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# Retranslations of Aldous Huxley's *Brave New World* in Poland

**Abstract.** Retranslation is a well-established concept in translation studies. Beginning with Edward Balcerzan's text (1967; 1998), it has functioned as a theoretical basis but also as a method by which successive translations of a single text can be analysed, with the aim, for example, of determining the best of them. The paper analyses selected aspects of the retranslations of A. Huxley's *Brave New World* in Poland. Significantly, G. Ojcewicz points to the possible networks of references between retranslations. In the essay, I apply this theoretical approach to retranslations to the new (unpublished) translation of Aldous Huxley's *Brave New World* by Krzysztof Hejwowski in the context of his earlier criticism of the translations by Stanisława Kuszelewska and Bogdan Baran, as well as his theoretical works on translation.

**Key words:** retranslation, Krzysztof Hejwowski, Huxley, *Brave New World*, *Nowy wspianaty świat*, Kuszelewska, Baran

## 1. Retranslation

Retranslation (translation series) is a well-established concept in translation studies. It denotes a second or later translation of a single source text into the same target language (Baker; Koskinen and Paloposki). Beginning with Edward Balcerzan's essay ("Poetyka"), it has functioned as a theoretical basis but also as a method by which successive translations of a single text can be analysed, with the aim, for example, of determining the best of them. I discussed this issue in detail elsewhere (Adamowicz-Pośpiech, *Seria* 19–48); here, I wish to signal its selected aspects. First, the openness of the series. Noteworthy is Grzegorz Ojcewicz's observation that the translation of a foreign work always has the status of one of the possible variants (35), and second, literary translation exists in the series. Ojcewicz claims that the series is ready to accept qualitatively and conceptually different translation solutions in relation to the original text, ensures the revival of the original in a new linguistic version, and attests to the preservation of the continuity of the tradition both in relation to the translation itself and its criticism. Balcerzan highlighted the status of a new translation in the corrective function of creating the best recent

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retranslation, which was in line with the retranslation hypothesis.<sup>2</sup> Although Paloposki and Koskinen demonstrated that the retranslation hypothesis does not always apply, in the case of Polish retranslations of *Brave New World*, it does, which I will try to prove below. Significantly, Ojcewicz foregrounds possible networks of references between retranslations; the greater the number of retranslations, the denser the network of connections involving sometimes also discussions between translators about the different variants of a given work. Noteworthy for my argument is Ojcewicz's comment as to what role a critic of translations can play in the network of retranslation. For example, when they perform simultaneously a few roles including the role of translator and critic, and I would also add (in the case of Hejwowski) a theorist of translation studies. In the essay, I apply this theoretical approach to retranslations to the new (unpublished) translation of Aldous Huxley's *Brave New World* by Krzysztof Hejwowski in the context of his earlier criticism of the initiating translation by Stanisława Kuszelewska and retranslation by Bogdan Baran, as well as his works on translation. Comparing the retranslations, I wish to focus on such issues as the title, intertextuality and the translations of poetry and rhymes.

## 2. The Translators

The first translator of *Brave New World* was Stanisława Kuszelewska (1894–1966), who was a writer, literary translator, scout, and soldier of the Polish Military Organization and the Home Army. She fought in the Warsaw Uprising. After World War Two she emigrated to Great Britain. She propagated scouting and the idea of city gardens – the so-called Jordan parks.<sup>3</sup> She sat on the Reading Committee and the Program Council of Polish Radio, while publishing countless texts. Her major achievements, however, are translations of works of English, Irish and American literature, including books by Jack London, Aldous Huxley, Donn Byrne and Sinclair Lewis.

In 1933, the publishing house “Rój” published a translation of Huxley's novel *Brave New World* under the title *Nowy, wspaniały świat* with the following information on the other side of the title page: “translated by Stanisława Kuszelewska on the author's authority”.<sup>4</sup> I could not verify

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2 The issue of why retranslations are produced was extensively discussed by Antoine Berman, who claims that first translations are poor and lacking, whereas subsequent retranslations can make use of the first translation's paving the way and bringing the source text's true essence through to the target language. The first (according to Berman, usually domesticating) translation having introduced the text, the second (foreignizing) translation can be truly loyal to the spirit of the source text. According to Berman, first translations can never be great translations. This idea of the progress of quality between particular retranslations is often referred to as the Retranslation Hypothesis (Berman; Koskinen and Paloposki; Paloposki and Koskinen).

3 These parks were equipped with exercise fixtures modelled after those of similar playgrounds in the United States. Henryk Jordan's innovative idea behind these public gardens, located in the city centres, was the importance of physical education and making parents realize that physical exercise was equally important to the intellectual development of children in their formative years.

4 Kuszelewska 1933. For ease of reference I will refer to this translation as K in the main text.

what this *author's authority* was supposed to mean.<sup>5</sup> It is surprising that Huxley's novel, first published in 1932, was so quickly translated and printed in Poland (1933).<sup>6</sup> This may suggest direct contact between the translator and the writer.<sup>7</sup> Her translation was reissued twice in 1935 (Rój) and 1985 (Warszawa: Oficyna Liberałów, underground edition).

