is too similar to 'gelijkheid' if both are used. Furthermore, 'gelijkheid' could have 'stability' as a result, but does not have exactly the same meaning. 'Gelijkheid' actually already includes the outside as well as the inside, thus it is not clear why Mok has chosen to use both very similar words. In contrast Kooy has used 'stabiliteit' which is a literal translation, but is also closer to the meaning than Mok's 'gelijkmatigheid'.

Mok's translation of 'stability' is problematic, as 'gelijkmatigheid' has a different connotation from 'stabiliteit' which is more like the original in appearance and meaning. Kooy's translation is the most literal, Mok's translation is less literal and takes notice of the meaning and Moody's is a combination of both without ignoring the meaning.

In the same sentence, the word order has been changed in Kooy's and Moody's version. Mok's version follows the English word order. The structure of the sentence has changed (G7): the place, London, comes before the function, hatchery and conditioning, of the centre, but in Kooy's and Moody's version the function comes before the place. Also 'central' is removed from the texts, except for Kooy who follows the original most closely in this aspect. 'Central' is not relevant in Dutch as it is not usual to add this to place names. Kooy does not adapt his text to the Dutch culture, his text is more exotic (PR1).

The next clause in the same sentence is translated in the same way by Kooy and Mok, but Moody chooses different words. 'Shield' is translated literally as 'schild', but Moody uses 'plaquette' which is a more usual word with the right connotation for what the author meant. However, both Kooy and Mok do not borrow 'motto' but come with the synonym 'devies'(S1). Moody borrows 'motto' from the original (G2 calque/loan translation).

### **Excerpt 3 Adaptation to Dutch**

The following sentence is problematic because of the word order. The question is whether the translator should keep the original structure to preserve the style, or whether the correct sounding Dutch grammar is more important. For a more Dutch sentence, the word order must be changed.

Original:

The enormous room on the ground floor faced towards the north. (3)

Kooy:

Het reusachtige vertrek gelijkvloers lag op het Noorden. (1)

Mok and Moody:

De reusachtige zaal lag gelijkvloers op het noorden. (Mok 5, Moody 17)

This sentence follows the English word order in Kooy's text which sounds less Dutch than with the verb and noun switching places. Kooy literally follows the original and the other texts are adapted to the Dutch sentence structure.

#### **Excerpt 4 Ambiguity, connotation and association**

The following sentence is long and difficult in the original, which calls for many different interpretations in the translations as well. The problem is that it is ambiguous. The sentence structure can be changed in various ways as well. Another problem is the connotation or association which varies with the different choices of the translators. The question remains whether the translator should rewrite the excerpt slightly to create a better understanding for the Dutch reader, or to leave the ambiguous style.

Original:

Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. (3)

Kooy:

Ondanks den zomer achter de vensters en de tropische hitte in het vertrek zelf, drong door de ramen een schril, mager licht, dat hongerig naar de een of andere geklede etalagepop of een bleek stukje academisch kippenvel zocht, doch slechts het glas en nikkel en het witjes glanzende porcelein van een laboratorium vond. (1)

Mok:

Ondanks de zomer achter de vensters en de tropische hitte in de ruimte zelf viel er door de ramen een kil, schraal licht, dat hongerig zocht naar de een of andere geklede lededepop, een bleke gedaante van kunstmatig kippevel, maar niets anders vond dan het glas, nikkel en flauwtjes blinkende porselein van een laboratorium. (5)

Moody:

Hoewel het aan de andere kant van de ruiten zomer was, en in de zaal een tropische hitte heerste, viel er een kil, dun licht naar binnen, dat hongerig op zoek leek naar een met lappen omhangen ledenpop of bleek, academisch kippenvel, maar slechts het glas, nikkel en koude glanzende porselein van een laboratorium vond. (17)

None of the translations mentions that it is cold like in the original text. The translations do use a contrastive word (ondanks, hoewel) to imply that the conditions in the room are different from outside, but none literally says it is cold. The effect is that the emphasis is lost. The emphasis (S7) has changed by leaving out 'cold', thus the translators have paraphrased (S8) the sentence although it was not necessary. The sentence is more implicit than explicit in the translations, thus not merely the semantic strategy changes but also the pragmatic strategy used changes the explicitness (PR2).

Kooy and Mok change the sentence structure by placing the windows in front of the light. Moody has solved this problem in a different way. She has left 'windows' out

and has replaced it by light falling inside, which is correct in Dutch: 'viel naar binnen'.

Kooy and Moody have interpreted 'hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh' differently from Mok who follows the English with the comma instead of adding 'or'. Kooy and Moody make it less ambiguous but have changed the meaning slightly as well. The original leaves both interpretations, that the lay figure is the same as the academic goose-flesh or that both are two separate things, open.

Moody has slightly changed 'hungrily seeking' to 'hongerig op zoek leek naar' which is less strong by adding 'seemingly'. Mok has changed 'academic' to 'artificial' (kunstmatig) for no apparent reason. Moody has translated 'bleakly shining porcelain' with 'koude glanzende porselein', though the others have 'witjes glanzende porcelein' and 'flauwtjes blinkende porcelein' which adjectives are the object of 'shining' instead of 'porcelain'. 'Draped' can be interpreted differently as well, Moody is the only one who has 'met lappen omhangen' but it seems more logical that a lay figure is dressed in clothes than literally in drapes.

### **Excerpt 5 Ambiguity, interpretation, abstractness**

The following sentence is ambiguous and is interpreted in various ways. It cannot be translated literally, thus it needs to be paraphrased. The same problem as in the previous excerpt plays a role here, as the translators can keep the ambiguity or can make the sentence clearer for the target reader.

Original:

Wintriness responded to wintriness. (3)

Kooy:

Het was al winter. (1)

Mok:

Het was een zeer winters geheel. (5)

Moody:

De winterse sfeer spiegelde zich in de overalls van de werkers, die wit waren, en hun handen die gestoken waren in rubber handschoenen van een valse lijkkleur. (17)

The original is a short sentence which does not correspond to the heat outside but to the atmosphere inside. This is not explicitly mentioned, but Moody makes this explicitly clear by combining the sentence with the description following it. She changes the sentence unit (G4) by combining the two separate units. Kooy and Mok leave the separate sentences intact, but remove the ambiguity. They leave out the implicit correspondence of the cold atmosphere and the wintery appearance of the room. By doing this, the abstractness (S5) changes in the translations of Kooy and Mok, and the added information in Moody's translation results into a similar less abstract sentence. The original is more abstract and the translations are made more concrete by adding more explanation. At the same time Moody's translation removes the emphasis (S7) to the appearance of the laboratory assistants instead of to the wintery atmosphere. The implicit correspondence in the original is lost in all three translations. The emphasis on the corresponding atmosphere and appearance, however is still preserved in Moody's translation, even though she has made the correspondence more explicit (PR2) than the original text. Kooy and Mok also make the implicit more explicit, but they preserve the shortness of the sentence so the direct tone is less compromised than in Moody's text. And though before the

translators stayed closer to the original, now they interpreted the sentence in their own way and translated it according to their view about the context.

### **Excerpt 6 Metaphors, associations and hyponymy**

In the following excerpt the translation of 'workers' is problematic (each translator has a different approach), a correct Dutch translation for 'gloved hands' and whether to change 'rubber' into 'rubber gloves' like Moody does or to translate it as the material which the gloves are made of ('rubber' or 'gummi' and which to choose). The sentence after has to be interpreted metaphorically and the third sentence is very long and has to have a translation with the correct associations and interpretation of the words and the metaphor which compares butter to light is problematic.

Original:

The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables. (3)

Kooy:

De overalls van die er werkten waren wit, hun handen staken in handschoenen van bleek, lijkkleurig gummi. Het licht was star, dood, spookachtig. Alleen aan de gele oculairs der microscopen, waar het in een opeenvolging van glanzende strepen als boter op de lange rij van gladde buizen op de werktafels lag, ontleende het eenigen rijkdom en leven. (1)

Mok:

De overalls van de laboranten waren wit, hun handen gestoken in handschoenen van bleek, lijkkleurig gummi. Het licht was ijzig, dood, spookachtig. Alleen aan de gele oculairs der microscopen ontleende het een zekere rijkdom en een zeker leven; het lag als boter op de gladde buizen, die als een lange rij glanzende strepen op de werktafels stonden. (5)

Moody:

Het licht was bevroren, dood, spookachtig. Alleen aan de geelkoperen objectieven van de microscopen ontleende het een zekere volle en levende hoedanigheid, zodat het als boter op de glanzende buizen lag, en een lange rij lichtende strepen vormde op de werktafels. (17)

The consequence of Moody's previous translation is again illustrated by the fact that the separate sentence about the appearance of the laboratory assistants has no emphasis and is less associated in combination with the light and the contrastive microscopes. The translating techniques clearly start to differ from each other here: the noun 'workers' changes and 'gloved' has to be changed to avoid the incorrect Dutch sentence 'hun handen gehandschoend'. Kooy wants to preserve the noun 'workers' to stay close to the original, but in order to do this he has to change the noun into a verb. However, it seems as if there is a noun needed (mensen) to make the sentence complete but Kooy has only changed the noun to a verb without adding this extra noun. This is a quite literal technique except for the transitioned unit (G3). However, Moody's translation is the most literal in terms of leaving the noun 'workers' as it is. The result is that the Dutch is slightly odd, as usually the term 'arbeiders' is used or the noun is more explicitly specified as is the case with Mok's translation. He has used the semantic strategy hyponymy (S3) to change the



hyponym 'workers' to the hyperonym 'laboranten' which is a sub category of the general word 'workers'.

'Gloved' has to be changed as well, because 'gehandschoend' is incorrect. All of the translators have used 'steken'. The sentence structure (G6) has been left the same by Kooy and Mok, but Moody has unnecessarily put the adjectives after the noun. In this case, Moody has combined a literal first part of the sentence with a change in structure.

'Light' is problematic here, as there are specific adjectives associated with 'light' and though 'frozen' can be translated in various ways in congruence with the context not all translations are correct. To keep the aspect of 'frozen' without translating it literally, Mok has in this case chosen a word that can be metaphorically used in combination with light and still remains close to the original in meaning: 'ijzig'. Kooy uses another option which is not literal 'star', but Moody reverts to a literal (G1) 'bevroren', which is more usually associated with concrete objects. 'Dead' is translated literally, however 'ghost' would not be a usual combination with 'light' in Dutch, thus the usual combination with 'light' is 'spookachtig'. This results in the noun being changed to an adjective (G3).

The adjective 'yellow' is translated literally by Kooy and Mok, but Moody has made the colour more explicit by adding the copper-aspect. In Dutch this is the more usual colour to describe the barrel of a microscope. In English this is less the case thus Moody has used the cultural filtering (PR1) strategy here. This sentence is problematic as none of the translators has really captured the essence of the original. 'Streak after luscious streak' is a richer style than the translation which association shows less a connection between the butter and the light. 'Een streep licht' is correct, but 'een streep boter' sounds strange in Dutch. To make a correct Dutch sentence the word order must be changed, however the metaphor remains the same. The structure of the clause changes (G6) as the tenor and vehicle 'tubes' and 'butter'

change places. Strategy S9, a change in trope, is used. Besides this, none of the translators knows a translation for 'barrels' as 'objectieven' and 'oculaires' are other parts of a microscope (the glass you look through). The barrel is called 'tubus' in Dutch. (<http://users.ugent.be/~jvanaver/micro.htm>)

In the last part of the sentence Moody has kept to the original sentence structure, but Kooy and Mok have changed the order (G3) so that 'work tables' is no longer at the end of the sentence. In particular Kooy changes the sentence structure dramatically even though this is not necessary as can be seen in the two other translations.

### **Excerpt 7 Interpretation, unusual words, formality, emphasis, paraphrasing**

The next excerpt is problematic because it is not entirely clear what is meant by 'liners' and 'matriculators', 'eggs' can be translated in various ways and Huxley himself sometimes uses 'ova', it needs to be interpreted correctly ('containers' as a loan word does not have the correct connotation), the sentence structure, the unusual words ('peritoneal', 'morula', 'Social Predestination Room'), and how to translate 'a marching procession of bottles'.

Original:

Next to the Liners stood the Matriculators. The procession advanced; one by one the eggs were transferred from their test-tubes to the larger containers; deftly the peritoneal lining was slit, the morula dropped into place, the saline solution poured in ... and already the bottle had passed, and it was the turn of the labellers. Heredity, date of fertilization, membership of Bokanovsky Group \_ details were transferred from test-tube to bottle. No longer anonymous, but named, identified, the procession marched slowly on; on through an opening in the wall, slowly on into the Social Predestination Room. (9, 10)

Kooy:

Naast de Flesschenvoerders stonden de Enters. De optocht ging voort; een voor een werden de ova uit de reageerbuisjes in de grootere flesschen overgebracht; voorzichtig werd een gleufje in de vliesvoering gesneden, de kiem op haar plaats gebracht, de zoutoplossing bijgevoegd...en reeds was de flesch weer voorbij en kwamen de Etiquetteurs aan de beurt. Erfelijkheid, bevruchtingsdatum, tot welke Bokanowsky-groep zij behoorden \_ al deze bijzonderheden werden van het reageerbuisje op de flesch overgenomen. Nu niet langer anoniem, maar met een naam en geïdentificeerd ging de rij langzaam verder; door een opening in den muur naar de Sociale Predestinatiekamer. (8)

Mok:

Naast de flessenvoerders stonden de enters. De processie ging voort; één voor één werden de eitjes uit de reageerbuisjes in de grotere flessen overgebracht; snel werd er een gleufje in de voering gesneden, de kiem op haar plaats gebracht, de zoutoplossing toegevoegd ... en reeds was de fles voorbij en nu waren de etiketteurs aan de beurt. Erfelijkheid, datum van bevruchting, tot welke Bokanovsky-groep behorend \_ deze bijzonderheden werden van het reageerbuisje op de fles overgenomen. Niet meer anoniem, maar voorzien van naam en identiteit vervolgde de processie langzaam haar weg; door een opening in de muur naar de sociale predestinatiekamer. (10)

Moody:

Naast de bekleeders stonden de innestelaars. De stoet trok verder; één voor één werden de eitjes uit hun reageerbuis overgebracht naar de grotere flessen; met een handige beweging werd een sneetje gemaakt in het buikvlies, de morula op haar plaats gebracht, de zoutoplossing erbij gegoten... en de pot was alweer verder, en de etiketteerders waren aan de beurt. Erfelijke gegevens, fertilisatiedatum,

lidmaatschap van bokanovski-groep \_ al deze bijzonderheden werden van de reageerbuis op de pot overgenomen. De stoet, niet langer anoniem maar voorzien van namen, van identiteiten, marcheerde langzaam verder; verder door een opening in de muur, langzaam verder naar de sociale predestinatiezaal. (23)

Moody has chosen the most literal strategy for 'liner' as 'to line' means 'bekleden', however Mok and Kooy translate 'matriculator' literally as 'someone who enters' thus an 'enter' whereas Moody uses the synonym 'innestelaar' (semantic strategy S1, synonymy). Furthermore, in the sentence after that the verb changes place (G6, change of the sentence structure) in order to make a grammatically correct Dutch sentence. Kooy changes the formality (he uses the strategy PR 4: interpersonal change) by using 'ova' instead of the less formal 'eitjes', however this may not be such a problem as Huxley both uses 'ova' and 'eggs' in an arbitrary way and Kooy does this as well. 'Container' has a different connotation in Dutch, thus all the translators have chosen 'fles' although Moody uses the synonym 'pot' (semantic strategy S1, synonymy) as well. Moody uses the paraphrasing strategy (S8) to solve the problem of the word 'deftly' because the translation 'handig' does not fit into the Dutch sentence grammatically thus it has to be paraphrased by 'met een handige beweging'. This of course has the result that the translation is not as concise and direct as the original, but the meaning of the word remains whereas Kooy and Mok have to revert to a slightly different meaning. Kooy translates 'deftly' with 'voorzichtig' which has the consequence that it is less apparent for the Dutch reader that this includes it is done fast. 'Voorzichtig'/'carefully' has the connotation 'slow'. Mok's translation overcomes this problem by explicitly using 'snel'. By using one word instead of a paraphrase the concise and direct effect remains the same as the original, in particular in the case of Mok who is closest to the actual meaning of these two translators.

