

***Intertextual Dialogue in Dystopian Discourse of the Twentieth Century: Aldous Huxley
«Brave New World» - Michel Houellebecq «The Elementary Particles»***

The article deals with metatext formed by the most famous dystopias of the twentieth century, as the literary and aesthetic response to the crisis processes in the public consciousness.

Detailed analysis of complex connections between dystopian intentions of social life and literary practices is given. Special attention is paid to the comparison of iconic works of the last decades with samples of classic dystopian literature. The novels «Brave New World» by Aldous Huxley and «Elementary particles» by Michel Houellebecq were selected to analyze the intertextual dialogue in the twentieth century dystopian discourse.

It is concluded that the crisis processes in the artistic consciousness in the turn of XX - XXI centuries is accompanied by the dominance of eschatological thinking, attitude associated with the «collapse of illusions» that mankind had about their future. This allows to define the aesthetic nature of modern art, including literature, as dystopian.

Key words: *dystopia, metatext, Aldous Huxley, Michel Houellebecq, intertextual dialogue, reception motives.*

General problem set. The latest period of history on the turn of centuries is a time of global change in all spheres of life: political, cultural, scientific, social, economic and others.

A new phase of civilization - the information society and the related positive changes, negative risks becomes the subject of philosophical reflection, sociological analysis, political forecasts.

Doubt about the correctness of the chosen path accompanies European cultural history of the twentieth century starting with the famous «The Decline of the West Europe» by Oswald Spengler. Later Jürgen Habermas firmly stated that the threat to the ecological balance, asymmetry of prosperity and economic power, danger from high technology and arms trade - especially spread of mass destruction weapons, the threat of drug addiction, etc., are obvious. [9, p. 308].

Naturally, this doubt is embodied in literary works, particularly in the form of negative forecasts presented by dystopias. Discoveries and achievements of scientific and technical civilization in the XX century, are gaining independent, self-sufficient energy which influence the culture in not always positive way. , that is obvious way start running a warning not only philosophers (Spengler, Ortega y Gasset), and while most dystopian predictions by Yevgeny Zamyatin novels, George Orwell, Aldous Huxley, Ray Bradbury.

According O.Vorobyova dystopian novels by Aldous Huxley («Brave New World» (1932), A. Koestler ('Dazzling Darkness «(1940), George Orwell's» 1984 «(1948) as well as Zamyatin's novel «We» form a Great Dystopia of XX century, with very close mutual context that allows us to see in each of these novels a new depth. These dystopias «open» their intertext communication, and, thanks to contextual interaction create a new metatext [2, p.12].

The prominent place in this metatext, in our view, take contemporary works written on the turn of centuries, as close multi-link of anti-utopian intentions of public life and literary practice represents a growing social and cultural interest.

Analysis of current research. Dystopia is actively studied as a genre of contemporary literature. Foreign experts referred to the theoretical aspects of a problem (E. Batalov, M. Booker, B.Lanin, E. Shatsky, M. Shadurs'kyi etc.), and to the analysis of specific anti-utopian texts (A.Bartov, M. Hnedovskyy, I. Golovacheva, J. Zasurskyy, M. Oaks, V. Rabinovich, V. Skurlatov, E.Fromm etc.). The problem of genre is explored by O. Vorobyova, G.Esselborn, N. Kovtun, B. Lanín, R.Cherepanova), the ratio of dystopian literature and science fiction view M. Kvaniyen, K. Kovtun, G. Hatch, L.Sarzhent, M. Shvonke and others. Among Ukrainian experts referred to the genre of dystopian should be mentioned Y.Zhadanov, D. Zatons'kyj, A. Nikolenko, H. Sabat, S.Bezchotnikova, A. Yevchenko, O.Kopach.

Postmodern aesthetic and cultural situation in the global scale contributes in development of dystopias in its parody and ironic relationship with utopia. Arguably, S. Bezchotnykova emphasizes that the crisis processes in the artistic mind on the turn of centuries is generally accompanied by the dominance of eschatological thinking, attitude, due to the «collapse of illusions» that mankind had about their future. This fact allows experts to define the aesthetic nature of modern art as dystopian one (O. Kryvtsun, M. Epstein, Habermas, Charles Walsh) [1, p. 6].

The dystopian authors offer metaphorical antiprojects of future world, showing them due to already existent, but often hidden and not visible trends. From our point of view, the object special interest is the comparison of iconic works of the last decades with samples of classic dystopian literature. Thus, for comparison (in terms of reflection of the realities of the modern life and their artistic embodiment) such dystopian texts were chosen as «Brave New World» by Aldous Huxley and shocking novel «Elementary particles» (Atomised) by Michel Houellebecq.

The aim of the article is to analyze the predictive role of dystopian literature in shaping ideals (standards, realities, markers) of cultural identity at the turn of centuries by means of comparing novels «Brave New World» by Aldous Huxley and «Elementary particles» by Michel Houellebecq.

As I. Medvedeva and T. Shishova notice, the novel by Aldous Huxley become widely known, even among those who have not read it [4, p. 179], because «Brave New World» is a dystopian novel in which the image of a possible future is impressively portrayed as phantasmagoric hyperbole. The author singled out the most dangerous social trends in the text.

Briefly recalling the plot, the novel takes place in London in 2541 when the people of Earth live in a single state, which society is a society of consumption. By the way, on the turn of 1920-1930 years, when the novel was created, no consumer society and nothing similar did not even exist. In America, the Great Depression was approaching, while Europe experienced the consequences of the First World War, but Aldous Huxley surprisingly accurately described what has become a trend after nearly 40 years.