In 1988 Bogdan Baran published a retranslation in Wydawnictwo Literackie under an unchanged title.<sup>8</sup> Baran (born in 1952 in Cracow) is a Polish writer, essayist, and a translator of more than a hundred books from the humanities and German, Anglo-Saxon and Romance literature (Bartelski 9–10). He graduated in philosophy and mathematics from Jagiellonian University (1976). In 1988 he received a doctoral degree for his dissertation on Martin Heidegger. In 1976–1983 he was an employee of the Institute of Philosophy at the Jagiellonian University, and in 1983–1987 editor of the Literary Publishing House. In the 1990s he founded the Inter Esse and Baran & Suszczyński publishing houses. Currently he is chairman of the Editorial Board of Aletheia Publishing House.

His retranslation was reprinted in various collections such as, for example, *Kanon na koniec wieku* [Literary Canon at the End of the Century], and *Arcydzieła literatury światowej* [Masterpieces of World Literature]. Also recently, it has been released as an audiobook (2020). The translation rights were bought by Wydawnictwo Literackie Muza, which reprinted it 12 times by 2019. Starting with the 11<sup>th</sup> edition (2013), there is an annotation that the edition has been revised.<sup>9</sup> Interestingly, the first edition was accompanied by seven illustrations prepared by Krzysztof Kiwerski.

In his illustrations Krzysztof Kiwerski focused either on the shocking or the pivotal moments of the narrative, namely the artificial production of children (p.19; fig.1), the ghostly city skyline (p.67), Bernard and Lenina's night helicopter flight (p. 96), the programming of the toddlers' love-life (p. 155), the pacificators in gas masks (p.223; fig.2) and the helicopters' raid on John's seclusion. One of the most intriguing images is the illustration on the title page portraying the *Vitruvian Man* inscribed in a new world's cross. He is as if in a cage with a geometric grid superimposed on him. In comparison to Da Vinci's sketch in which the figure was circumscribed by

5 Kuszelewska also translated Huxley's travel essays entitled *Beyond the Mexique Bay* (1934) published by Przeworsk publishing house under the title *Nad Zatoką Meksykańską* [By the Gulf of Mexico] in 1935. Again, on the back of the title page there was an annotation "authorized translation from English by Stanisława Kuszelewska" - also in this case it was not possible to determine the nature of the authorization.

6 A detailed publishing chronology of Huxley's other works in Poland is outlined by Hejwowski and Moroz (123–131).

7 This is my hypothesis. A similar situation occurred in the case of the first Polish translation of Joseph Conrad's *Wyrzutek* (Adamowicz-Pośpiech, *Seria* 55). The hypothesis could have been verified if the interwar archives of Rój publishing house had survived (Krupa and Nafpaktitis 563).

8 For ease of reference I will refer to this translation as B in the main text.

9 Hejwowski and Moroz (154) claim that this edition was not revised, giving as an example the 2016 edition. However, all reprints starting with the 11th edition (2013) were in fact revised editions but the changes introduced were negligible (I compared the editions from 1988 and 2017).

a circle and a square, in Kiwerski's drawing the man is dissected into component parts measured to the millimetre. The illustration combines two iconic images of Western civilization, the *Vitruvian Man* and the cross, both distorted according to the rules of the World State. His illustrations were never reproduced in later editions.

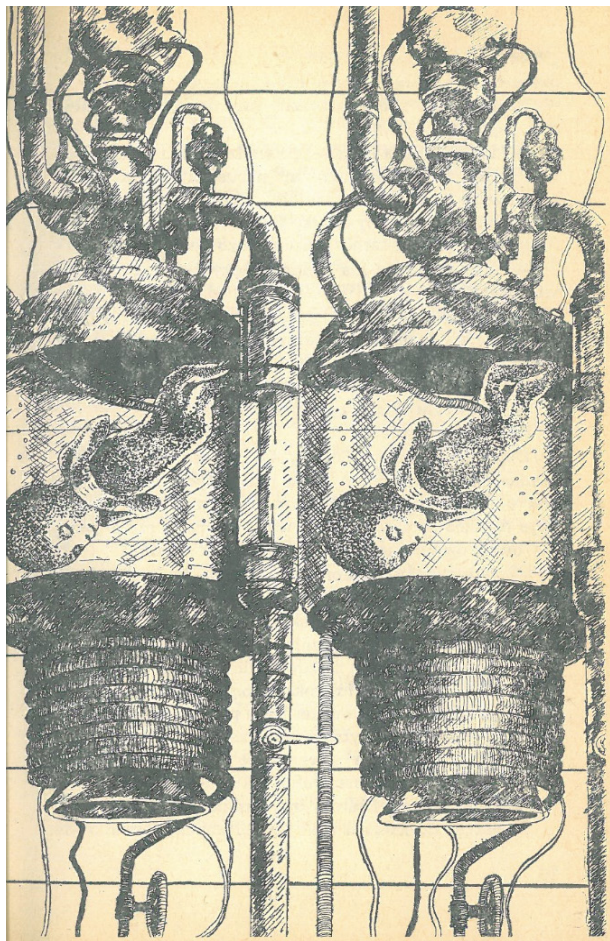


Fig. 1 K. Kiwerski's illustration to A. Huxley, *Nowy wschłany świat*, translated by B. Baran, p. 19. It depicts the artificial production of children.