Furthermore, this sentence is problematic concerning the formal words which are not well-known in Dutch even though they do exist in a very similar form to the English. The English reader may not be familiar with 'peritoneal lining' or 'morula' either, however all the translators have chosen the strategy 'interpersonal change' (PR4) to make the translation less formal but easier to understand for the reader. The result is that the original style slightly changes from a formal text to a less formal text. The 'peritoneal lining' becomes just a 'lining', however Moody has compensated this by adding 'buik' resulting in 'buikvlies'. This is the Dutch translation of 'peritoneal', thus it is unclear why the other translators have left this out. Moody is also the only one who leaves in the formal word 'morula', which meaning can be guessed at by the context just like Huxley has left the reader to do.

Kooy and Mok have used the synonyms (the synonym strategy S1) 'bijvoegen' and 'toevoegen' for 'erbij gegoten' whereas Moody has used the more literal translation. In addition to this, the sentence structure has been changed to make a grammatically correct sentence in Dutch (strategy G6). However, Moody has chosen the different form 'etiketteerders' instead of 'etiketteurs' for 'labellers'.

All of the translators have slightly changed the appearance of the text (PR10: other pragmatic changes): Kooy has used capital letters for the important nouns (Huxley does this with 'Liners' and 'Matriculators' but not with 'labellers'), Mok only with specific made up names such as 'Bokanovsy', and Moody does not add any additional capital letters. Additional capital letters have the effect of an old-fashioned appearance, thus resulting in the fact that the newer the translation, the less capital letters are used. This means that the original emphasis on certain words is lost (Strategy S7: changing the emphasis), but Huxley himself does not use the emphasis consequently either.

Moody also differs from the other translators concerning her use of strategy PR2, changing the explicitness. Whereas Kooy and Mok merely translate 'heredity',

Moody adds 'gegevens' to make it clearer, and she keeps 'fertilisatie' instead of using the less formal 'bevruchting'. In English 'fertilization' is the only word, but in Dutch there are two words and the first is more formal. Moody also translates 'membership' literally, though Kooy and Mok turn it into a more Dutch sentence by using 'welke...behoren'. Huxley's style is sharp and he could have used 'belong to', but he did not want to compromise on his style.

Moody is also the only one who uses the plural 'names'. The grammar has changed in all translations to get correct Dutch for 'but named': this strategy is the transposition of word classes (G3).

### **Excerpt 8 Structure, interpretation, unusual words, paraphrasing, antonyms**

The following excerpt is problematic because of the sentence structure, the exact interpretation of the context, the unusual words and the interpretation of 'drowsy' and 'murmur'.

Original:

*Outside, in the garden, it was playtime. Naked in the warm June sunshine, six or seven hundred little boys and girls were running with shrill yells over the lawns, or playing ball games, or squatting silently in twos and threes among the flowering shrubs. The roses were in bloom, two nightingales soliloquized in the boscaje, a cuckoo was just going out of tune among the lime trees. The air was drowsy with the murmur of bees and helicopters. (30)*

Kooy:

Buiten in den tuin was het speelkwartier. Zes of zevenhonderd kleine jongens en meisjes renden, naakt in de warme Juni-zon, met schrille kreten over de grasperken, deden balspelletjes of zaten stilletjes met tweeën of drieën tusschen het bloeiende

struikgewas. De rozen stonden in bloei, twee nachtegalen hielden een beurtzang in de boschjes, een koekoek raakte juist van de wijs in de linden. De lucht trilde van het gezoem van bijen en autogiros. (29)

Mok:

Buiten in de tuin was het speekwartier. Zes- of zevenhonderd kleine jongens en meisjes renden, naakt in de warme junizon, met schrille kreten over de grasvelden, deden balspelletjes of zaten stilletjes in groepjes van twee of drie tussen het bloeiende struikgewas. De rozen stonden in bloei, twee nachtegalen hielden een samenspraak in het bosje, een koekoek raakte juist van de wijs tussen de linden. De lucht was slaapverwekkend door het gezoem van bijen en helikopters. (25)

Moody:

Buiten in het park was het speeltijd. Zes- tot zevenhonderd jongetjes en meisjes, naakt in de warme junizon, renden met schelle kreten over de gazons, speelden met een bal of zaten zwijgend met zijn tweeën of drieën gehurkt tussen de bloeiende struiken. De rozen bloeiden, twee nachtegalen hielden een alleenspraak in de bosschages, een koekoek liet een ietwat vals interval horentussen de lindebomen. In de lucht hing slaapverwekkend gezoem van bijen en helikopters. (40)

To make a correct Dutch sentence all of the translators have used strategy G6: the sentence structure has been changed by turning the object and verb around. The original has commas, but the translations have not. They are not specifically necessary, however it does change the layout. The italics have been left out as well, they emphasize that it is a new chapter. Each new chapter in the original starts with the first line in italics. By using strategy PR10, other pragmatic changes, the appearance of the texts has been affected. The next sentence has a changed structure

(G7): the subordinate clause is not at the front of the sentence anymore and the main clause has moved to the front. The structure of the constituents (G5) is different in Moody's translation: the plural 'ball games' has been translated in the singular 'speelden met een bal'. The opposite holds for 'flowering shrubs' which has been translated by Kooy and Mok in the singular 'het bloeiende struikgewas'. Kooy and Mok have followed the English clause concerning 'ball games' quite literally by keeping in the exact translation 'balspelletjes', but they had to compromise 'playing' with 'deden' to not have the doubleness of 'spelen balspelletjes'. Moody has solved the problem in the opposite way by keeping in 'speelden' and using a more usual and modern combination. Moody has used the literal translation for 'squatting' which fits in correctly. However, Kooy and Mok have used 'zaten' which is a more general word and not a synonym exactly either, thus the precise description is flatter. Moreover, Kooy has a grammatically incorrect sentence, because he has left out 'zijn' (unless this was correct in 1934): 'zaten stilletjes met tweeën of drieën tussen...'. Mok has added 'in groepjes van', which is strategy S6, change in distribution. It is not necessary to add that they are in a group, because the reader already knows this. 'The roses were in bloom' is a passive sentence and Moody has turned it into an active sentence by changing the clause structure (G6). In the next clause Moody has used the literal translation for soliloquy, Kooy and Mok have used the synonym strategy S1. Mok's 'samenspraak' is slightly ambiguous as the association might be that the nightingales sing at the same time, though with Kooy's 'beurtzang' it is clear that they sing one after another. Furthermore, 'bosschages' is an old fashioned word, thus it is strange that the older translations use a more usual and modern word than Moody's newest version. The only reason for Moody to use this word is to remain formal like the original. In this case Kooy and Mok have used strategy PR4, interpersonal change to lessen the formality. Mok is the only one who has not changed it to the plural (G5). In addition to this, Moody paraphrases (S8) the next clause by looking at the cuckoo from a different perspective, not putting the



emphasis on the singing in tune before but, emphasizing that he is now out of tune. The result of Moody's paraphrasing is that the emphasis slightly changes and that she uses an antonym (S2) by using 'vals' instead of 'in de wijs' with the added negation to create 'van de wijs'.

In the last sentence the interpretation of 'drowsy' is problematic as it has many different connotations and differing meanings. Moody has changed the sentence by adding 'in', this results in a slightly changed emphasis. Here the emphasis is more on the murmur and not so much on the heavy air. Furthermore, Mok and Moody have used 'slaapverwekkend', which is too literal and slightly odd in this context. And Kooy uses the old-fashioned word *autogiro* which is very unusual thus resulting in more emphasis on it than the original or the other translations have. At the time of publication, Kooy's translation as 'autogiro' presumably would have attracted less attention. It is still in the Van Dale dictionary, but the definition is 'molenwiekvliegtuig'. The helicopter probably was not known by the English loan word yet in the Netherlands. The two-rotor helicopter was invented in 1907 in France (<http://nl.wikipedia.org/wiki/Helikopter>), but the Dutch probably used this different name for a while before the English influenced it. The first successful flight with a one-rotor helicopter was in 1940 (<http://nl.wikipedia.org/wiki/Helikopter>), thus it was relatively new.

### **Excerpt 9 Sounds, made up words, interpretations, loan words**

The following excerpt is problematic because of the sounds, keeping the strong effects of the words, the made up words, the interpretation of 'sunburnt', the many synonyms for 'superb', the sentence structure, the connotations of 'warbling' and the interpretation and translation of 'super-cornet solo'.

Original:

Torrents of hot water were splashing into or gurgling out of a hundred baths.

Rumbling and hissing, eighty vibro-vacuum massage machines were simultaneously kneading and sucking the firm and sunburnt flesh of eighty superb female specimens. Everyone was talking at the top of her voice. A Synthetic Music machine was warbling out a super-cornet solo. (36)

Kooy:

Stroomen heet water plasten in of gorgelden uit honderden badkuipen. Brommend en sissend waren tachtig vibro-vacuum massagemachines tegelijk bezig het stevige en door de zon verbrande vleesch van tachtig volmaakte specimina van het vrouwelijk geslacht te kneeden en te zuigen. Zij spraken allen zo hard zij konden door elkaar. Een machine voor synthetische muziek klonk er met een super-cornetsolo bovenuit. (35)

Mok:

In honderd badkuipen vielen stromen heet water of liepen er gorgelend uit weg. Dreunend en sissend waren tachtig vibro-vacuüm-massagemachines tegelijk bezig het stevige, door de zon verbrande vlees van tachtig voortreffelijke vrouwelijke exemplaren te kneden en te zuigen. Allen praatten zo luid mogelijk. Een machine voor synthetische muziek bracht een hoornsolo ten gehore. (30)

Moody:

Stortvloeden van heet water kletterden in of liepen gorgelend weg uit een honderdtal baden. Brommend en sissend bewerkten tachtig vibrozuigmassageapparaten tegelijkertijd knedend en zuigend het stevige en zongebruinde vlees van tachtig schitterende vrouwelijke exemplaren. Iedereen

praatte zo hard mogelijk. Een synthetische-muzikspeler kweelde een supercornetsolo. (45)

The effect of the original sentence structure and the strong words emphasize the role of the water. This effect is lost in particular in Mok's translation as he changes the sentence structure (G6) so the number of baths is emphasized instead of the 'wild water', and he uses a far weaker word than 'torrents'. Kooy leaves the original structure although he uses very weak words, thus 'stroomen' and 'plasten' do not have the same effect as the emphasis Moody's translation gives it.

The second sentence has a changed structure (G6) to make a correct Dutch sentence. They have all added 'waren bezig' or 'bewerkten' to make the sentence correct and better readable in Dutch. Moody has kept the sentence structure as the original which results in the same direct and sharp style, but Kooy and Mok have unnecessarily changed it. They also add 'door', thus making it more long-winded. Furthermore, the 'vibro-vacuum massage machines' is quite literally a loan word from the English. Kooy and Mok use the G2 or calque strategy, but Moody naturalises the word for the Dutch audience. She uses the cultural filter strategy (PR1) to make this word more Dutch. In addition to this Kooy uses the word 'specimina' which is neither Dutch nor a loan word, and to preserve the same effect as the original the translation should have a more usual word such as 'exemplaren'. The next problem needs the right interpretation: 'sunburnt' can mean burnt or just brown, so it is ambiguous. However, it usually implies burnt or else it would say 'sun tanned'. It seems illogical that everyone is burnt red, so brown is the more obvious choice. In the next sentence Kooy adds the unnecessary information 'door elkaar' and changes the structure which results in long-windedness. In addition to this, both Mok and Kooy sound outdated compared to the original. In the next sentence Moody literally follows the English structure, translates 'warbling' and uses

the loan word. The result is that it sounds sharper and more to the point. Kooy and Mok turn it into a more Dutch sentence. As is the case in the last sentence, Kooy also adds that the music overpowers the talking but this is not mentioned in the original. This strategy is PR3, changing or adding new information. Mok is the only one who has not used the loan word, but has used 'hoornsolo' instead of 'supercornetsolo'. The only problem is that Mok has left out the 'super' element.

### **Excerpt 10 Rhythm, structure, connotations and interpretation**

The rhythm, sharpness, structure and the interpretation are problematic in the following excerpt.

Original:

And home was as squalid psychically as physically. Psychically, it was a rabbit hole, a midden, hot with the frictions of tightly packed life, reeking with emotion. What suffocating intimacies, what dangerous, insane, obscene relationships between the members of the family group! Maniacally, the mother brooded over her children (*her* children) ... brooded over them like a cat over its kittens; but a cat that could talk, a cat that could say, 'My baby, my baby,' over and over again. (37, 38)

Kooy:

En het eigen huis was psychisch even vervuild als fysiek. Psychisch was het een konijnenhol, een mesthoop met overal wrijving tusschen dicht opeen gepakte levens en wroetende emoties. Wat een verstikkende gemeenzaamheid, wat een gevaarlijke ongezonde, obscene betrekkingen tusschen de leden van de gezinsgroep! Krampachtig waakte de moeder over haar kinderen (*haar* kinderen) ... zij waakte over hen als een kat over haar jongen; maar als een kat, die kon spreken, een kat, die

kon zeggen 'mijn kindje, mijn kindje' telkens weer, 'mijn kindje en o, o kom aan mijn borst, de kleine handjes, de honger en dat onuitsprekelijk zalig genot! (36, 37)

Mok:

En het eigen huis was psychisch even smerig als fysiek. Psychisch was het een konijnenhol, een mesthoop, gloeiend door de wrijving van dicht opeengepakte levens, stinkend van emoties. Welk een verstikkende gemeenzaamheid, welk een gevaarlijke, waanzinnige, obscene betrekkingen tussen de leden van de gezinsgroep! Bezeten waakte de moeder over haar kinderen (*haar* kinderen) ... ze waakte over hen als een kat over haar jongen; maar als een kat die kon spreken, een kat die telkens weer 'Mijn kindje, mijn kindje' kon zeggen. (31)

Moody:

Zo'n huis was bovendien psychisch even onhygiënisch als fysiek. Psychisch was het een konijnenhol, een mesthoop, gloeiend door de wrijving van opeengepakte levens, stinkend van emoties. De verstikkende intimiteiten, de gevaarlijke, krankzinnige, obscene relaties tussen de leden van de gezinsgroep! Maniakaal tobde de moeder over haar kinderen (*háár* kinderen) ... broedde ze erop als een kat op haar poesjes; maar dan een kat die kon praten, een kat die kon zeggen: 'Mijn kindje, mijn kindje', telkens en telkens weer. (46, 47)

Moody differs from the others again. She changes the perspective by making it impersonal whereas Kooy and Mok have the perspective of the 'I person'. Moody also uses a different perspective (PR4) as she does not use the phrase 'wat/welk een' but uses the general word 'de' so it is shorter like the original and has more emphasis. The structure has been changed to fit the Dutch grammar in all translations (G6) as well. Moody has chosen 'onhygiënisch' which seems more

formal than 'squalid'. Kooy has changed the entire sentence and has left out 'reeking', and 'met overal wrijving tusschen' makes the sentence unnecessarily long. In addition to this, Kooy and Mok use the word 'gemeenzaamheid' which is far more formal (mainly because it is old-fashioned) than 'intimacies'. Moody has used the literal translation for 'maniacally', the other translators have used the synonyms (strategy S1) 'krampachtig' and 'bezeten' which are more usual in Dutch. The metaphor (strategy S9) of the mother being like a cat remains the same in each translation. The layout (PR 10) with the italics, brackets and dots is the same as well. Moody has literally (strategy G1) translated 'brooding' with 'tobben' but in this case it does not fit with the associations and the context. In particular the connotations at the end of the sentence where Moody translates 'brood' differently with 'broeden', do not fit here. In this case Kooy and Mok's translations fit better in the context: 'waken'. Moody's last sentence is very literal as well, but this imitates the original emphasis on the repetition. Mok changes the structure (G6), thus having a less emphatic repetition at the end. Kooy changes the unit (G4), he combines two sentences into one long sentence which is not necessary and overly long.

### **Excerpt 11 Unusual words, made up words, connotations, structure, synonyms**

The next excerpt is problematic because of the ambiguity of unusual words which have no equivalent in Dutch or are made up words, and translations with the correct connotations. Furthermore there are cultural specific names such as place names and half English and half fantasy names.