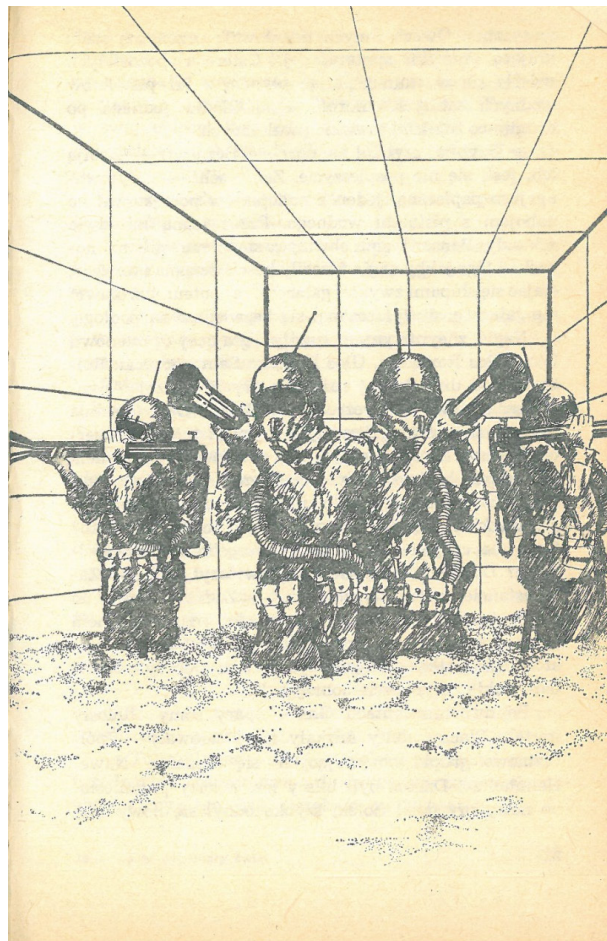


Fig. 2 K. Kiwerski's illustration to A. Huxley, *Nowy wschłany świat*, translated by B. Baran, p. 223. It depicts the pacification of the rebellion raised by John in the hospital.

The most recent retranslation was produced by Krzysztof Hejwowski (1952–2019), who openly criticised the previous Polish versions of the novel (Hejwowski and Moroz 149–168)<sup>10</sup>. Hejwowski was a linguist, academic teacher, theorist of translation studies and a translator of more than twenty books from English to Polish.

### 3. The Title

The title of Hejwowski's translation of *Brave New World* remained the same as proposed by Kuszelewska. Hejwowski's decision to repeat the earlier version was the right choice for several reasons.

<sup>10</sup> Baran's translation was also criticised by Moroz (30, 39).



First, the translatorial tradition – the variant proposed by Kuszelewska was repeated by Baran. The phrase “brave new world” entered the Polish language as a collocation and was classified as a stock phrase (the so-called winged words<sup>11</sup> (Markiewicz and Romanowski 289, 590<sup>12</sup>). Thus it should not be changed as it would disrupt the identifying function of the title (Hejwowski).<sup>13</sup> Second, the title’s intertextual dimension; it was taken for granted that the phrasing harks back to one of the early Polish translations of Shakespeare’s *The Tempest* (Ignacy Hołowiński’s, Józef Paszkowski’s or Leon Ulrich’s). Yet, as Hejwowski and his students demonstrated, none of them used this expression. Therefore, he concludes that the very phrase “nowy wspaniały świat” was coined by Kuszelewska. Interestingly, we observe here a reverse process of influence of the invented phrase on subsequent retranslations of *The Tempest*, namely later translators copy Kuszelewska’s version (Słomczyński 123; Barańczak 121; Kamiński 172; Berwińska 198). The third reason is the network of titles in the literary polysystem. In other words, the location of the title on the map of titles of literary works in the target culture. Roman Lewicki observes that “the cultural position of the title also causes its relationship with other titles already present in a given culture – a specific cultural semantic field whose existence the translator should not ignore” (353). The network of titles is in a state of flux: for one thing, it was non-existent for Kuszelewska’s first translation since it was her initial proposal; next, for Baran it was related to such publications as Huxley’s *Brave New World Revisited – Nowy wspaniały świat poprawiony* (trans. Jerzy Horzelski 1960), *Nowy niezbyt wspaniały świat* (Maciej Łowiecki, illustr. Szymon Kobyliński, 1974), *Wyzwanie naturze: nowy wspaniały świat inżynierii genetycznej* (Robert Cooke, translated by Barbara Komuda, 1983); lastly, for Hejwowski there were even more titles in the network – *Nowy wspaniały świat?: moda, konsumpcja i rozrywka jako nowe style życia* (ed. by Wojciech Muszyński, 2009), *Wirtual: czy nowy wspaniały świat?* (ed. by Kazimierz Korab, 2010), *Nowy wspaniały Irak* (Mariusz Zawadzki, 2012) *Nowy wspaniały żołnierz: rewolucja biotechnologiczna i wojna w XXI wieku* (Łukasz Kamiński, 2014), *Nowy wspaniały świat 30 lat później: raport rozbieżności* (trans. Radosław Madejski, 2018) among others.

It can be concluded that Hejwowski treated the phrase “nowy wspaniały świat” (brave new world) as a “collective word” of the retranslations (Legeżyńska 194)<sup>14</sup>. The translator, by adopt-

11 The original meaning of the phrase *winged words* (ἔπεα πτερόεντα, *epea pteroenta*) is “highly significant or apposite words” (The Free Dictionary). In Polish it was slightly modified by Markiewicz and Romanowski as often quoted statements whose authorship or circumstances of composition can be established. They are figurative, colourful and allusive. They have the character of phraseologisms (Markiewicz and Romanowski 5-6).

12 Markiewicz states that the phrase was popularized by Huxley (289) and adds a reference to the entry on Shakespeare (590). Interestingly, in Shakespeare’s case, however, he gives this phrase without the translator’s name, although in the other Shakespeare quotes the Polish translator is always mentioned (Markiewicz and Romanowski 590-597).

13 For an extensive discussion of the issues related to the changing of well-known titles, see Adamowicz-Pośpiech “Gry”.

14 Legeżyńska proposed the concept of a *collective word* for retranslations that would encompass specific phrases, longer fragments, or entire sentences that were deemed effective in previous retranslations and

ing the syntagma systemically, refers to the series, which means that the proposed poetics of translation contains some elements of earlier translations. Anna Legeżyńska, for one, claims that the progress guaranteed by the translators' creativity is to some extent *collective* in translation and the rule of plagiarism does apply at this level (194).<sup>15</sup> It seems that in this case we are dealing with a case of phrases “finally polonized and untouchable” (Majchrowski 103).

#### 4. Intertextuality

Intertextuality in translation studies can be considered on three levels. First, this term is applied to describe the relationship between the original and the translation. Second, the concept of intertextuality is used by scholars analysing retranslations by specifying the interrelationship between various elements of the series. Third, intertextuality “proper” (as I call it here) is the transposition of explicit and implicit intertextual implicatures present in the original into the secondary text (Adamowicz-Pośpiech, *Seria* 265-299). The complexity and connotativity of the network of intertextual relations of the so-called intertextual chains in the original is sometimes different from that which the translator reproduces in the translation (Hatim and Mason 121-23). Moreover, in my view, intertextuality is not so much a name for the relationship between a work of art and pretexts as it is an indication of the work's participation in a certain expressive space and its reference to codes that are a potential formalization of this space and the previously defined texts. Addressing the issue of intertextual references in this paper, let me emphasize that I regard them as intertextual when they are an element of the construction of the semantic structure of the text and when they produce semantic tension that gives a new semantic quality to the receiving text (Majkiewicz 17; Culler 299).

In Huxley's novel we can find a substantial number of explicit and implicit intertextual references to Shakespeare and other Anglo-Saxon writers. Because the repertoire of allusions is extensive I will focus on selected references to Shakespeare and all the more so, since this intertextuality builds up the archaic dimension of the translation. In other words, in Huxley's novel intertextual references to Shakespeare are constitutive for the semantics and symbolism of the work, which was underscored by many scholars (Moroz, Hejwowski, Hejwowski and Moroz). Thus they should be counted among the obligatory intertextual relations, and there can be no question of omitting them without impoverishing the semantic layer of the work. The problem of describing intertextual relations in the case of Shakespeare's dramas is all the more complex because the translations of his works have changed significantly over the course of almost 100 years since the publication of the first version of *Brave New World*. Hence the translators faced

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were well-integrated into the native culture, thereby eliminating the need to create new versions in the next link of the series. She assumed—though this assumption is not always accurate, as shown by Paloposki and Koskinen—that subsequent retranslations are always better.

15 The issue of plagiarism in retranslations is a contentious one. For a discussion of plagiarism on particular examples see Stiller; Adamowicz-Pośpiech, *Seria* 26-28; Jarniewicz.

not only the task of deciphering the intertextual signal, but also the choice of such a pretext that would be most firmly rooted in the cultural consciousness of the readers and would be easiest to recognize (Adamowicz-Pośpiech, *Seria* 258–265). As noted above, some of Shakespeare's pretexts entered the canon of "winged words" in Poland, and in such cases it seems that the choice has already been made by the frequency of usage and its codification.

Huxley's novel is a description of a futuristic World State which is characterised by mindless mass culture, consumer sports, and freewheeling sex. Its citizens are environmentally engineered into predetermined castes, and their (extreme) emotions are suppressed by a soothing, happiness-producing drug called "soma". The comprehensive descriptions of the new world and its inhabitants are provided by the narrator in a determinedly flat and affectless language. In this society nobody reads Shakespeare<sup>16</sup> – he is forbidden and forgotten, like most old writers. Shakespeare in the new wonderful world represents our exaltations, sufferings passions, betrayals and disasters – the feelings which "make us human" (Moroz 90). These emotions are most often expressed by John the Savage in a specific poetic and archaic language. And it is precisely at the intersection or clash of these two kinds of language that new or extra meaning is generated.

There are more than 50 quotations from Shakespeare.<sup>17</sup> Obviously, Stanisława Kuszelewska faced an almost impossible task when translating in 1933 (most of these quotations are implicit, i.e. interwoven into the utterances of various characters), and therefore she referred to earlier translations of Shakespeare only in five cases: three times to Paszkowski's translation of *Romeo and Juliet* and twice to Ulrich's translation of *The Tempest* (K 169, 203, 211, 212). Strangely enough, she lacks any reference in the case of Miranda's key statement in the novel about the brave new world. On the other hand, Baran in 1988 could have consulted Shakespeare concordances, although it would still have been time-consuming to identify the quotations and their translations; probably, that is why he decided to translate Shakespeare in his own words (B 137). However, given that the translation has been reissued for another 35 years, the translator should have verified these quotations because now there are search engines that work on Shakespeare's *Collected Works* and one can trace them within minutes. In this respect, the undisputed advantage of Hejwowski's version are the quotations in Ulrich's, Koźmian's or Paszkowski's old translations explained and identified in footnotes. Since Grzegorz Moroz wrote extensively on Baran's decision and its consequences to translate Shakespeare's lines in his own words, let us focus just on three cases.