Original:

They were flying over the six kilometre zone of park-land that separated Central London from its first ring of satellite suburbs. The green was maggoty with fore-shortened life. Forests of Centrifugal Bumble-puppy towers gleamed between the trees. Near Shepherd's Bush two thousand Beta-Minus mixed doubles were playing

Riemann-surface tennis. A double row of Escalator Fives Courts lined the main road from Notting Hill to Willesden. In the Ealing stadium a Delta gymnastic display and community sing was in progress. (62)

Kooy:

Zij vlogen boven de zes kilometer breede zone van parken, die Centraal-Londen scheidde van den ring van voorsteden. Het groen krioelde van opeen gepakt leven. Bosschen van torens voor het Mechanische Slingerbal spel glinsterden tusschen de boomen. Bij Shepherd's Bush speelden tweeduizend mixed doubles Riemann-surface tennis. Een dubbele rij velden voor het Roltrap Vijftallen spel lag langs den hoofdweg van Nottinghill naar Willesden. In het stadion van Ealing was een gymnastiek- en gemeenschapszanguitvoering van Deltas aan den gang. (62)

Mok:

Ze vlogen over de zes kilometer brede zone van parken, die Centraal Londen scheidde van de eerste ring van voorsteden. Het groen wemelde van miniatuurwezens. Talloze torens voor centrifugaal tennis glinsterden tussen de bomen. Bij Shepherd's Bush waren tweeduizend beta-minussen gemengddubbel Riemann-surface tennis aan het spelen. Een dubbele rij banen voor het roltrapvijftallen spel strekte zich uit langs de hoofdweg van Notting Hill naar Willesden. In het stadion van Ealing gaven delta's een gymnastiekuitvoering, begeleid door gemeenschapszang. (50)

Moody:

Ze vlogen over de zone van zes kilometer parklandschap die Centraal Londen scheidde van zijn eerste ring satellietvoorsteden. Het groen krioelde van verkleind leven. Hele wouden van centrifugaal droogtennistorens glommen tussen de bomen. Bij Shepherd's Bush zag ze tweeduizend bèta-minus gemengd-dubbelparen

Riemann-courttennis spelen. Langs de weg van Notting Hill naar Willesden was een dubbele rij roltrapkaatsbanen aangelegd. In het Ealing-stadion werd een gymnastiekdemonstratie en gemeenschapszang voor delta's gehouden. (68)

The sentence structure has been changed to fit the Dutch grammar by turning around the verb and the subject (G6). In addition to this, Moody changes the structure of the main clause by turning around 'six kilometre' and 'zone'. Besides this, it has been translated relatively literally, except for the addition of 'brede' in Kooy and Mok's translation which is needed to create a correct sentence. Moody possibly did not want to add this or did not want to change 'park-land' to the plural like Kooy and Mok. They have used strategy G5 to change the structure of a constituent from the singular to the plural. In contrast to them, Moody keeps the singular by translating 'park-land' as 'parklandschap'. The last part of the sentence is translated most literally by Moody. Kooy has left out 'first' and has not translated 'satellite' ('satellite' and 'suburb' is double), but he has added a comma which seems unnecessary. Mok does include 'first', but does not translate 'satellite' either. The next sentence contains the word 'maggoty' which has no exact equivalent in Dutch, thus a synonym (strategy S1) (which is actually a description or paraphrase (S8) of 'maggoty') with the correct associations has been chosen. Kooy and Moody have chosen 'krioelde' which is a description of how a maggot moves and contains the right associations. Mok has opted for the weaker synonym 'wemelde', which is not used in combination with maggots so the original effect has been weakened. Furthermore, 'fore-shortened life' is problematic as each translator has translated this differently and it has no equivalent with correct connotations. Maggots are 'open gepakt' as well, thus Kooy's associations are correct but it is not what is in the original. Mok and Moody have synonyms of each other and are more in line with the



original, in particular Moody has followed the original and has kept in the element 'life'.

The next sentence has been translated by Moody following the original structure closely, but she has added 'hele' to make it a more Dutch sentence. She has kept the same metaphor of 'forests' just like Kooy. However Mok has not used the S9 strategy to keep the same metaphor, he has replaced the metaphor by the more general synonym 'talloze' which was not necessary and affects the style. Kooy and Mok revert to a Dutch sentence structure, though Moody uses the more English structure. 'Torens' remains at the end of the clause after 'centrifugaal droogtennis' instead of turning them around and adding 'voor'. The problem after this is the made up word 'Centrifugal Bumble-puppy tower'. None of the translators has opted for the loan word (G2) strategy. However, Mok and Moody have opted for a partial translation (strategy PR7) of 'centrifugal' which has a literal Dutch equivalent. From the description of Centrifugal Bumble-puppy earlier on in the novel the translator can interpret what kind of game it is and base the name on it. Kooy has opted for 'mechanische slingerbal spel' which corresponds to the description of a ball on a revolving disk as it does not mention you have to hit a ball like in tennis but only have to catch it. The game is described in the following excerpt:

Twenty children were grouped in a circle round a chrome steel tower. A ball thrown up so as to land on the platform at the top of the tower rolled down into the interior fell, on a rapidly revolving disk, was hurled through one or other of the numerous apertures pierced in the cylindrical casing, and had to be caught. (30)

Mok has changed the rhythm of the word by using a two-word combination for the game instead of a three-word combination like the original. Kooy and Moody have kept the rhythm with their three-word combination. However, none of the translators have opted for a newly invented word by using their imagination to create something that also sounds as interesting as the original. The result is that the translations are less abstract than the original: one can imagine that it is a kind of ball game, however one has no clue what 'Centrifugal Bumble-puppy' in the translations might be. By laying more emphasis on what it is for than on a fancy name, the emphasis strategy (S7) is opposed and the S5 strategy is used to make the text more concrete. The consequence is that the imaginative style has been weakened.

The next sentence has a changed structure to be correct (G6) as the verb is moved to the front. The place names have been preserved, thus the cultural filtering (PR1) has not taken place and the 'cultural colouring' remains. Kooy has used all the same loan words (G2) as in the original, even though most have a Dutch equivalent. Mok has translated half (PR7), but has left 'Riemann-surface', and Moody has not left the loan words but has chosen 'court' as a synonym (S1) loan word. She probably chose this because 'court' is better known and is used in Dutch as well. Moody has also chosen strategy PR4. She has included 'zag ze' so the general perspective moves to a personal perspective.

Moody has changed the sentence structure (G6), but Kooy and Mok have kept more to the original structure as far as possible. 'Escalator' has been translated literally by all translators, though 'fives' has only been translated by Kooy and Mok, Moody has left it out. She has added 'kaatsbanen' which sounds old-fashioned for a new translation. However, the Van Dale dictionary translates 'Fives Courts' with 'kaatsbanen', thus Kooy and Mok have translated the separate words too literally. They also translated 'main road' though Moody has left 'main' out. There is no equivalent for 'line' except for 'bezomen' but this does not fit in the sentence, thus it

has to be paraphrased (S8). Moody does this by using 'langs', thus just needing one word like in the original but having to compensate by changing the structure of the sentence. Kooy and Mok have to use a longer paraphrase (S8) to keep the structure closer to the original, thus Kooy chooses 'lag langs' and Mok uses 'streckte zich uit langs' by adding what is not literally in the original. The place names are preserved as before, however Kooy has adapted the spelling of 'Notting Hill' to Dutch convention.

In the next sentence Moody preserves the English sentence structure with 'Ealing-stadion', Kooy and Mok add a preposition 'stadion van Ealing'. The result is a slightly differed effect as Ealing can be a place name with a stadium, or the place can have a different name and only the stadium is called Ealing. The structure has been changed. Mok has added 'begeleid door' and Kooy uses the more literal 'aan de gang'. Moody's sentence is more passive as 'voor delta's gehouden' instead of the Delta's actively participating as in the original, Kooy and Mok's version.

### **Excerpt 12 Structure, cultural filtering, names**

The following excerpt is problematic because of the structure and the newspaper names, the capital letters, and the made up bureaus.

Original:

The various Bureaux of Propaganda and the College of Emotional Engineering were housed in a single sixty-story building in Fleet Street. In the basement and on the lower floors were the presses and offices of the three great London newspapers \_ *The Hourly Radio*, an upper-caste sheet, in pale green *Gamma Gazette*, and, on khaki paper and in words exclusively of one syllable, *The Delta Mirror*. Then came the Bureaux of Propaganda by Television, by Feeling Picture, and by Synthetic Voice and Music \_ twenty-two floors of them. (65,66)

Kooy:

De verschillende Propaganda-Bureaux en de Hoogeschool voor Emotioneele Techniek waren in één enkel zestig verdiepingen hoog gebouw in Fleet Street gehuisvest. In het sousterrain en op de onderste verdiepingen vond men de persen en kantoren van de drie groote Londensche kranten \_ De Uur-Radio, een blad voor de hoogste kaste, de lichtgroene Gammagazet en, op khaki papier en in uitsluitend eenlettergrepige woorden, De Delta Spiegel. Vervolgens kwamen de Propaganda-Bureaux door Televisie, door Voelfilm en door synthetische Stemmen en Muziek \_ tezamen twee en twintig verdiepingen. (65, 66)

Mok:

De verschillende propagandabureaus en de hogeschool voor emotionele techniek waren gehuisvest in één gebouw van zestig verdiepingen in Fleet Street. In het souterrain en op de onderste verdiepingen waren de drukkerijen en kantoren van de drie grote Londense kranten \_ *De Uurradio*, een blad voor de hoogste kaste, de lichtgroene *Gammagazet* en, op kakipapier en in louter éénlettergrepige woorden, *De Deltaspiegel*. Dan kwamen achtereenvolgens de propagandabureaus van televisie, van voelfilm en van synthetische stemmen en muziek \_ samen tweeëntwintig verdiepingen. (53)

Moody:

De verschillende bureaus voor propaganda en de Hogeschool voor de Emotionele Techniek waren gehuisvest in één zestig verdiepingen tellend gebouw in Fleet Street. In de kelder en op de laagste verdiepingen bevonden zich de drukpersen en kantoren van de drie grote Londense kranten \_ *Het Radio Uurblad*, een blaadje voor de hoogste kasten, de lichtgroene *Gamma Gazet*, en de *Delta Spiegel*, op kaki papier, en met uitsluitend eenlettergrepige woorden. Dan kwamen de bureaus voor

propaganda, respectievelijk door middel van Televisie, Voelfilm en Synthetische Stem en Muziek \_ verdeeld over tweeëntwintig etages. (71)

Moody stays close to the original structure, Kooy and Mok turn 'bureaus' and 'propaganda' around. However, Moody has to add 'tellend' to maintain the correct grammar. The same holds for Kooy by adding 'hoog'. Moody keeps the layout (PR10) of the capital letters and italics the same, but the others leave out one of the above. Kooy and Mok are very similar again. Only Kooy's structure (G6) reverts more. Kooy and Mok's chosen words are the same: 'souterrain', 'onderste', 'De Uurradio', 'een blad', 'kaste' 'synthetische stemmen', 'tezamen/samen' and 'verdiepingen'. 'De Uur-Radio' does not sound very Dutch (PR1 cultural filtering) and Moody has solved this problem by opting for 'Het Radio Uurblad' instead. The clause about the upper caste is paraphrased (S8) and re-ordered to obtain correct grammar. Moody has used the plural form (G5) 'kasten' instead of the singular. The next clause is also adapted to Dutch by leaving out the preposition. Moody changes the last clause (G6) while it is not necessary. Kooy has the literal preposition 'door' while 'van' is more logical in Dutch. 'Voice' is translated in the plural (G5) by Kooy and Mok.

### **Excerpt 13 Songs, rhythm, rhyme**

The novel also contains songs, which are problematic as well. The translators have to preserve not only the meaning, style and tone, but in particular the rhythm and the rhyming scheme are important. For instance, in the following song the rhyming scheme is ABAB in the first three stanzas and AABB in the fourth stanza. The translators have partially changed the rhyming scheme and the words are not necessarily equivalent to the original.

Original:

*'Ford, we are twelve; oh, make us one,*

*Like drops within the Social River;*

*Oh, make us now together run*

*As swiftly as thy shining Flivver.'* (81)

*'Come, Greater Being, Social-Friend,*

*Annihilating Twelve-in-One!*

*We long to die, die for when we end,*

*Our larger life has but begun.'* (81)

*'Feel how the Greater Being comes!*

*Rejoice and, in rejoicings, die!*

*Melt in the Music of the drums!*

*For I am you and you are I.'* (82)

*'Orgy-porgy, Ford and fun,*

*Kiss the girls and make them One.*

*Boys at one with girls at peace;*

*Orgy-porgy gives release.'* (84)

Kooy:

Ford, wij zijn twaalf; o, maak ons één,

Als droppels door den stroom gedragen,

O, dat Gij thans dees' groep vereen'

Zoo snel als Uw glimmende wagen. (81)

O kom, Grooter Wezen, o, Vriend van 't Gemeen,

Vernietig de twaalf en maak hen tot één!

Wij snakken naar 't sterven, 't is naar onzen zin

Van 't grootere leven toch eerst het begin. (81)

Voel, hoe het Grooter Wezen komt!

Verheug U, sterf en wees blij!

Los òp in den toon, dien de trom broemt!

Want ik ben U en Gij zijt mij. (82)

Orgie-porgie, Ford en feest,

Kus de meisjes, één van geest,

Jongens een met meisjes blij;

Orgie-porgie maakt hen vrij. (85)

Mok:

Ford, wij zijn twaalf; o, maak ons één,

Als druppels in de grote zee;

O, voer ons al tezamen heen,

Zo snel als Uw glimmende slee. (64)

Kom, Groter Wezen, bondgenoot,

Vernietig deze twaalf-in-een!

Wij sterven graag, bij onze dood

Begint ons groter leven eerst. (64)

Voel hoe het Groter Wezen komt!

Verblijd u en sterf blij!

Versmelt met de muziek der trom!

Want gij zijt ik en ik ben gij. (65)

Orgy-porgy, Ford en feest,

Kus de meisjes, één van geest.

Jongens één met meisjes blij;

Orgy-porgy maakt ons vrij. (67)



Moody:

Ford, wij zijn twaalf, o maak ons een

Als druppels in de wereldzee'n

Laat ons nu tezamen vlieten

Snel als uw glanzende bolide.(85)

Kom, Groter Wezen, aller vriend,

En doe ons Twaalf in Een teniet!

Wij willen sterven, want tezaam

Vangt ons groter leven aan. (85)

Voel hoe het GroterWezen komt!

Sterf en voel je stervend blij!

Smelt op het ritme van de trom!

Want ik ben jou en jij bent mij. (86)

Orgie-porgie, twaalf in een,

Kus de meisjes maak ze een.

Jongens een met meisjes blij,

Orgie-porgie maakt je vrij. (88)

In this case the translators have concentrated more on the rhythm and rhyme instead of translating the exact meaning. The meaning is not always clear in the original, especially the made up words are problematic. Thus, the contextual interpretation is important for the translators to at least translate the gist of the song.

The first line is translated literally (strategy G1) by all the translators, except for the slight variation in punctuation (comma instead of semi-colon) in Moody's text. The lay-out differs in all three translations, they have used strategy PR 10 as they have left out the quotation marks, replaced some of the semi-colons with commas, and left out or added commas.

Kooy has translated the first line literally, but has adapted the second line to fit the rhyming scheme. The structure (G6) of the line has changed, the meaning has changed and he has chosen a synonym (S1) for river. The third line has an added subject and is paraphrased (S8). The fourth line is more literal, except for the translation of the fantasy word 'flivver'. The translation makes it more explicit (strategy PR2) what a 'flivver' is than the original. At the same time it is clearer to the reader, and thus more concrete (strategy S5: changing abstractness) than the original. The rhyming scheme ABAB remains the same as the original in the first stanza, however in the second stanza the rhyme changes from the original to an AABB rhyme scheme. He uses the paraphrasing strategy (S8) again and does not translate literally. In particular the third line has changed to something completely different (PR9) to fit the rhyming scheme. Furthermore, the second line has a different meaning than the original. The original is ambiguous, but Kooy makes it more explicit (PR2). The fourth line has been changed slightly to fit the rhyming scheme. The fourth stanza starts fairly literally as only a comma is added. The rhyming scheme is the same as the original. After that the structure of the sentences differ

from the original. Kooy uses the paraphrasing strategy again (S8). For the third line he uses a synonym for 'melt' and for 'music' (S1). And 'drums' has been changed to the singular (G5 change of constituent structure). The fourth sentence has been translated literally again.