Let's emphasize again that a translator who encounters quotations from other literary works should use their earlier translations, especially if these are recognized examples or even canonical ones (Majkiewicz 20). In the case of Shakespeare's quotations in *Brave New World*, some of

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16 Except for Mustapha Mond, the "Resident World Controller for Western Europe."

17 List of quotes from Shakespeare in *Brave New World* [https://en.wikiquote.org/wiki/List\\_of\\_quotes\\_from\\_Shakespeare\\_in\\_Brave\\_New\\_World](https://en.wikiquote.org/wiki/List_of_quotes_from_Shakespeare_in_Brave_New_World)

them may be recognizable to Polish readers (lines from *Hamlet*, *Macbeth* or *Romeo and Juliet*); as far as other Shakespearean quotations are concerned, the issue is not so much their recognizability but the archaic overtone they have in Huxley's original and the clash they generate in comparison with the World State's poetry. That is why it is well-reasoned that Hejwowski used old translations by Paszkowski, Ulrich and Koźmian and not the new ones by Barańczak or Kamiński. There are three types of these quotations. The first group subsumes quotations that could be identified as Shakespearean by Polish readers.

Out, **darned spot**, out I say! (*Macbeth* V, i; BNW 192)

Kuszelewska: Widzicie tę przeklętą plamę? (K 137)

Baran: Widzicie to **cholerne miejsce**? (B 122)

Hejwowski: Czy widzicie tę **przeklętą plamę**? (H 71; trans. J. Paszkowski)<sup>18</sup>

Kuszelewska and Hejwowski's choice of the word "plama" for stain is more apt in terms of preserving the marker of intertextual reference.

There are more things in heaven and earth, Horatio,

Than are dreamt of in your philosophy. (*Hamlet* I, v; BNW 211)

Kuszelewska: Jedną z tych licznych rzeczy na niebie i na ziemi, o których się filozofom nie śniło jest to! (wskazał ręką) my, nasz świat nowoczesny! (K 269)

Baran: Człowiek, któremu się nie śniło o wielu rzeczach, jakie są na niebie i ziemi. (B 240)

Hejwowski: To był ten, któremu się nie śniło, jak wiele jest rzeczy na ziemi i w niebie. (H 138)<sup>19</sup>

... it is a tale

Told by an idiot... (*Macbeth* V, v; BNW 201)

Baran: Ależ ... to tworzy jakiś idiota. (B 229)

Hejwowski: Ale one są ... **powieściami idioty** (H 132; trans. J. Paszkowski)

In these two cases, Hejwowski's translation refers to well-known phrases in Polish identified as "winged words" (Markiewicz and Romanowski 596). From the excerpts quoted above, it is clear that the language introduced by Hejwowski following Shakespeare's translations is archaic,

18 In the case of this quote, its introduction is crucial. John the Savage meets the guests from the new world (Bernard and Lenina) for the first time and greets them in the old-fashioned way: "Hullo. Good morrow," says the stranger in faultless but peculiar English" (BNW 104). "Bądźcie pozdrowieni – powiedział nieznajomy bezbłędna, choć dziwaczną angielszczyzną" (H 71). This form of the greeting constitutes a marker of intertextual reference, which disappears in Baran's variant: "– Cześć. Dzień dobry – powiedział obcy bezbłędna, choć nieco dziwną angielszczyzną" (B 122). The marker allows for the opening of the space of intertextual dialogue. The classification of markers was proposed by Majkiewicz (23-27).

19 This phrase was classified as "winged words" by Markiewicz and Romanowski (591).



and the words may open an intertextual space for the Polish reader and trigger connotations with Shakespeare's dramas.

Another group encompasses explicit quotations introduced by specific expressions such as: "he opened the book" (BNW 119, 165) ("otworzył książkę ..." H 79, 109], "Czytałem o nich u Szekspira" (H, 138), "Czy pamięta pan tę scenę w *Królu Learze*" (H 140), "Nie pamięta pan, co powiedział *Otello*?" (H 142), among others.

Huxley: The Savage shook his head. 'Listen to this (...)'

Let the bird of loudest lay.

On the sole Arabian tree,

Herald sad and trumpet be... (BNW 165)

Kuszelewska: Dziki potrząsnął głową. – Lepiej postuchaj tego! [...]

Zaćmiłem słońca blaski południowe,

Zbudziłem wiatry, wywołałem wojnę

Zielonej fali i błękitnych stropów

Grzmiących piorunów zapaliłem ognie

(Szekspir, *Burza*, translated by Ulrich, K 211)

Interestingly, Kuszelewska failed to identify the quotation cited by Huxley (and it was a passage from the poem *The Phoenix and the Turtledove*), perhaps because it is a little-known work. But realizing how crucial this passage was to Helmholtz's experience in discovering true poetry, she decided to replace it with other lines from Shakespeare's work. Hejwowski corrected this misquoted passage:

Hejwowski: Dzikus pokręcił głową.–Postuchaj tego [...].

Niechaj z ptaków najgłośniejszy

Na drzewie owym w Arabii,

Czyste skrzydła tu przywabi,

Jako herold najsmutniejszy...

(Szekspir, *Feniks i turkawka*, translated by M. Słomczyński; H 109)

The significance of the quote is highlighted by Helmholtz's reaction to it: "Helmholtz listened with a growing excitement. At 'sole Arabian tree' he started; at 'thou shrieking harbinger' he smiled with sudden pleasure; at 'every fowl of tyrant wing' the blood rushed up into his cheeks (...)" (BNW 165). Thus, we can observe how essential it is to cite the words of Shakespeare in accurate translation so as to stir the emotions of a budding poet like Helmholtz. To convey the unique agitation of the protagonist with this poetry one should not render it with one's own words, as Baran did:

Baran: Dzikus pokręcił głową... - A postuchaj tego [...].  
 Niech śpiewem rozgłośny ptak  
 Na samotnym Azji drzewie,  
 Smutny zwiastun, da nam znak... (B 191)

One more example of this type of quotation.

Huxley: 'Do you remember that bit in *King Lear*?' said the Savage at last: "The gods are just, and of our pleasant vices make instruments to plague us; the dark and vicious place where thee he got cost him his eyes" (BNW 214-5).

Kuszelewska did not identify this passage but Hejwowski did:

Hejwowski: Czy pamięta pan tę scenę w *Królu Learze*? (...): „Nieba sprawiedliwe; z stódkich występ-ków naszych czynią one narzędzie naszej chłosty, owo ciemne pokątne miejsce w którym on cię splotdził, doprowadziło go do ociemnienia” (H 140)

When John argues for the existence of God and his justice, he resorts to the literary example of Edmund and cites passages from *King Lear* from memory to validate his point. His opponent, Mustapha Mond, also quotes from this work proving that the idea of God's justice is irrelevant in the new world. It seems only logical to refer to translations of Shakespeare to make the quotes sound plausible. Again, Baran translates them on his own:

Pamięta pan ten fragment *Króla Leara*? (...) – „Bogowie są sprawiedliwi i z naszych miłych nam grzeszków sposobią na nas narzędzia kary; w tym samym mrocznym i występnyim miejscu, w którym cię począł, oczy postradał.” (B 244)

In these cases, due to the introductory phrases, in my opinion, it was essential to resort to Shakespeare's translations, which Hejwowski did, since the readers are informed explicitly that these are Shakespeare's words. Also, Kuszelewska realized the necessity to refer to the existing translations (in some cases at least) since the initial words openly alluded to the bard. They should sound poetic and archaic, which is not the case in Baran's version.

The last group includes implicit quotations which, as noted above, serve the function of linguistic differentiation and foreground the archaic tone of John the Savage's utterances. Arguably, they help him to express the unknown emotions he experiences in the new world. Hence their archaic tone is indispensable to fulfil these purposes.

Huxley: On the white wonder of dear Juliet's hand, may seize  
 And steal immortal blessing from her lips,

Who, even in pure and vestal modesty,  
Still blush, as thinking their own kisses sin.' (BNW 130)

Kuszelewska: ... jej wolno dotykać  
Białego cudu drogiej ręki Julji  
I nieśmiertelne z ust jej kraść zbawienie  
Z tych ust, co pełne pełne westalczey skromności  
Bez przerwy płoną i pocałowanie  
Grzechem być sądzą...  
(Szekspir, *Romeo i Julia*, as translated by Paszkowski; K 169)

Hejwowski: ... jej wolno dotykać białego cudu drogiej ręki Julii,  
I nieśmiertelne z ust jej kraść zbawienie;  
Z tych ust, co pełne westalczey skromności  
Bez przerwy płoną i pocałowanie  
Grzechem być sądzą...  
(Szekspir, *Romeo i Julia*, III, 3, trans. Paszkowski; H 87)

Baran: Im wolno na białym cudzie dłoni Julii  
Siadać i boską świętość kraść z jej ust,  
Co chociaż dziewiczo skromne, płoną,  
Nawet w zetknięciu własnych warg widząc grzech. (B 151)

Moreover, these quotes help him to understand and process the new reality and its inventions, for instance that of soma.

Huxley: - 'Every *soma*-holiday is a bit of what our ancestors used to call eternity.'  
John began to understand. 'Eternity was in our lips and eyes,' he murmured. (BNW 139)

Baran: Każda somatyczna podróż to okruczeństwo tego, co nasi przodkowie nazywali wiecznością.  
John zaczął rozumieć. – Wieczność gościła w naszych ustach i oczach – mruknął. (B 162)

Hejwowski: Każde somowakacje to częśćka czegoś, co nasi przodkowie nazywali wiecznością.  
John zaczynał rozumieć. – W oczach, na ustach, wieczność była wszędzie – mruknął (Szekspir, *Antoniusz i Kleopatra* I, iii; trans. L. Ulrich; H 92)

To understand Lenina's promiscuity and willingness to make love, John recurses to the lines from *King Lear* and *Othello*. It is only natural to him to process his condemnation and disgust through Othello's fury at Desdemona's betrayal:

Huxley: The Savage was striding up and down, marching, marching to the drums and music of magical words. 'The wren goes to't, and the small gilded fly does lecher in my sight.' Maddeningly they rumbled in his ears. 'The fitchew nor the soiled horse goes to't with a more riotous appetite. Down from the waist they are Centaurs, though women all above. But to the girdle do the gods inherit. Beneath all the fiends'. There's hell, there's darkness, there is the sulphurous pit, burning, scalding, stench, consumption; fie, fie, fie, pah, pah! Give me an ounce of civet, good apothecary, to sweeten my imagination.' (BNW 177)

Baran: W pokoju Dzikus chodził tam i z powrotem, chodził, chodził, w rytm muzyki czarodziejskich słów. „Robi to strzyżyk, a mała złota muszka także na mój rozum się tajdaczy. Żadna łasica, żadna wypasiona klacz nie pała większą żądzą. Od pasa w dół centaury, choć od góry kobiety. Do ramion córy bogów. Poniżej szatan rządzi. Piekło, ciemności, siarczana otchłań, ogień, smród, zniszczenie; tfu, tfu, tfu! Uncję piżma, dobry aptekarzu, bym sobie odświeżył wyobraźnię.” (B 204)