The next stanza changes rhyming scheme again, but is the same as the original AABB. In contrast to the other made up words, 'orgy-porgy' has been preserved in Kooy's translation, albeit the spelling being adapted to the Dutch. 'Fun' has not been translated literally, but has been translated in line with the alliteration. The line after has a different structure for the rhyming scheme. The layout differs here from the original because 'één' is not capitalised as in the original. This results in less emphasis on unity in Kooy's translation. Furthermore the original is more active because here they are not yet 'One' but are in the process. 'At peace' is paraphrased with 'blij', which has the same sharpness as peace and fits in the rhyming scheme. And Kooy opts for making the last sentence more explicit (S7) and concrete (S5) by adding 'hen'. This changes the interpersonal relations (PR 4) of the text as well, as the reader identifies himself less with the Brave New Worlders, it does not include him. The reader is an outsider just listening.

As with Kooy, Mok starts literally in the first line but in the second line the translation is freer. Like Kooy, Mok does not translate 'social' and 'paraphrases' 'river' with 'zee'. It is not exactly a paraphrase, neither a hyponymy, but has been changed to fit the rhyme. Mok has added more emphasis (S7) by adding 'grote' even though the sea is already bigger than a river, but it fits in the rhythm by preserving the same amount of words per line. 'Run' is not translated either, thus to preserve the rhythm and rhyme. Kooy and Mok have also emphasized the correspondence between God and Ford by using capital letters, though Huxley has not. Mok has also used the same strategy as Kooy to make the fourth line more explicit (PR2) than the original with another synonym.

In the second stanza Mok remains closer to the original than Kooy concerning content and the rhyming scheme ABAB, but the second and fourth lines do not rhyme as well as the original.

Furthermore, stanza three is close to the original content as well, except for the third line which has a singular (G5) translation 'trom' instead of a plural. Moreover, the fourth line has a changed clause structure (G6).

Mok has preserved the loan word (G2) 'orgy-porgy' as in the original, and has preserved the similar alliteration. The rest is similar to Kooy's strategies, except for the last line. In contrast to Kooy, Mok does include the reader by using 'ons'.

Moody has changed the rhyming scheme of the first two stanzas to an AABB scheme. She has chosen a different 'synonym' similar to Mok's. She has tried to keep in the aspect of 'running together' by translating it quite literally and using a synonym for 'running'. She has not used capital letters concerning Ford, but has used the same strategy to make the text less abstract (S5) by using a similar synonym as Kooy and Mok. Moody's synonym does not rhyme so well. She stays close to the original but has inconsequently used capital letters. She has used synonyms for 'annihilate' and 'begun'. And as in the case of the others, the third line in stanza two is completely different.

The third stanza has a different structure, 'rejoice' has been moved to the end and the repetition is gone. The third line is similar to Kooy and Mok's but 'music' has been replaced by 'ritme' The last line is translated literally. Line one and three do not rhyme exactly.

Moody has changed the last stanza completely by leaving out the alliteration and adding a partial repetition from a previous stanza. The result is that the next line does not rhyme and the rhyming scheme is non-existent except for the last two lines. She also differs from Kooy and Mok by translating the second line literally. The third

line is translated the same by all. The last line shows another different perspective for the reader, the reader can identify himself with the singers and includes you, and you are participating. The perspective is similar to Mok's, although the original is more general and less explicit.

#### **Excerpt 14 Metaphors, structure, synonymy, cultural words and names**

The next excerpt is problematic because of the metaphors, the long sentences, the sentence structures, the complicated long descriptions, cultural specific words and place names.

Original:

*The mesa was like a ship becalmed in a strait of lion-coloured dust. The channel wound between precipitous banks, and slanting from one wall to the other across the valley ran a streak of green \_ the river and its fields. On the prow of that stone ship in the centre of the strait, and seemingly a part of it, a shaped and geometrical outcrop of the naked rock, stood the pueblo of Malpais. Block above block, each story smaller than the one below, the tall houses rose like stepped and amputated pyramids into the blue sky. At their feet lay a straggle of low buildings, a criss-cross of walls; and on three sides the precipices fell sheer into the plain. A few columns of smoke mounted perpendicularly into the windless air and were lost. (107)*

Kooy:

De mesa leek een in zeeengte van leeuwkleurig stof tot rust gekomen schip. Het kanaal slingerde zich tusschen steile oevers en dwars over de vallei, van den eenen muur naar den andere, liep een strook groen \_ de rivier en haar velden. Op de voorplecht van dat steenen schip in het midden van de engte en schijnbaar een deel ervan, stond de pueblo van Malpais als een vervormde en rechthoekige uitwas van

de naakte rots. In blokken boven elkaar, in steeds kleiner wordende verdiepingen, stegen de groote huizen trapsgewijze en als afgeknotte pyramiden in den blauwen hemel. Aan hun voet lag een kluwen lage gebouwen, een wirwar van muren; en aan drie kanten viel de afgrond loodrecht in het dal. Enkele rookzuiltjes stegen recht in de windlooze lucht en losten op. (108)

Mok:

Het tafelland leek een in een zeeëngte van geelbruin stof door windstilte overvallen schip. Het kanaal slingerde zich tussen steile oevers, en schuin over de vallei, van de ene muur naar de andere, liep een groene strook \_ de rivier en haar uiterwaarden. Op de voorstevan van dat stenen schip midden in de engte, en schijnbaar een deel ervan, stond de pueblo van Malpais als een gemodelleerde, rechthoekige uitwas van de naakte rots. Blok boven blok, in naar boven toe steeds kleinere verdiepingen, verhieven de grote huizen zich als van treden voorziene, afgeknotte piramiden in de blauwe hemel. Aan hun voet lag een warwinkel van lage gebouwen, een wirwar van muren; en aan drie kanten daalde de afgrond loodrecht naar de vlakte af. Een paar rookpluimen stonden recht omhoog in de windstille lucht en vervaagden. (83)

Moody:

De tafelberg leek op een schip, door windstilte overvallen in een zeestraat van leeuwkleurig zand. Het kanaal slingerde zich tussen steile oevers door, en van de ene wand naar de andere schuin aflopend door de vallei liep een strook groen \_ de rivier en haar uiterwaarden. Op de voorstevan van dat schip van steen midden in de straat, en schijnbaar deel ervan uitmakend, als een gevormde, geometrische uitwas van de naakte rots, stond de pueblo Malpais. Het ene blok op het andere gestapeld, elke verdieping kleiner dan de laag eronder, rezen de hoge huizen als getrapte en afgeknotte piramides op in de blauwe lucht. Aan hun voeten lagen slordige, lage gebouwtjes, een wirwar van muren; en aan drie kanten gingen de steile wanden van

de afgrond recht omlaag naar de vlakke. Enkele rookkolommen stegen loodrecht op in de windstille lucht en verdwenen spoorloos. (107)

Kooy has used the loan word 'mesa' (G2), Mok and Moody have translated it similarly to each other. Moody has kept closely to the sentence structure but Kooy and Mok have changed the structure (G6). Kooy's sentence is the most direct and short like the original. The metaphor of a ship has been preserved. Kooy and Moody literally translate 'lion-coloured' but Mok uses a synonym (S1) instead. Moody translates 'dust' as an interpretation of 'zand'. The rest use the literal 'stof'. Kooy uses the more literal translation for 'becalmed' and the others interpret it as because of the still wind. They add this information to make it more explicit (S7) and less abstract (S5). The sentence after is translated relatively literally by all the translators, except for Kooy and Mok's changed sentence structure (G6). Kooy has translated 'fields' literally with 'velden', but Mok and Moody have interpreted it as 'uiterwaarden' and thus have naturalized it slightly to the target language (PR1). Moody has translated the next sentence with the same structure as the original again, the others have changed the structure. They all have left in the loan word 'pueblo' and the place name Malpais, and thus have maintained the cultural colouring. In the sentence after that, Kooy paraphrases (S8) and changes the sentence structure. The first part of that sentence is only translated literally by Mok, and is paraphrased by the others. After the comma, Moody is the only literal translator, Kooy has paraphrased it in less words (S8 and S6, change of distribution), Mok has used an antonym (S2) as he uses 'boven' instead of 'below'. Kooy and Mok use synonyms for 'tall', though Moody uses the literal 'hoge'. For the next sentence Kooy and Mok have used strategy G5 to change the plural 'feet' to the singular. The result is a change in the interpersonal relations (PR4), because Kooy and Mok take the perspective of the tall buildings, but Moody's perspective is from the people looking

at the view. Kooy and Mok have used synonyms for 'struggle', but Moody has changed the description (PR3: changed information) to 'slordig' which might be a mistake, or she did not know a different synonym and put in an entirely different word. Furthermore, Kooy does not translate 'plain' literally like Mok and Moody, but adapts it to the context. He does however translate 'fell' literally, Mok weakens the effect by using 'afdalen' and Moody uses the more neutral 'gingen'. Kooy and Moody weaken the effect by only translating 'perpendicular' with 'recht' instead of 'loodrecht'. In addition Kooy seems to not have created a grammatically correct sentence, as it needs 'opstijgen' or 'recht omhoog' added. Mok has changed 'mounted' into 'stonden' which changes the meaning to a less active sentence. Mok also uses a synonym for 'columns of smoke': 'rookpluimen' even though the usual translation is 'rookzuilen', and Moody has used the most literal 'rookkolommen'. Her translation for 'lost' is literal as well, however she has added more emphasis with 'spoorloos'. The others have used synonyms (S1) for 'lost'.

### **Excerpt 15 Citations, context**

The following excerpt is problematic because it is a Shakespeare citation. The question is whether the translator translates the citation himself or uses an official translation by someone else. The easiest option is to leave out the entire citation, but it is not professional and the context has to be changed accordingly as well.

Original:

*Nay, but to live*

*In the rank sweat of an enseamed bed,*

*Stew'd in corruption, honeying and making love*

*Over the nasty sty...* (131)



Mok:

Maar dit, te leven

In 't ranzig zweet van een weelderig bed,

Broeiend in vuilnis, koesterend, minnekozend

In het naargeestig kot ... (102)

Moody:

Ja, doch te leven

In 't vunze zweet van een bezoedeld bed,

Doordrongen van bederf, te kozen, kussen,

Als boven 't zwijnenkot... (128)

Kooy has left out Shakespeare's citation. The following pages (131-135) in which John tries to kill Popé, the other Indians are described, and John is thinking about suicide, are left out as well. Mok' version does have a Shakespeare citation, although it is not mentioned anywhere if this translation is by himself or is an official Dutch translation. Moody has chosen an official Dutch translation by Dr. L.A.J. Burgersdijk and has also mentioned this in the front of the novel.

### **Excerpt 16 Grammar, interpretation, explicitness, paraphrasing unusual words**

The next excerpt is problematic because of the differences in grammar between English and Dutch: Dutch needs a noun together with the adjective, for instance, 'haar' or 'neuzen' instead of only 'gingers', 'auburns' or 'stubs'. Also the problem is to choose between a literal one-word translation or a paraphrase or more explicit

description of a hair colour, and even interpreting it as not necessarily a hair colour but possibly a skin colour (some characters are described as lupus coloured and purple eyed). The formal words which do not have a formal equivalent are problematic. Furthermore the sentence structure and grammar need to be made into correct Dutch by adding words or paraphrasing.

Original:

And, in effect, eighty-three almost noseless black brachycephalic Deltas were cold-pressing. The fifty-six four-spindle chucking and turning machines were being manipulated by fifty-six aquiline and ginger Gammas. One hundred and seven heat-conditioned Epsilon Senegalese were working in the foundry. Thirty-three Delta females, long-headed, sandy, with narrow pelvises, and all within 20 millimetres of 1 metre 69 centimetres tall, were cutting screws. [...] Forty-seven snubs by forty-seven hooks; forty-seven receding by forty-seven prognathous chins. The completed mechanisms were inspected by eighteen identical curly auburn girls in Gamma green, packed in crates by thirty-four short-legged, left-handed male Delta-Minuses, and loaded into the waiting trucks and lorries by sixty-three blue-eyed, flaxen and freckled Epsilon Semi-Morons. (159, 160)

Kooy:

En inderdaad, drie en tachtig vrijwel neuslooze zwarte brachycephale Deltas waren aan het koud-persen. De zes en vijftig vierspoelige schud-en keermachines werden bediend door zes en vijftig gemberkleurige Gammas met adelaarsneuzen. Honderd zeven op hitte gekweekte Ypsilon Senegaleezen werkten in de gieterij. Drie en dertig vrouwelijke Deltas, langschedelig, zandkleurig, met smal bekken en allen, met hoogstens twintig millimeter verschil, een meter negen en zestig lang, trokken schroefdraden. [...] Zeven en veertig wipneuzen tegenover zeven en veertig haakneuzen; zeven en veertig terugwijkende tegenover zeven en veertig

voorstekende kinnen. De gemonteerde machines werden gecontroleerd door achttien identieke meisjes met kastanjebruin krullend haar in Gamma-groen, in kratten gepakt door vier en dertig linksche mannelijke Delta-Minussen met korte beenen en in de wachtende lorries en trucks geladen door drie en zestig Ypsilons met blauwe oogen, sproeten en vlashaar. (153)

Mok:

En inderdaad, drieëntachtig bijna neusloze zwarte kortschedelige delta's waren aan het koudpersen. De zesenvijftig vierspoelige stotende en wentelende machines werden bediend door zesenvijftig behoedzame gamma's met adelaarsneuzen. Honderdzeven op hitte gekweekte ypsilon Senegalezen waren in de gieterij aan het werk. Drieëndertig vrouwelijke delta's, langschedelig, asblond, met smal bekken en allen, met hoogstens twintig millimeter verschil, een meter negenenzestig lang, trokken schroefdraden. [...] Zevenenveertig stompneuzen tegenover zevenenveertig haakneuzen; zevenenveertig terugwijkende tegenover zevenenveertig vooruitstekende kinnen. De gemonteerde machines werden gecontroleerd door achttien identieke meisjes met kastanjebruin krulhaar in gammagroen, in kratten gepakt door vierendertig linkshandige mannelijke delta-minussen met korte beenen op de wachtende vrachtauto's en lorries geladen door drieënzestig ypsilon-halfzwakzinnigen met blauwe ogen, vlashaar en sproeten. (123)

Moody:

En er waren inderdaad drieëntachtig vrijwel neusloze, zwarte, breedschedelige delta's bezig met koudpersen. De zesenvijftig vierassige draai- en wentelmachines werden bediend door zesenvijftig gamma's met rood haar en gebogen neuzen. Honderdzeven hittebestendig geconditioneerde Senegalese epsilons werkten in de gieterij. Drieëndertig vrouwelijke delta's, met langwerpige hoofden, rossig haar, een smal bekken en allen gemiddeld een meter negenenzestig lang met een afwijking

van hoogstens twintig millimeter, trokken schroefdraden. [...] Zevenenveertig stompe neuzen en zevenenveertig haakneuzen; zevenenveertig wijkende en zevenenveertig vooruitstekende kinnen. De voltooide mechanieken werden gecontroleerd door achttien identieke, in gammagroen gestoken meisjes met kastanjebruine krullen, in kisten verpakt door vierendertig kortbenige, linkshandige mannelijke delta-minussen, en in de wachtende vrachtwagens en wagons geladen door drieënzestig blauwogige, vlasblonde en sproetige epsilonhalfimbecielen. (153)

Kooy and Mok translate the first sentence literally, and Kooy leaves in the loan word 'brachycephale' which is adapted to Dutch. This word exists in Dutch, but is not well-known and is written as 'brachycefale' (with 'ph' could be old spelling). The formality of the original text is preserved, although Mok and Moody choose the approach of using a less formal, more usual word and hereby make it clearer for the reader by using the strategy to make it explicit (PR2). Moody even chooses a synonym: 'breedschedelig'. The sentence after has been structurally changed. In addition to this, Kooy has translated 'ginger' literally although usually the association is with hair. Thus, Kooy has interpreted it as skin colour instead of hair colour or else he would have needed to add 'hair' or change it to the more usual sounding 'roodharige' which is more logical. The same strategy would have been even more impossible with 'aquiline', which needs 'neuzen' and the preposition 'met' to be correct in Dutch. Mok has used the same change in structure as Kooy, but has changed the information entirely (strategy PR3, changing information): 'ginger' has been translated with 'behoedzaam'. The only possible reason for this change must be that Mok did not know how to translate it and avoided the word all together. Moody is the only one who correctly translates 'ginger', but uses the paraphrase (S8): 'met rood haar' and not the one-word 'roodharig'. However, even

though she has added 'neuzen' she has combined it with 'gebogen', which is not the usual combination in Dutch (*kromme neus*, or *adelaars/arendsneus*). Unlike Mok and Moody, Kooy has preserved the structure. Kooy and Mok have used the synonym strategy (S1) for 'gekweekte', although the literal translation 'geconditioneerde' is closer to the original. The next sentence has the same structure as the original in Kooy and Mok's translation, Moody has changed the last part of the structure (G6). Kooy and Mok are similar again in using the synonym (S1) 'langschedelig' instead of like Moody's paraphrase (S8) 'met langwerpige hoofden'. In addition to this she paraphrases (S8) 'sandy' to 'rossig haar', which is more explicit (PR2) and has an expansion of elements (S6: two words instead of one). The problem is that 'sandy' can mean either reddish or light blonde. In this case, Mok has kept the one-word translation for 'sandy' intact by translating it to 'asblond', the disadvantage is that the Van Dale dictionary states it as 'hoogblond met een schertsende toon'. The strategy that all of the translators have used is turning the plural of 'pelvises' into the singular (G5) of 'bekken', and all of them have used the synonym 'hoogstens' for 'within'.

For the next sentence Moody has used the same strategy as before, she makes a two-word combination for the one-word original (S6): 'stompe neuzen'. It is not necessary, as is illustrated by Kooy's 'wipneuzen' and Mok's 'stompneuzen'. 'Hooks' has been translated to 'haakneuzen' to preserve the one-word and for grammar reasons. 'By' cannot be translated literally, so either by looking at the context or by choosing an own word the translator has solved this problem. Kooy and Mok have used the context to decide to opt for 'tegenover': in the left out sentences Huxley describes the types of people 'confronted by each other', thus the translators use 'tegenover'. Moody has not looked at the context and has used a more general word 'en'. The second part has been translated more or less the same by the translators: it is less formal, because there is no formal equivalent of 'voorstekende' while the English does have a less formal equivalent as well: sticky

out. Thus, strategy PR4 makes it more informal. After this literal translation, there is a non-literal translation by Kooy and Mok who have paraphrased (S8) the sentence, and a very literal translation (G1) by Moody. The next sentence has been changed structurally. Here, Moody has done the opposite of before, she has not added 'haar', but has opted for 'kastanjebruine krullen'. The others have added (S6) 'haar' without this being in the original. Two clauses do have the original structure with Moody. The others have changed the structure more drastically. Kooy has left out 'Semi-Moron', thus the emphasis (S7) and explicitness (PR2) of the details are lost. It is also striking that Kooy and Mok have used both or one of the English loan words (G2) 'lorries' and 'trucks', while these are also synonyms in the original, 'lorry' does not exist in Dutch, and Moody is the only one to use Dutch equivalents.

#### **Excerpt 17 Alliteration, rhyme, rhythm, context**

The next excerpt is problematic because of the rhyme and the rhythm. In addition to this, preserving both the meaning and the alliteration and rhyme is problematic. It is also an option to leave out the poem, but then the context has to be changed accordingly as well. The translator has to choose between a more literal or a more poetic version.

Original:

'Hug me till you drug me, honey;

Kiss me till I'm in a coma:

Hug me, honey, snuggly bunny;

Love's as good as soma.' (166)

Mok:

'Koester en bedwelm mij, liefje;

Kus mij langzaam in een coma:

Koester mij, mijn hartediefje;

Liefde is even goed als *soma*.' (129)

Moody:

Druk me stijf tegen je aan, schat,

Kus me, breng me in een coma,

Druk me fijn lekker konijn,

Liefde is even goed als *soma*. (159)

Kooy has deleted this song (160). Mok has preserved the aspect of 'drugging' by choosing a synonym, and a synonym for 'hugging'. The second line is a paraphrase, but has the same content. In the third line he is less close to the original as he does not have the element of a bunny neither the rhyming of 'honey' and 'bunny'. The result is that the rhyme is preserved.

Moody has left out 'drugging', and has opted for a shorter sentence. She does keep the essence of hugging in her translation by 'stijf tegen aan drukken' and 'fijndrukken', and she keeps in the 'bunny'. However, the ABAB rhyming scheme has been lost: 'schat' does not rhyme with 'konijn'. Although Mok has sacrificed the literal words, he has preserved the rhyming scheme. Moody has done the opposite.

### **Excerpt 18 Poetry, ambiguity, rhyme, rhythm, style, connotations**

The following poem is problematic because it cannot be translated literally, the sentence structures have to be changed, some lines are ambiguous, words without an exact one-word equivalent, the correct connotations of words and names and the rhythm, rhyming scheme and style.

Original:

*'Yesterday's committee,*

*Sticks, but a broken drum,*

*Midnight in the City,*

*Flutes in a vacuum,*

*Shut lips, sleeping faces,*

*Every stopped machine,*

*The dumb and littered places*

*Where crowds have been:...*

*All silences rejoice,*

*Weep (loudly or low),*

*Speak \_ but with the voice*

*Of whom, I do not know.*

*Absence, say, of Susan's,*

*Absence of Egeria's*

*Arms and respective bosoms,*

*Lips and, ah, posteriors,*



*Slowly form a presence;  
Whose? And, I ask, of what  
So absurd an essence,  
That something, which is not,  
Nevertheless should populate  
Empty night more solidly  
Than that with which we copulate,  
Why should it seem so squalidly?(181)*

Mok:

De bijeenkomst van gisteren,  
Stokken, maar een gebroken trom,  
Middernacht, het knisteren  
Van fluiten in een holle kom,  
Gesloten lippen, slapende gezichten,  
Geen machinegeronk,  
De stomme, onverlichte  
Plaatsen waar de dag verklonk \_  
Alle stilten zijn blijde,  
Wenen (luide of zacht)  
Spreken \_ maar buiten de tijden,

Met de stem van de nacht'. (139, 140)

Moody:

Vergadering van gister,

Stokken zonder trom,

Avond in de City,

Fluiten in vacuüm,

Slapende gezichten,

Machines star verstomd,

Zwijgend vuil op plekken

Waar de massa stond:

Die stiltes juichen blij,

Wenen (zacht of luide),

Spreken, maar hun stem

Kan ik niet goed duiden.

't Afwezig zijn van armen

Boezems, lippen, billen

Van al dat zachte, warme

Van Susan en Sybille

Wordt een tastbaar feit;

Afwezigheid van vrouwen

Wordt aanwezigheid.

Van wie? Hoe te beschouwen

Het absurd feit

Dat iets wat er niet is

's Nachts reëler blijkt

Dan al het copuleren,

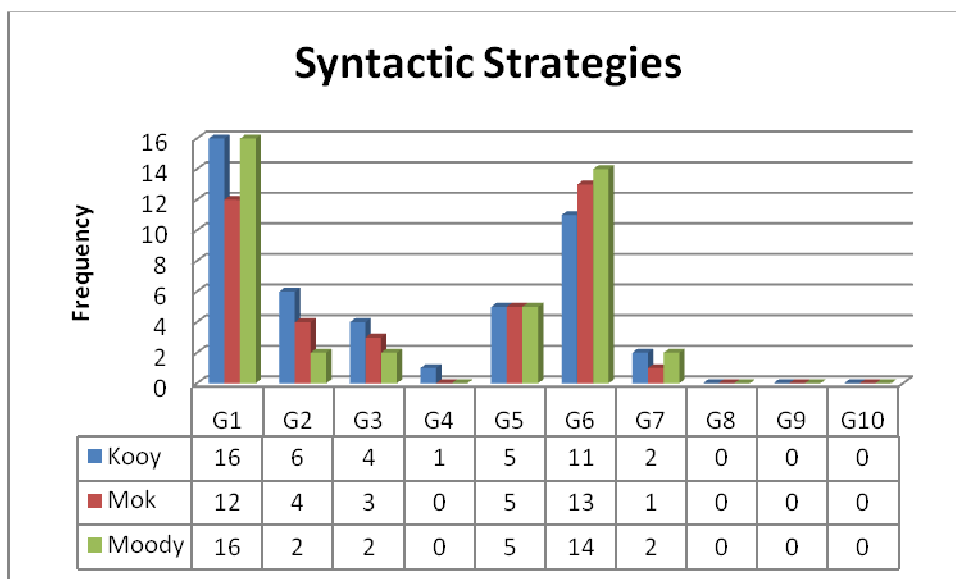
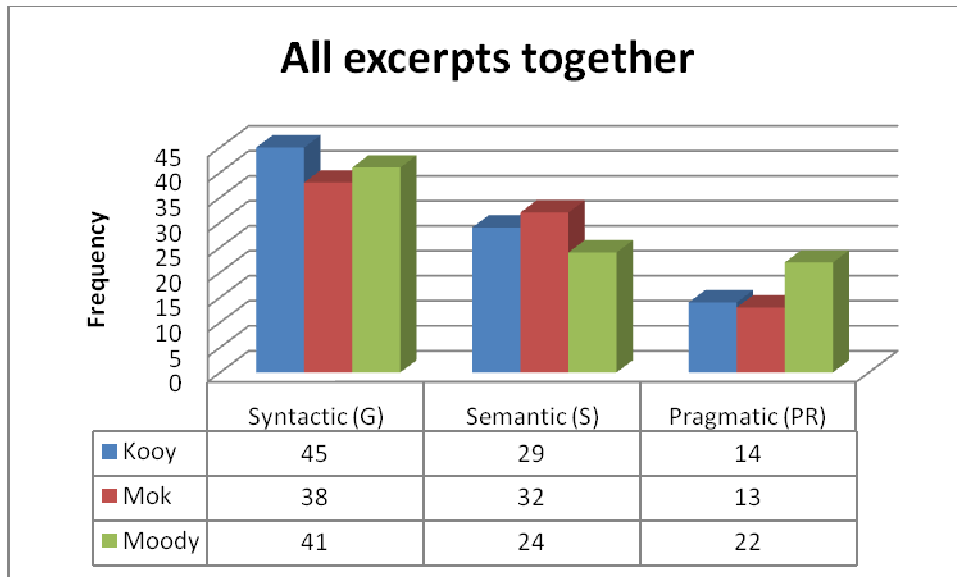
Dat (waarom?) smerig lijkt? (171, 172)

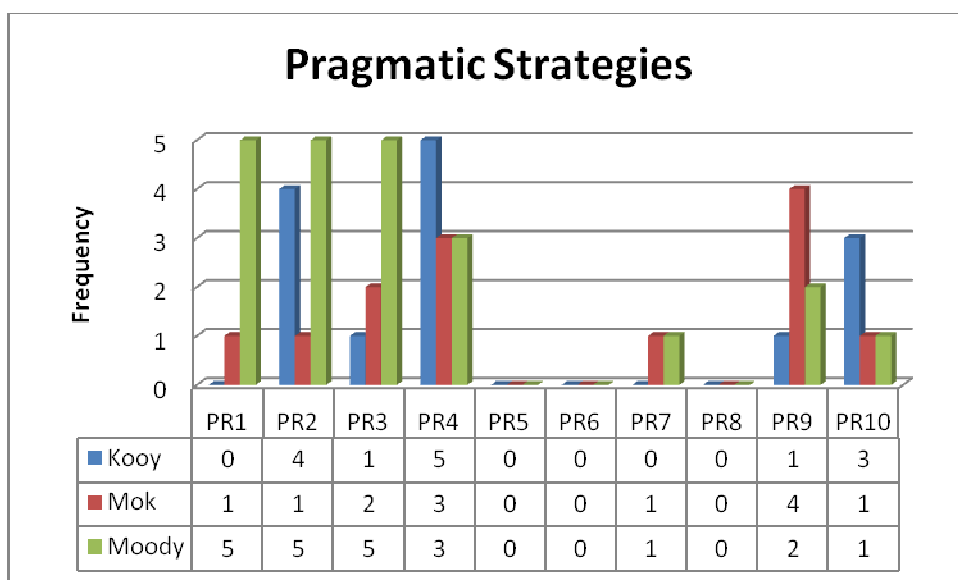
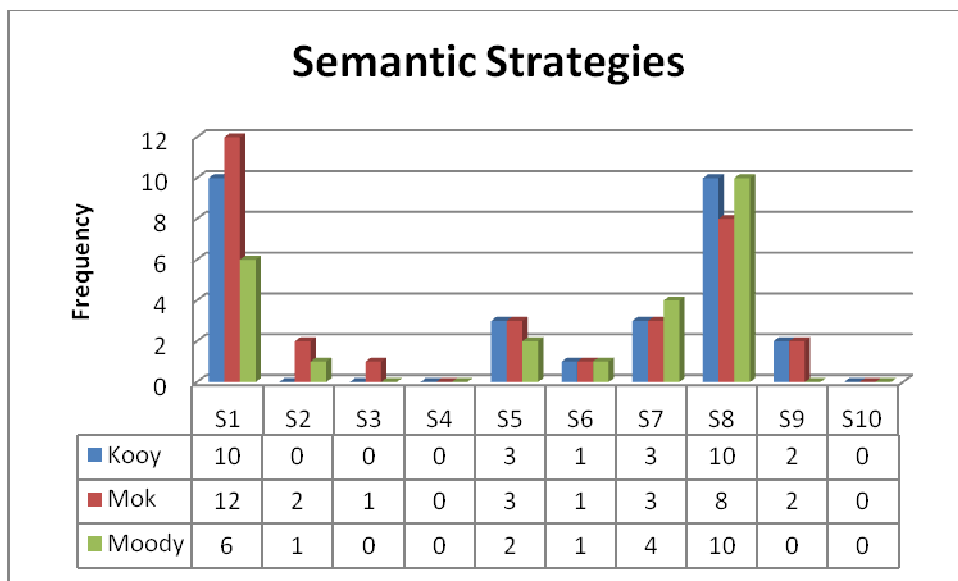
Kooy has deleted Helmholtz's poem, however it is mentioned that he reads his poem (176). Mok does translate the poem, but leaves out half of it. Mok preserves the ABAB rhyming scheme, although twice the rhyme is imperfect: 'gezichten' \_ 'onverlichte', 'blijde' \_ 'tijden'. Huxley only has this problem with 'drum' \_ 'vacuum'. Moody has not preserved the rhyming scheme very consequently: (only if the last 'n' is not pronounced there is rhyme), 'luidde' \_ 'duiden', 'armen' \_ 'warme', 'billen' \_ 'Sybille', 'feit' \_ 'blijkt'. And twice there is real rhyme: 'feit' \_ 'aanwezigheid', 'vrouwen' \_ 'beschouwen'. Moody is the only one who translates the entire poem, and she even has one line extra as she has split and changed around some parts. As it is a poem, various lines have been completely changed and in the case of Mok, have been left out (PR9). Moody, however, starts out relatively literal except for the structure (G6). In addition to this, Mok emphasizes (S7) it more by adding the article 'de'. In the next line, the opposite is the case: Mok uses strategy G1, the literal translation and Moody slightly changes the information (PR3) by using 'zonder trom' instead of 'maar een gebroken trom'. Moody changes 'midnight' to 'avond' while there is an exact equivalent. She uses the loan word strategy (G2) thus she does not translate 'City' because she does not use the cultural filtering

strategy (PR1). Mok has completely changed the content (PR9 changing and rewriting information) in the second part of line three. He has used this strategy in a similar way in the next line by rewriting the content, but he adds the information (PR3): 'holle kom'. This results in Mok's text becoming less abstract (S5). He also adds the preposition 'van'. In line 5 Moody uses strategy PR3 as she leaves out the first part of the sentence, but Mok translates it literally (G1). The next line is paraphrased (S8) and slightly changed by both Mok and Moody: In addition to this, Mok uses an antonym (S2) by using the opposite word plus a negation. Moody creates more emphasis (S7) by adding 'star' and by using a stronger synonym (S1) for 'stopped'. They are both paraphrased (S8) or can even be called rewritten. The next line is rewritten (PR9) and information has been changed (PR3). Mok leaves out 'littered places' and adds something completely different: 'onverlichte'. Moody has paraphrased (S8) and has used a synonym (S1). Mok has rewritten (PR9) the next line as well and leaves out 'crowds'. Moody has changed the plural to the singular (G5). Mok's following line contains a synonym (S1) of 'rejoice' to maintain the correct grammar. Moody has a different emphasis (S7) because she leaves out 'all'. The personification (S9, the trope) is maintained by both translators, thus 'silences' are personified. Moody has changed the order (G6) in the next line. The lines after that are paraphrased (S8) and the interpersonal relations (PR4) have been changed by Moody because 'the voice' has been changed to 'hun stem'. Mok completely changes these lines (PR9) and ends the poem here. The seven lines after this have been muddled up and changed around by Moody. The emphasis (S7) on the posterior is gone, because Moody has left out the preceding 'and, ah, posteriors'. Furthermore, 'billen' is a synonym which is less formal (PR4). She has combined the two lines with body parts into two other lines in another order. She has added new information (PR3) by inserting an entire new sentence: 'van al dat zachte, warme'. She has mentioned the two women's names before and thus later on she only refers to their absence by translating it as 'afwezigheid van vrouwen' without their names.