Hejwowski: W pokoju Dzikus maszerował wte i wewte do rytmu bębnow i muzyki, jakimi były magiczne słowa. „Tak samo grzeszy pokrzywniczek, maleńka złota muszka w moich oczach grzeszy tak samo.” Słowa ogłuszająco dudniły mu w uszach. Żadna klacz, żadna łasica nie jest swej żądz tak nieposkromiona. Od góry są to kobiety, lecz w dół od pasa – chutliwe centaury. Tylko część górną bogowie dziedziczą, dolna to własność diabła, tam jest piekło! tam są ciemności, otchłań siarki, smota! Żar i war, fetor i stęchlizna. Tfy! tfy! tfy! Daj mi piżma, aptekarzu, na złagodzenie mojej wyobraźni. (Szekspir, *Król Lear* IV, 6; *Otello* IV, 22; H 117)

Hejwowski's decision to use Shakespeare's translations is by all means the right one since, as we can conclude based on the fragments above, John's words via Shakespeare's phrases convey the power of his emotions while not flattening or shallowing them.<sup>20</sup>

## 5. Poems and rhymes

As the last issue I wish to discuss poems and rhymes. We can distinguish three types: nursery rhymes, poems, and verses used to hypnotically programme the behaviour of the inhabitants. I will explore the first two categories.

Nursery rhymes are treated as a kind of intertextual allusions by Jolanta Kokot because they refer to the literary system of the original which encompasses a set of texts, motifs or topoi belonging to the common cultural heritage of the author of the original (274). It may happen that the intertextual space referred to in the source text belongs exclusively to the author's culture and has no counterpart in the receiving culture (indeed this is the case of the nursery rhymes

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<sup>20</sup> There are also quotes from other works by Anglo-Saxon writers. However, their function requires separate discussion. Let me just mention one of the most important ones, that is, the allusion to T.S. Eliot's "Whispers of Immortality" (H 27; Hejwowski and Moroz 166).

present in *Brave New World*). The translator often encounters the dilemma of either impoverishing their version by leaving out certain external references or seeking a substitute within the native culture for the original's frame of reference. The nursery rhymes used by Huxley were popular in nineteenth and early twentieth century Britain and obviously they were addressed to children. The new world evokes a specific intertextual space not only by making the processed works the subject of commentary, but also by their travesty. On the one hand, it proves to be an important type of texts that are subject to processing. It does not matter that most of them are didactic works, while the rest are poems that are strongly conventionalized on the borderline of literature and cultural texts (Kokot 274).<sup>21</sup> These are clearly works recognized by English readers as the type of literature most appropriate for children. Huxley travestied such rhymes as *Georgie Porgie*, *Ride a cock-horse to Banbury Cross* and many others. On the other, the travestied versions are addressed to the citizens of the World State, so implicitly this reveals their poor intellectual competence and the power of the state to manipulate its subjects. Let me analyse just one example, namely *Georgie Porgie* because it (or the concept it represents) runs through the entire novel.

The original nursery rhyme:

Georgie Porgie, pudding and pie,  
Kissed the girls and made them cry,  
When the girls came out to play,  
Georgie Porgie ran away.<sup>22</sup>

Huxley's travesty:

Orgy-porgy, Ford and fun,  
Kiss the girls and make them One,  
Boys at one with girls at peace;  
Orgy-porgy gives release. (BNW 75)

Kuszelewska's variant:

Orgi-porgi Ford i Pan  
Bierz dziewczęta, wiedź je w tan.  
Chłopak, dziewczę wspólny duch,  
Orgi-porgi jedność z dwóch. (K 103)

21 In her insightful analyses Jolanta Kokot refers to the rhymes in L. Carroll's *Alice's Adventures in Wonderland*, but I find her commentary most apposite for the same type of poems present in *Brave New World*.

22 [https://en.wikipedia.org/wiki/Georgie\\_Porgie](https://en.wikipedia.org/wiki/Georgie_Porgie)

Baran's version:

Orgia-porgia, Forda śpiew,  
Wzniecaj w paniach Jedni zew.  
Roztopiony już on w niej,  
Z orgią-porgią dwojgu lżej. (B 89)

Hejwowski's translation:

*Orgy-porgy*, Ford z radością,  
całuj dziewczęta, uczyn' jednością.  
Chłopcy, dziewczęta złączeni w mroku;  
*Orgy-porgy* przynosi spokój. (H 53)<sup>23</sup>

Hejwowski decided to leave the phrase *orgy-porgy* in the original, and explained that the original name of the ceremony is immediately associated, at least for English-speaking readers (and maybe those Polish readers who are familiar with English nonsense poetry<sup>24</sup>), with the poem *Georgie Porgy* (Hejwowski and Moroz 164). Kuszelewska's version and Baran's, who copied her "orgia-porgia", is unlikely to trigger any associations.

The other type is poetry composed in the World State whose distinctive quality is its poor quality, which may be seen when contrasted with the passages from Shakespeare. This category subsumes song lyrics and short poems composed by propaganda for the citizens, but also poems composed by Helmholtz, who aspires to compose great poetry free from the State's constraints and propaganda. One of them is a well-known song among the inhabitants which is sung during parties and other festivities:

Huxley: Bottle of mine, it's you I've always wanted!  
Bottle of mine, why was I ever decanted?  
Skies are blue inside of you,  
The weather's always fine;  
For  
There ain't no Bottle in all the world  
Like that dear little Bottle of mine. (BNW 68)

<sup>23</sup> Additionally, Hejwowski provides the translation of the original nursery rhyme.