'Egeria' has been translated with 'Sybille' whom is better known in the target language. Moody's strategy here is cultural filtering (PR1). Both have a similar connotation: Egeria is an advisor and Sybille is a prophetess. The presence has a different emphasis (S7) as 'slowly' has been left out. The next line has been paraphrased, and the line after has less emphasis without 'so', and the content has been changed and made less abstract (S5) by translating 'essence' with 'feit'. The line after has a different structure and layout. The two lines after have been combined into one sentence (S6). Here Moody has used strategy S5 to create a far more concrete line than in the original, she has paraphrased it to a point which can be called rewriting it. The last lines are paraphrased (S8) and the question is asked in a different structure by adding (PR10) the brackets.

## Conclusion





The strategies in the excerpts have been counted and have been grouped together in syntactic (G), semantic (S) and pragmatic (PR) strategies. The different translations have been illustrated by the three different colours in the diagrams. The first diagram illustrates the strategies used in the entire set of discussed excerpts together. The separate strategies are also individually illustrated in diagrams 2, 3 and 4. These three diagrams also illustrate the strategies per translator. The supplement contains the diagrams of the separate strategies per individual excerpt which are also discussed at the end of the conclusion.

All the translators use various different strategies. However, the frequency and the type of strategy differs between them. In total, Mok uses the most variation in strategies (21 strategies) and Kooy uses the least variation (18 strategies). However, Kooy uses the lesser variation in a higher frequency (88x) than Mok (82x). Moody uses 19 different strategies in a frequency of 87. The syntactic strategies (G) were used most frequently, then the semantic strategies (S), and the pragmatic strategies (PR) were used least. Kooy used a syntactic strategy 45 times, Mok used a syntactic strategy 38 times and Moody used a syntactic strategy 41 times. Mok used a semantic strategy 32 times, Kooy 29 and Moody 24. Moody used a pragmatic strategy 22 times, Kooy 14 times and Mok 13 times. (See first diagram)

Kooy and Moody both frequently use the literal translation strategy G1: 16 times in the discussed excerpts. This strategy works for a straight forward, simple sentence, but it has also been used incorrectly. Mok uses the literal strategy less (12 times) and uses it correctly. (See diagrams above) The calque or loan word strategy (G2) has been most frequently used by Kooy. He frequently leaves English words in the text without translating them, even if these words do not exist in Dutch. This happens throughout the novel and not just in the discussed excerpts. Moody's text, however the newest text, has the least loan words and the English words which have been left the same by Kooy and Mok have been translated by Moody. The structure of the unit (G4) has not been changed. The transposition of word kind has been used infrequently, however Kooy uses it most and Moody least. The structure of the constituent (G5) has been changed occasionally by all of the translators. The structure of the clause (G6) has been changed frequently, but most by Moody (14 times). Sometimes the structure must be changed for grammar purposes, but it has also been used to make the sentence more Dutch or even for no apparent reason. The structure of the sentence (G7) has been changed in similar frequencies by the translators, but not often. Kooy and Moody changed it the most (2x). The cohesion (G8) has not been changed by the translators. The level of phonology, morphology,



syntax and lexis units (G9) has not been changed either. The figure of speech, for instance parallelism, repetition, alliteration and metre, have not been changed often. Repetition, such as 'oh my baby', has been changed by Kooy. In particular this has been changed in songs and poems. Moody changes the alliteration and metre in poetry, which is not necessary.

Synonyms (S1) are used frequently, in particular by Mok (12x) and least by Moody (6x). Antonyms are not used frequently, but are most used by Mok (2x) and least by Kooy (0x). Hyponymy (S3) has only been used once by Mok. Counterparts (S4) have not been used by anybody. The abstractness (S5) has not been used frequently: Kooy and Mok use it thrice and Moody twice. The change in distribution has been used once by all of the translators. The emphasis (S7) has been changed several times: four times by Moody and three times by Kooy and Mok. The paraphrase (S8) has been used frequently by all of the translators, in particular by Kooy and Moody. Tropes (S9) or metaphors have not been changed often, only Kooy and Mok use this strategy twice. Other semantic strategies (S10) have not been used.

Moody has used cultural filtering (PR1) the most (5x). This also connects to the fact that Moody has used less loan words than Kooy and Mok who have done the opposite. As they have hardly used cultural filtering this results in them leaving in more loan words. Moody (5x) and Kooy (4x) have changed the explicitness (PR2) in several cases, whereas Mok uses this strategy only once. Moody has changed information (PR3) the most of the translators: 5 times, Kooy once and Mok twice. Kooy uses interpersonal change (PR4) the most (5x), and Mok and Moody thrice. Neither a change in speech act (PR5), nor a change in coherence (PR6) has been used. Both Mok and Moody use a partial translation (PR7). The visibility of the author or the translator (PR8) has not been changed. Mok has totally rewritten (PR9) parts of the text, but Kooy and Moody have done this as well. This is in particular apparent in the songs and poems. Other pragmatic changes (PR10) have not been used.

The strategies per excerpt which will be discussed here have been illustrated in the diagrams in the supplement.

- Excerpt 1 is translated with just one strategy, namely the literal strategy (G1). Kooy and Mok translate very literal, Moody does not use a literal translation.
- Excerpt 2 shows more variation. Kooy still mainly uses the literal strategy. Kooy and Mok's translation are much alike. Moody differs here as well, she is the only one to use a loan word.
- Excerpt 3 shows a similar strategy to excerpt 1, and the translations are similar. Even Moody does not differ much from the others.
- Excerpt 4 shows that all the translators use the same strategies here and even in the same frequency.
- Excerpt 5 illustrates again that Moody differs from the rest and uses more variation in her strategies. Kooy and Mok's translation are very much alike again here.
- Excerpt 6 illustrates that all of the translators have different views, but Kooy and Mok are still fairly alike. This is the first excerpt in which the translators start to clearly differ from each other, probably because it is less straight forward and can be interpreted in various ways. The strategies which are used are varied and differ in frequency between the translators. Mok seems to imitate Kooy less.
- Excerpt 7 illustrates that Mok's translation is fairly similar to Kooy's translation again, but he has his own interpersonal view on this excerpt. Moody uses more variation, although the use of changing the structure, the interpersonal change, and changing the layout are strategies used in a similar way by all of the translators.

- Excerpt 8 illustrates that the translators use more variation and differ from each other, especially Moody. Moody uses syntactic strategies frequently here. Kooy uses less semantic strategies, but the pragmatic strategies used are similar.
- Excerpt 9 illustrates that all the translators use less variation in strategies. Moody uses less strategies compared to before, and in contrast to before Kooy uses more variation than the others. This is probably caused by the small variations in interpretations, the excerpt can be translated in many different ways. The only strategy used by all translators in the same way is the cultural filtering.
- Excerpt 10 illustrates that in particular the structure and interpersonal changes vary between the translators. Kooy has the most varied strategies, Mok and Moody use different strategies and in different frequencies.
- Excerpt 11 illustrates that the translators differ a lot. However, the semantic strategies are similar. The syntactic and pragmatic strategies vary. This excerpt contains many fantasy names and is subject to the perspective on details and different ways of structuring and ordering it according to whether the translator prefers more exotic or naturalized translations.
- Excerpt 12 illustrates that the translators occasionally use similar strategies in similar frequencies. Kooy is slightly more literal, and Mok's translation is very similar. Moody uses different strategies.
- Excerpt 13 is very different between the translators. This is because it is a song and can be changed more severely than the text. Kooy uses the most variation in strategies, and Moody uses very little strategies and is the most literal.
- Excerpt 14 illustrates that Kooy uses a lot of variation again. Both Kooy and Moody are very literal, albeit in different places. Moody uses very little strategies.

- Excerpt 15 illustrates that Kooy does not use any citation, Mok uses his own and Moody uses an official citation. Both are different but fairly close to the original.
- Excerpt 16 illustrates that the translators have used many different strategies. Although the excerpt seems relatively simple at first sight, it has been interpreted differently. The detailed descriptions and the structure pose most problems: colours and shapes of noses and heads are ambiguous.
- Excerpt 17 illustrates that Kooy has left out the song. There is not much variation. Mok uses synonyms.
- Excerpt 18 illustrates that Kooy has left out the song again. Moody uses many different strategies. Moody uses many syntactic strategies, Mok does not. Mok uses various semantic strategies, but Moody even more. In particular she uses many pragmatic strategies. Mok remains fairly literal, but Moody radically changes the song although she does keep close to the original length. Mok shortens the song, which partly explains why he uses fewer strategies than Moody.

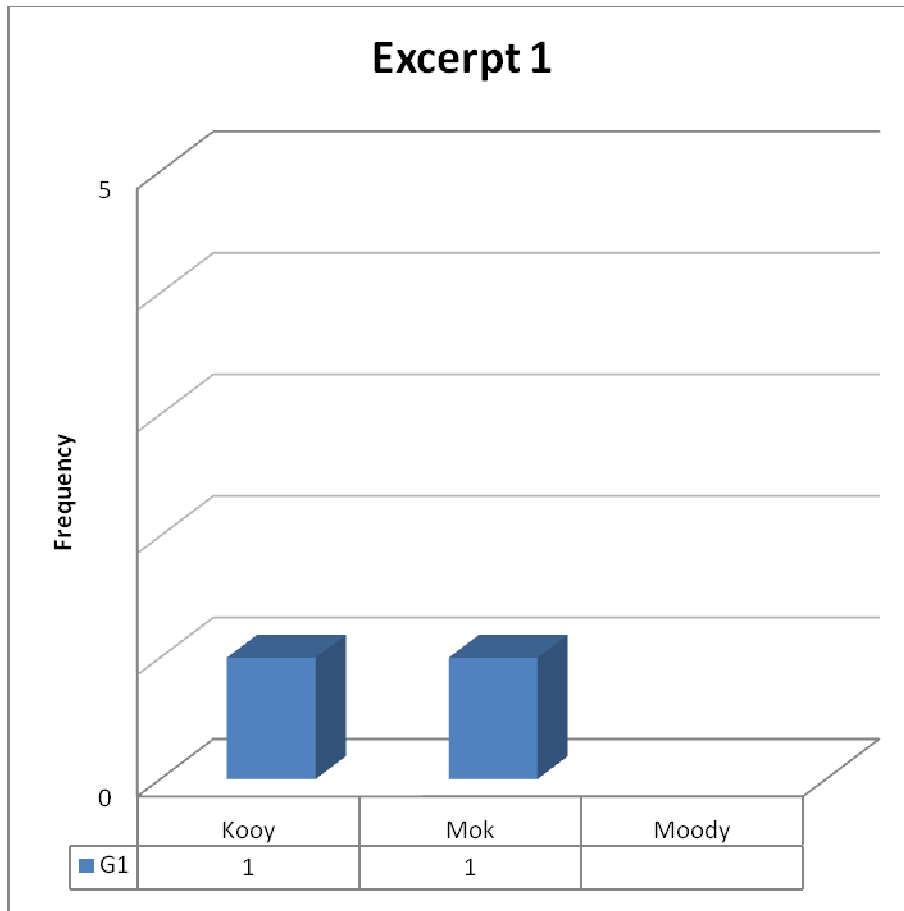
In general, Kooy stays close to the original text in his translation. On the one hand Kooy is a fairly literal translator, but on the other hand he uses many loan words. He even uses English loan words which do not exist in Dutch. He does paraphrase sentences, but the separate words are often translated literally. Kooy's translation is an exotic one, especially compared to Moody's translation. Kooy hardly uses cultural filtering and does not focus on the Dutch target reader. His focus lies more on the cultural specifics of the English source text. Kooy is not creative in the sense of searching for, or creating translations for the Shakespeare citations, songs and poems which occur in the novel. It seems as if he thought it was unimportant to translate poems and songs, and it was too difficult to create or find an official Shakespeare translation. As a consequence he has also changed and left out the context around the poetry and songs. This means part of the story is missing, for instance the negative parts of John's background in which he tries to kill Popé, the Indian children teasing him, and his suicidal thoughts are left out completely.

Mok uses more synonyms, but closely follows Kooy's text and stays fairly literal as well. He changes Kooy's non-existent English loan words, but there are other loan words remaining in his text. Mok's greatest improvement on the text is that he includes the Shakespeare translations, poems and songs again. In general he does this even better than Moody, because he keeps the alliteration, and the metre, rhythm and rhyme of the original are closely and successfully recreated. He also updates the old-fashioned spelling. However, the style and tone of the prose text is quite stiff and formal compared to the more playful and creative original text. It seems even Kooy's older translation is less stiff and formal than Mok's.

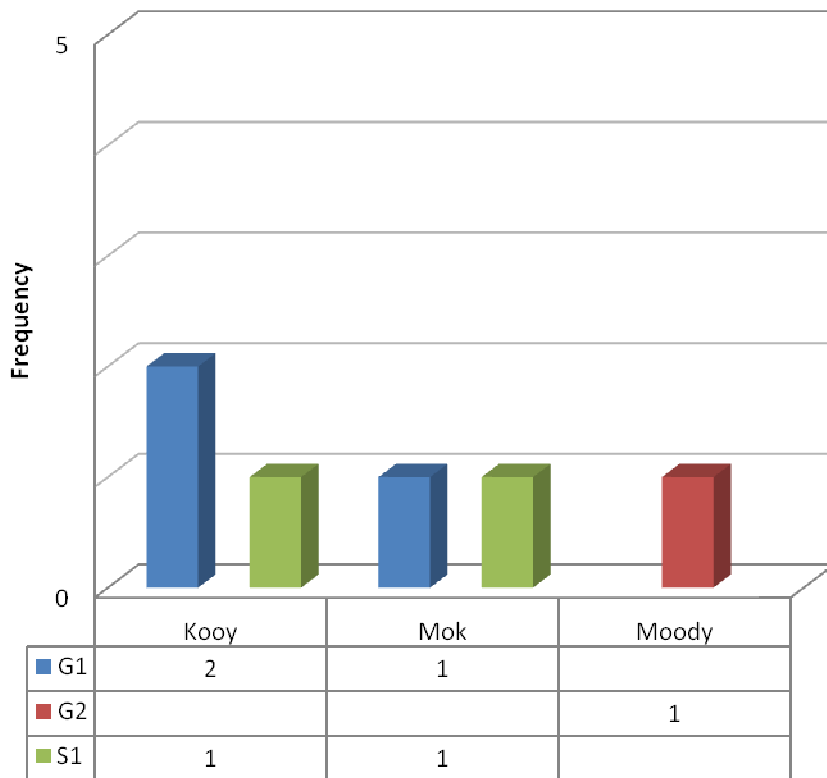
Moody is the most varied and chaotic in her translation. Some parts have been translated a lot better than Kooy and Mok, and some parts have been translated a lot worse. Kooy and Mok are similar, but Moody is clearly different. Although she has the newest translation, she uses the least English loan words. In comparison to, in particular Kooy, her translation is the most naturalized and adapted to the Dutch

target reader. She frequently paraphrases and changes structures in sentences, units and clauses. Sometimes it is necessary for grammar reasons, but she also frequently changes it unnecessarily. Moody is less talented in translating poetry and songs, and can be too literal with translating length and themes. She focuses less on alliteration and metre, and sometimes unnecessarily changes the form of poetry to fit the content. However, she is the only one who uses an official Shakespeare translation and mentions this as her source correctly with the name of the translator. However, she is more creative, less formal and more modern. In general, she dares to be a bit more creative in her translation. However, none of the translators is very creative with making up original new names for Huxley's made up words.

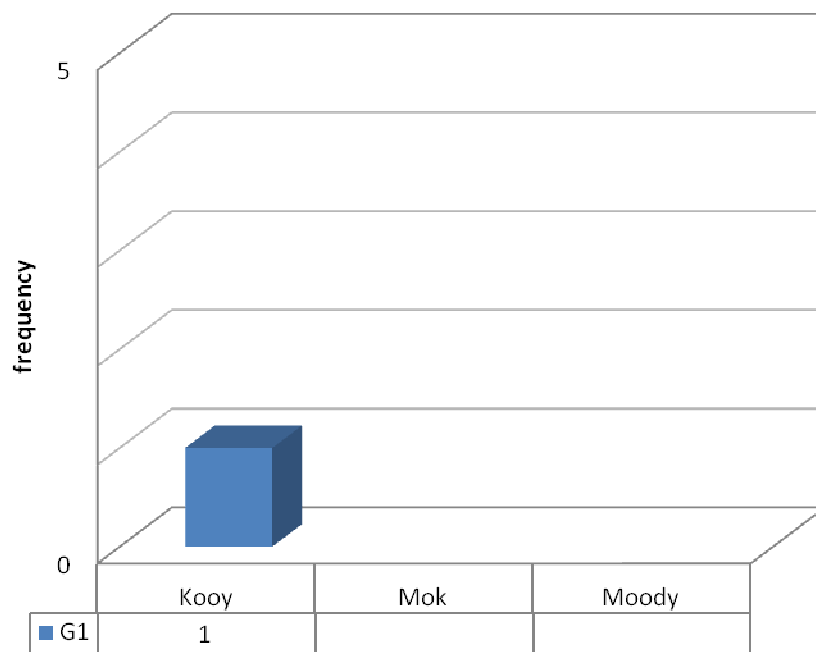
# Supplement



### Excerpt 2

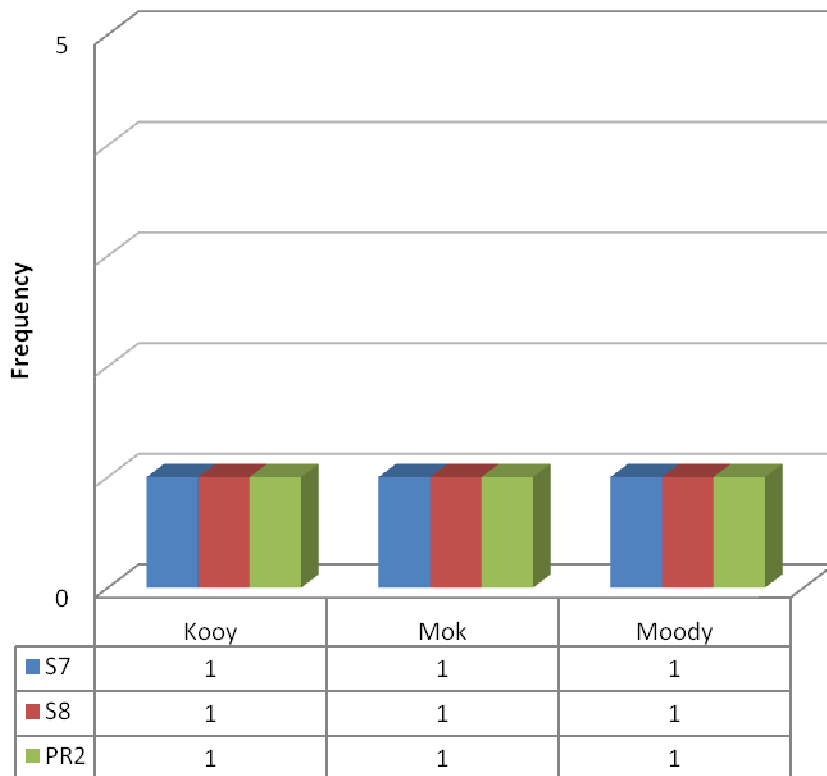


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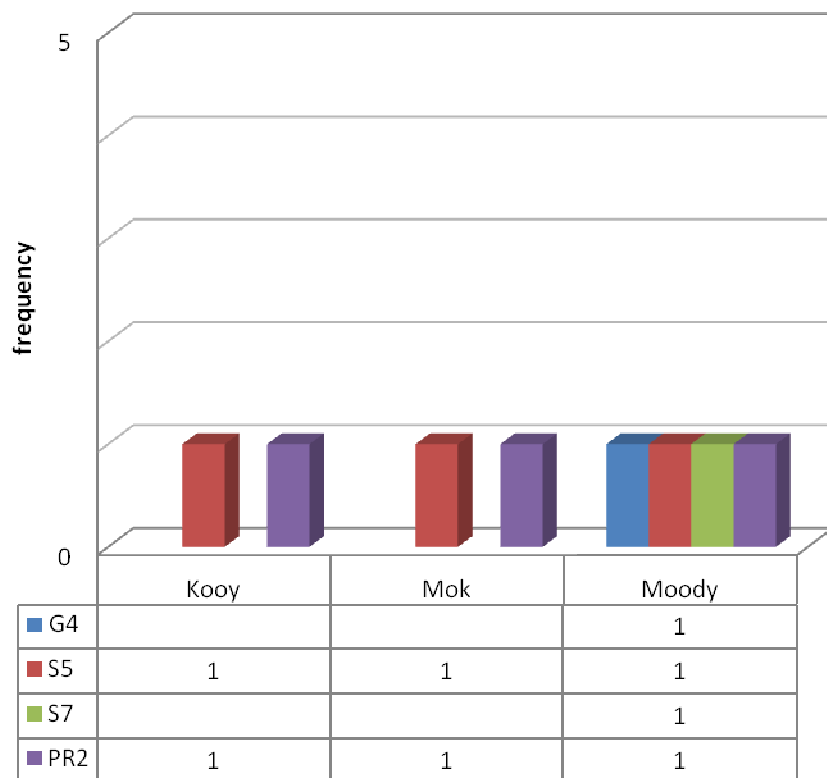