<sup>24</sup> Notably, some Polish readers may be familiar with the Polish translations of nonsense poetry and nursery rhymes by Stanisław Barańczak.



Kuszelewska: *Znasz-li ten stój*, gdzie serce me *dojrzewa*,  
 Rubinów *blask* i winda cicho śpiewa,  
*Ach tak*, ach tak, o butlo moja miła,  
 Wiem co jest raj, boś ty mnie wykarmiła (K 106)

Kuszelewska remarks in the footnote that this is a free translation, but at the same time she models it on a renowned poem by Adam Mickiewicz. In my view, this is a mistake because the words of the song and its rhymes are trivial, and by reaching for a romantic pattern she elevates the song and infuses it with extra meanings. Below is Mickiewicz's poem which served as a template for Kuszelewska's translation. The words repeated by Kuszelewska are italicised:

**Do H\*\*\* Wezwanie do Neapolu** (Naśladowanie z Goethego)

*Znasz-li ten kraj*,  
 Gdzie cytryna *dojrzewa*,  
 Pomarańcz *blask*  
 Majowe złoci drzewa?  
 Gdzie wieńcem bluszcz  
 Ruiny dawne stroi,  
 Gdzie buja laur  
 I cyprys cicho stoi?  
*Znasz-li ten kraj?*  
*Ach, tam*, o moja miła,  
 Tam był mi raj,  
 Pókiś ty ze mną była!

*Znasz-li ten kraj*, gdzie kwitną  
 Nad grobami piołuny,  
 Gdzie niebo twarz błękitną  
 W szare kryje całuny?

Gdzie pola kośćmi siane,  
 Las szumi pieśń cmentarną,  
 I rzeki łzami wezbrane  
 Przez ziemię płyną czarną?

Moreover, to make sure that the readers recognize the model she refers to, in the passage following the song she mentions the original title of Mickiewicz's poem, although in *Brave New World* the incipit is repeated: "How kind, how good-looking, how delightfully amusing everyone was! *Bottle of mine, it's you I've always wanted...* But Lenina and Henry had what they wanted..." (BNW 68).

Kuszelewska: Jakże miły jaki ładny jak niezmiernie zabawny jest każdy i każda. „*Znasz li ten kraj?...*”  
Lenina i Henryk posiadali to czego pragnęli. (K 106)

Both Baran and Hejwowski recreate the banal content and rhymes, although it seems to me that Hejwowski's solution for “why was I ever decanted” is better than Baran's “skąd się tutaj wziąłem” because it mirrors the new world's rules for the production of children whereas Baran's question sounds more existential. Hence it inscribes the song with extra connotations.

Baran: O moja butlo, ciebie zawsze pragnąłem

O moja butlo, *skąd się tutaj wziąłem?*

Niebo jest w tobie błękitne,

Pogoda zawsze wspaniała;

Bo

Nie ma na świecie drugiej takiej butli

Jak ta droga moja butla mała. (B 81)

Hejwowski: Moja butelko, ciebie zawsze chciałem!

Moja butelko, dlaczego się zdekantowałem?

W tobie zawsze słońce świeci,

Nie spadnie deszczu kropelka,

Bo

Nie ma takiej drugiej

jak moja mała butelka. (H 48)

Finally, I wish to mention a very important component of *Brave New World*, namely culture-specific references. Notably, the novel was intended by the author as a critique of the modern world and the blind march of progress. Hence, Huxley weaves proper nouns (names of well-known scientists, politicians, inventors, names of places) into the text to make the readers reflect on the ideas they stood for. Some examples: Henry Ford, Sigmund Freud, Maurice Bokanowski, Lew Trocki, Lenin, Alfred Mond, H.G. Wells, Ivan Petrovich Pavlov, Thomas Robert Malthus. All this cultural richness was not available in Kuszelewska's translation for obvious reasons, but it is a pity that it was also lost in Baran's version. Obviously, some of the cultural references may be understood by the readers only with the help of the translator. As Peter Fawcett insightfully points out: “the translators themselves are sometimes directly and consciously responsible for exercising absolute power to exclude the reader [...]” (177). Assuming that readers will independently verify a reference effectively excludes them “in the name of some ideology of textual purity, or perhaps intellectual arrogance” (Fawcett 178). Arguably, one of the major assets of Hejwowski's translation are footnotes in which he explains the names of the characters, intertextual allusions and the socio-political context of the story written at the beginning of the

previous century. Knowledge of the historical and cultural context enriches the reading of the book, and opens up new paths of interpretation for the readers.

## 6. Conclusions

The diachronic analysis of *Brave New World* retranslations shows that the Retranslation Hypothesis applies in their case. Stanisława Kuszelewska as a first translator domesticated the novel, and she had almost no access to translatorial aids; Bogdan Baran was in a better position, yet he decided to translate Shakespeare on his own and did not supply it with any explanatory footnotes. Krzysztof Hejwowski's variant may be called a Polish annotated edition, and as such it is worth publishing in the renowned Biblioteka Narodowa series.<sup>25</sup>

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<sup>25</sup> Hejwowski's unpublished manuscript which I used for my analysis requires editing.

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