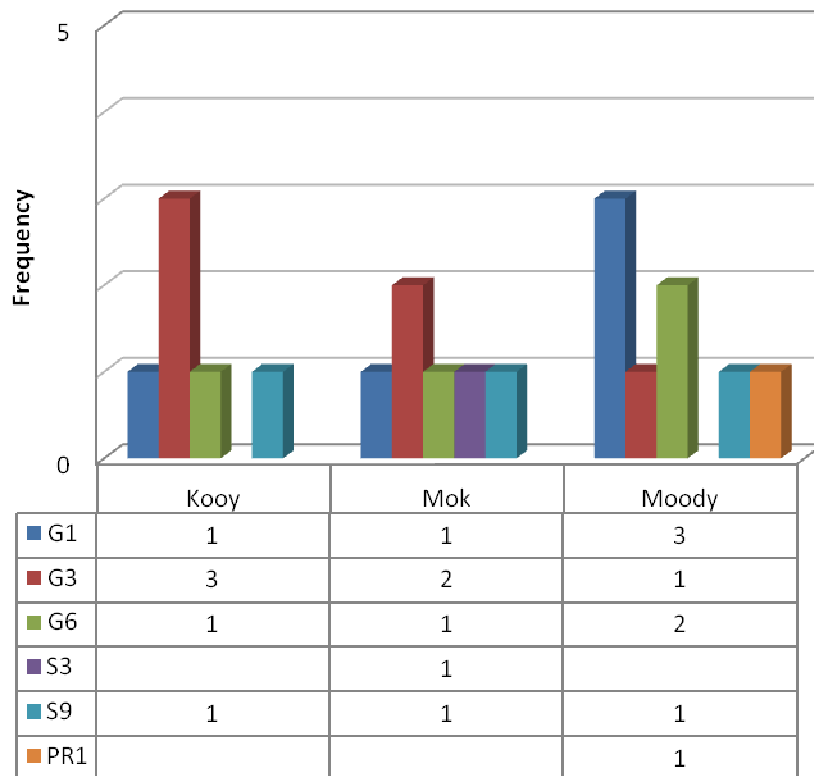
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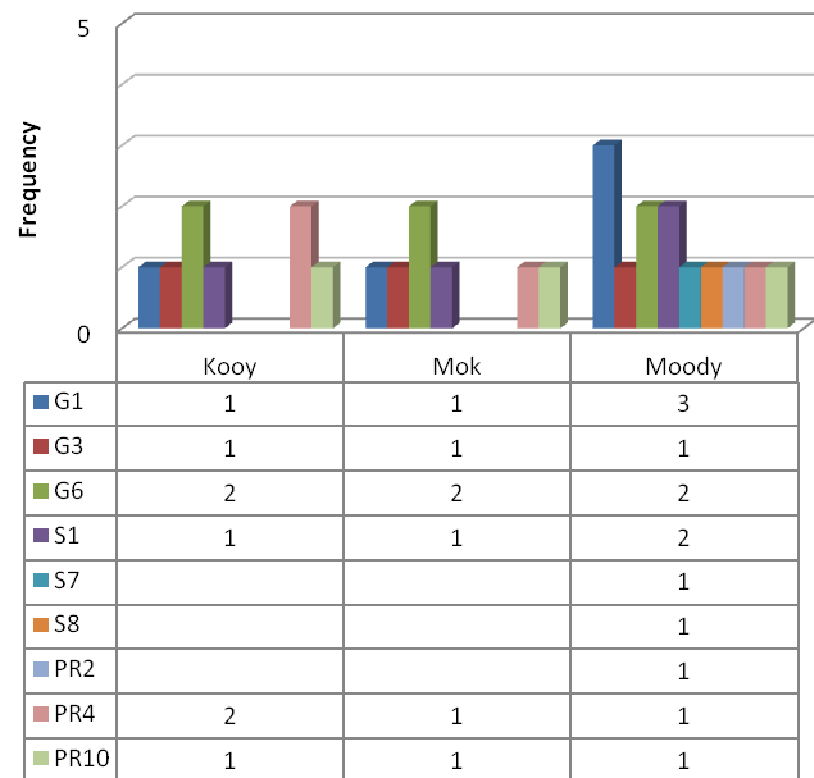
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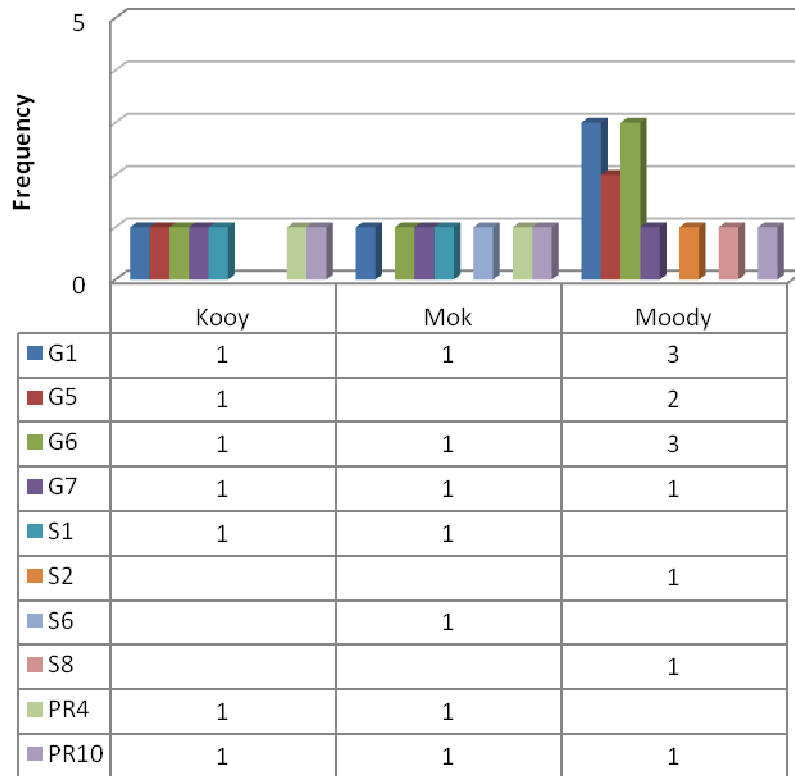
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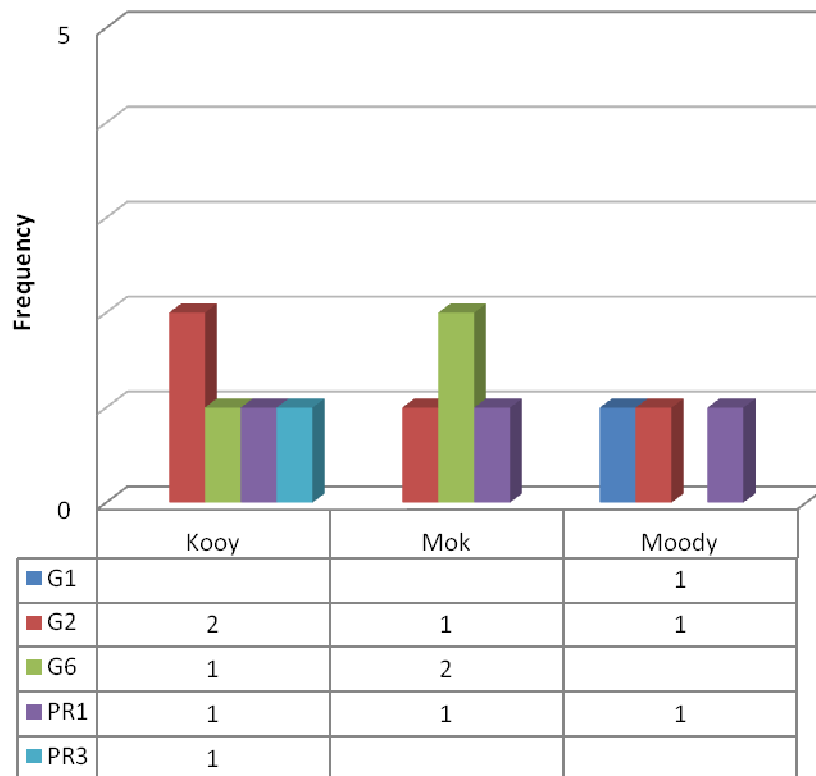
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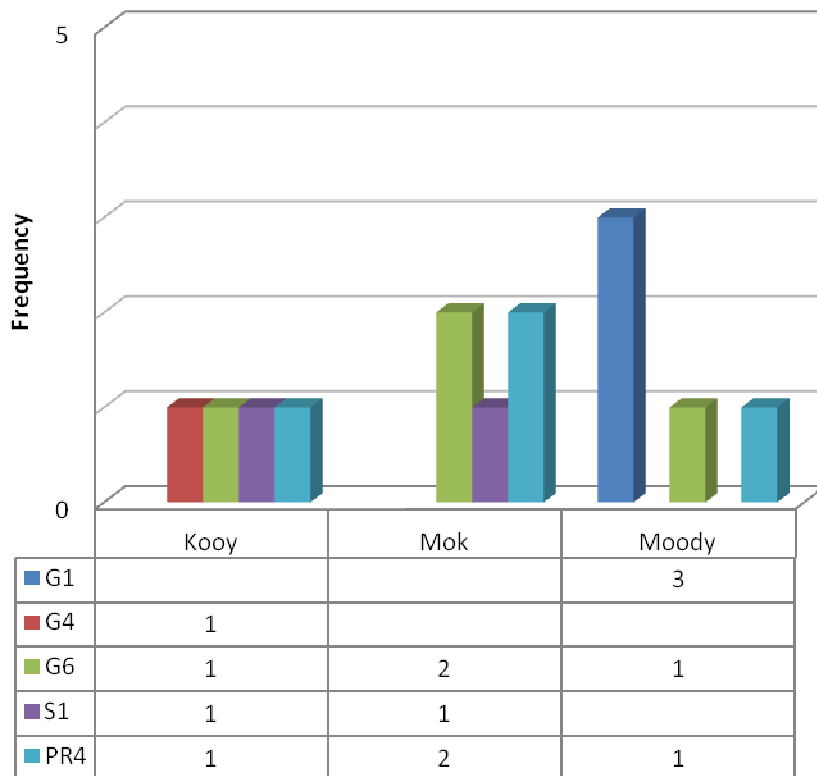
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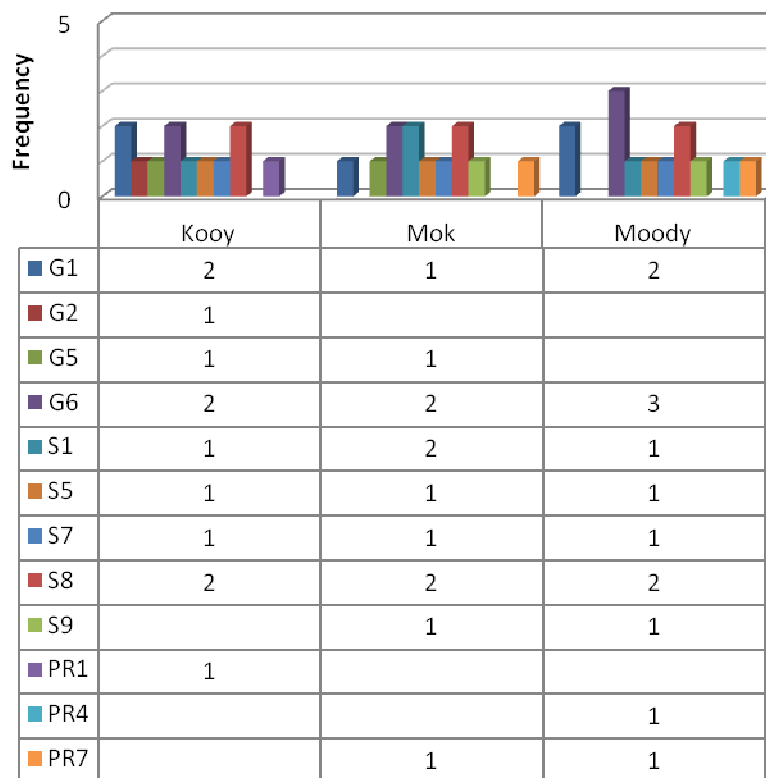
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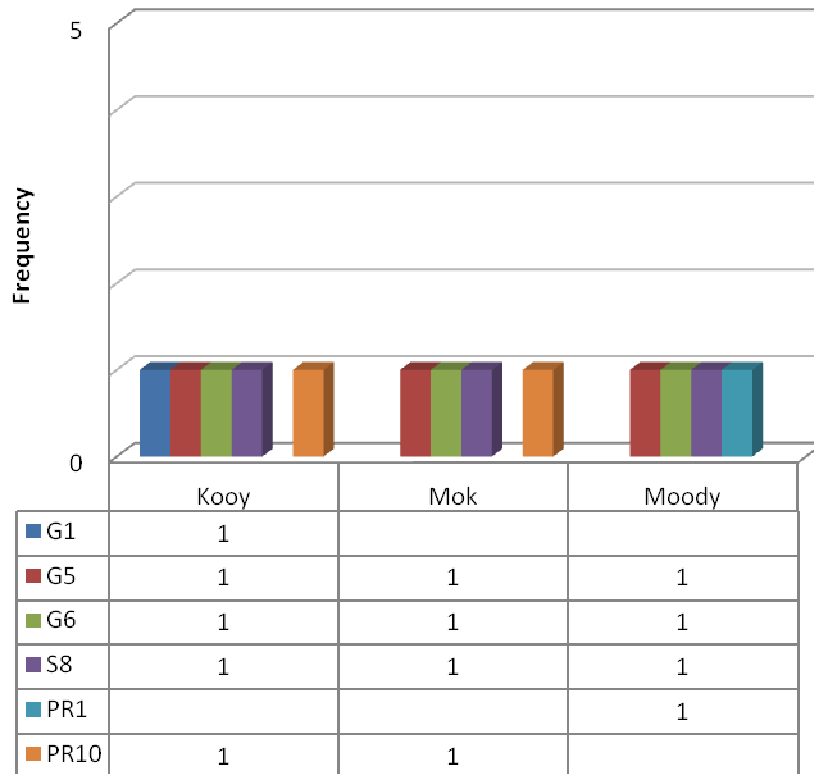
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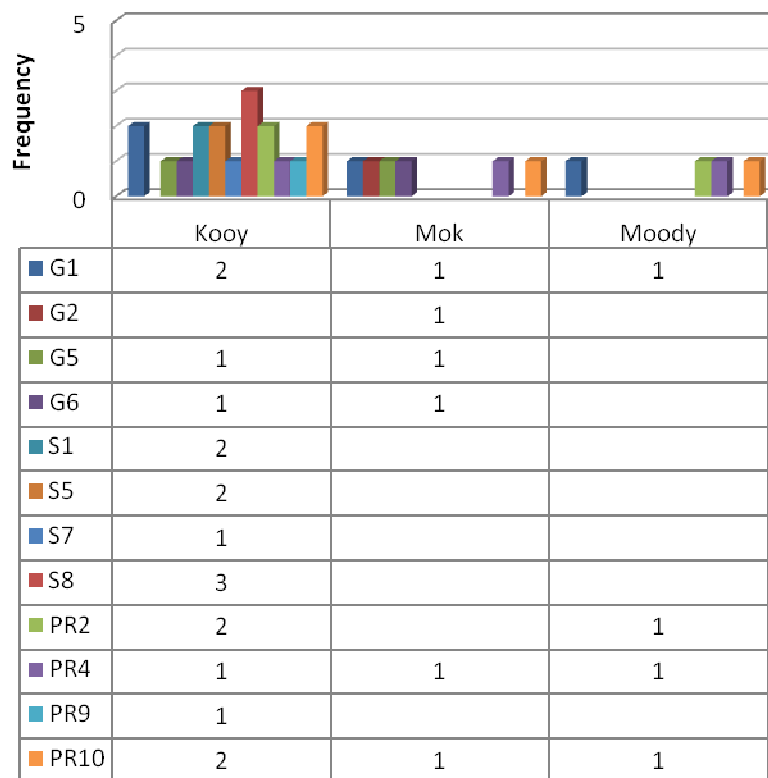
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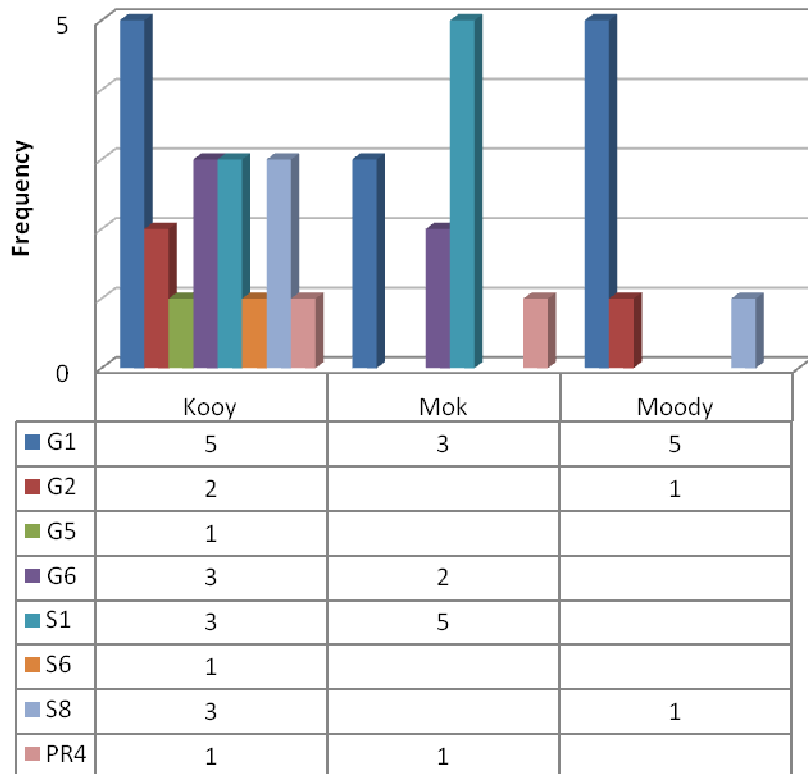
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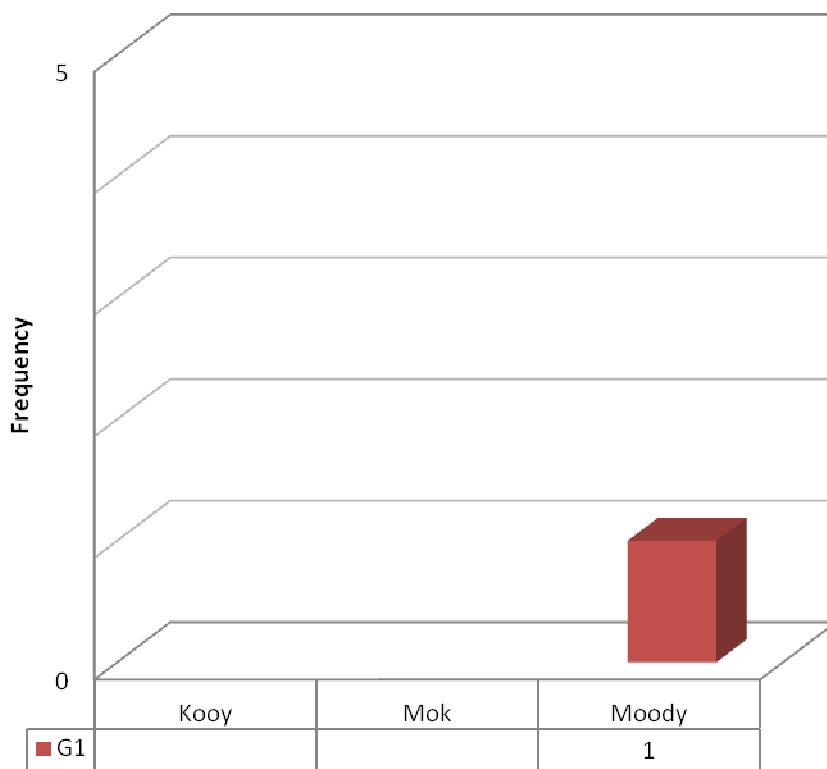
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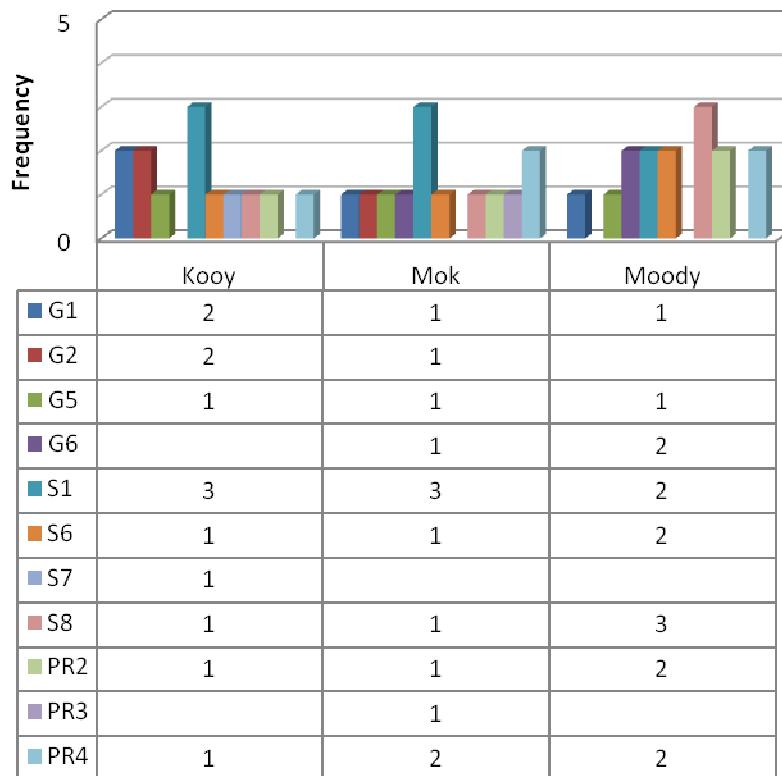
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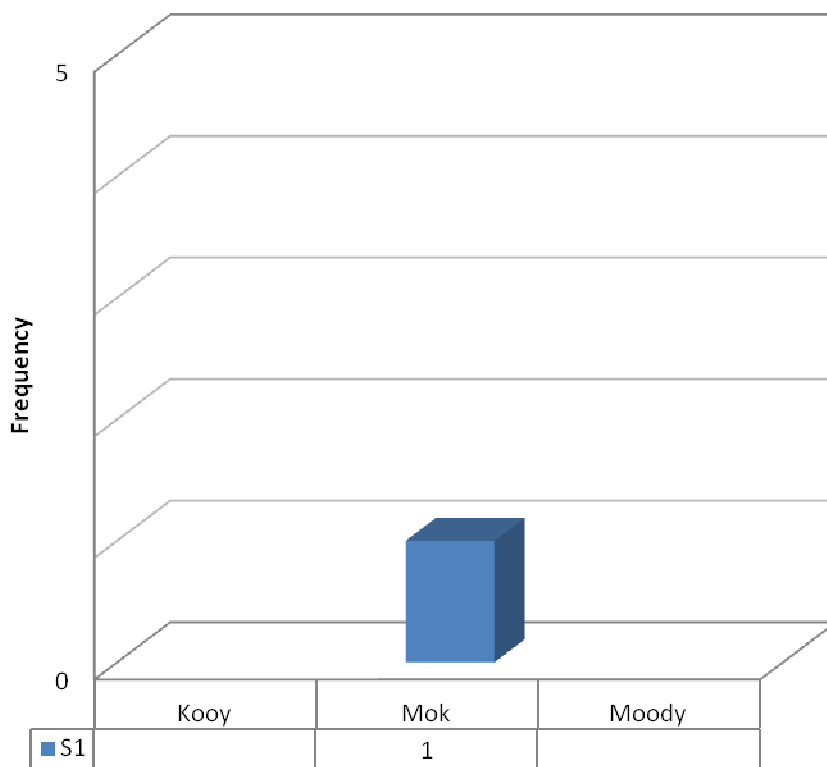
### Excerpt 15



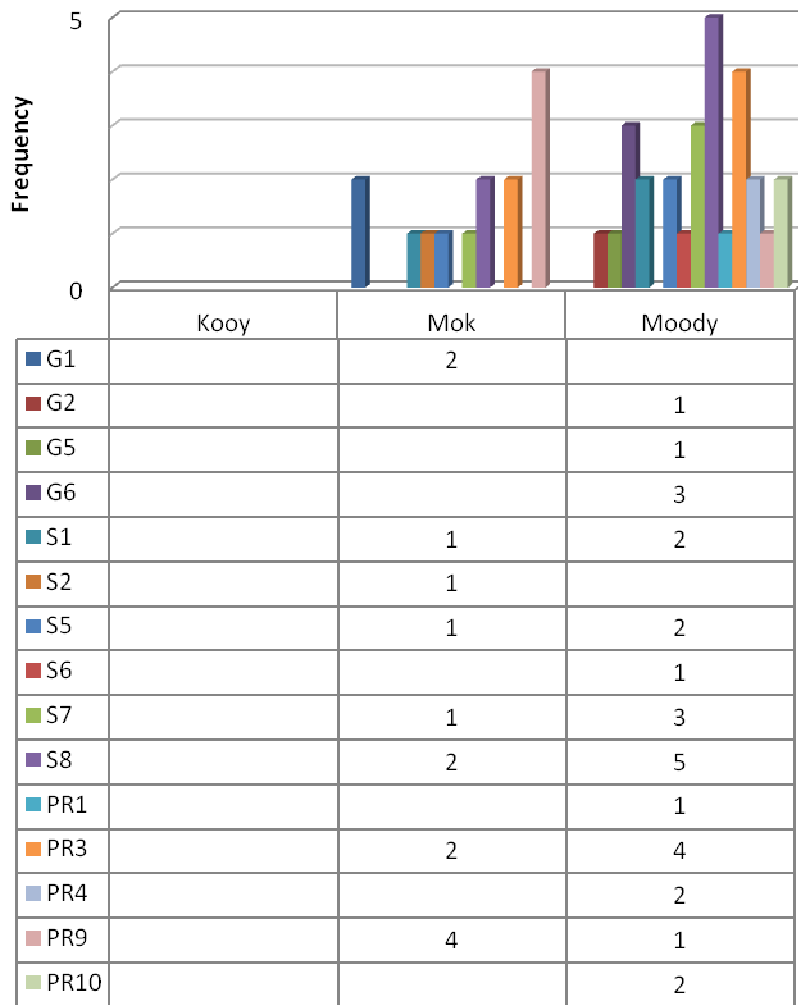
### Excerpt 16



### Excerpt 17



### Excerpt 18





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