According to the story, people are not born in a traditional way and are grown in special plants. The traditional institutions of the family and parenthood disappear, most of the activities are performed by highly technological machines, the caste system exists in society, and most psychological problems are solved using the harmless drug - soma.

Already mentioned I. Medvedeva and T. Shishova among the most important on the turn of centuries predictions of the novel, created in 1932, singled out birth control, genetic engineering, the formation of consumer society with special consumer psychology, which is supported by the formation of correct attitudes by the hypnopaedic process, total sexual freedom, etc. [4, p. 191].

For the sake of objectivity, one should note that familiar with the literature of recent decades reader can find the reception of such motives in many other iconic works such as «The story of the servant» by M. Atwood, «House on the edge of the world» by M. Cunningham, «99 francs» by F. Begbeder, «Platform» by M. Houellebecq, «Empire V» by V. Pelevin, «Duxless» by S. Mynayev, «Trilogy» by V. Sorokin, «Rivne / Rovno» by A. Irvanets.

However, the main attention in our research was attracted by the impressive intertextual dialogue between Englishman Aldous Huxley speaking from 1932 (time of creation of «Brave New World») and the Frenchman M. Houellebecq from 1998 (when the novel «Elementary particles» was written).

Modern French postmodernist writer, poet, novelist and essayist, the winner of the Goncourt Prize in 2010, the most widely read and quoted French writer, brilliant experimenter with a dystopia as a top genre idea, M. Houellebecq is uniquely positioned as a definite postmodernist who (as well as his famous countryman F. Begbeder) creates a realistic-postmodern synthesis in his novels. He combines sexually-consumer chaos of postmodern simulacrum society and ironic narrative mode with classical tradition of social and educational novel [12, p. 12]. Both writers were «distorting mirror generation» [11, p. 155], whose creativity reflects economic liberalism, sexual freedom, total loneliness of a human being.

«Elementary particles» is a novel about two brothers, losers. One is the embodiment of rational biologist, physicist, genius; other is a victim of his own passions and complexes, a teacher of literature, a writer in his spare time. They are «two poles of modern civilization» states I. Golovacheva in her monographic study «Archaeology of scientific knowledge of Aldous Huxley». Two characters in which a new Western world reveals its nature. And two extremes between which, due to Houellebecq there is a space of life of modern Western man» [3, p. 5].

In the most famous novel by M. Houellebecq one can find allusions or direct links to the «O Brave New World» by Aldous Huxley throughout the text. There are not only allusions to Aldous Huxley, but also references to many literary novels by Bulgakov, Baudelaire, Proust, Nietzsche, and Freud. However, the modern world reflected by Houellebecq is almost absolute epitome of Huxley's dystopian «project». That is easily seen in a kind of «dialogue» of the two works. Thus, one of the main characters, Bruno, while thinking about the novel «Brave New World» states: «... generally Aldous Huxley's world is declared totalitarian terror, trying to publish the book as debunking - this is pure hypocrisy! By all counts - the genetic control of sex freedom, struggle with old age, civilization entertainment - «Brave New World» depicts paradise to us, which we are trying to achieve. Just

think that this book was written in 1932 – it's just incredible! Since then, Western society constantly sought to get closer to this model!» [8].

As mentioned, the theme of birth control and destruction of family is one of the leading in the Huxley's novel, which even begins with a kind of excursions: the action takes place in London in some distant future. People living there do not come naturally. They are raised artificially in «hatcheries and conditioning centres». 34-stored building with a sign «Central London incubator and educational center» solves all childbirth problems in Huxley's «ideal society».

The guide's monologue from the pages of the novel is striking with its relevance: «More and more sophisticated methods of birth control sooner or later lead to the fact that mankind once and lose connection to sexuality and the human race will be reproduced in the laboratory ... As a consequence - the disappearance of relationships, the very notions of fatherhood and motherhood» [10]. Houellebecq's hero is kind of continuing an interrupted conversation with his companion on the Huxley's pages: «As for the children, they were required to become heirs of wealth, social and family traditions ... Today it is not essential, I live on a salary, I have no wealth to leave a legacy for a son. I do not even have craft, which I could teach him, I do not know what will he deal with in the future; the rules by which I lived has no value for him. Accept the ideology of endless changes means to admit that human life is tightly locked within its individual existence, and past and future generations in its eyes mean nothing. So that's how we live now, and today it does not make sense to have a child». [8]

«Huxley managed to design a convincing world of possible future - says I. Golovacheva in the aforementioned monograph. - The components of this novel world constitute the main content of our uncompleted civilization» [3, p. 232].

One of the Huxley's dystopian leitmotifs is becoming consumer psychology of the masses in the «strange new world.» Author remarkably accurately described what began to create in three to four decades. He even clearly demonstrated how this society needs is not only met, but (what is crucial!) formed by manipulation of consciousness. In 1958, after almost 30 years after the first book, Huxley published its nonfictional continue: «Return to Brave New World,» in which he discusses how close or estranged our world was from the one described in the novel 27 years ago. Huxley concludes that we are moving towards the concept of «wonderful world» much faster than he expected. This «wonderful» world becomes a leading socio-cultural context for M. Houellebecq. The collection of his short essays «The World as a supermarket» identifies the philosophy of typical European life by its name itself. «The World as Will and Idea» is not possible anymore for Houellebecq. Supermarket logic provides desires logic. Supermarket human can not naturally be a single human will and desire. Thus, as the main theme for Houellebecq is a systemic crisis of modern civilization, spiritual agony of post-industrial society.

One of the biggest threats to modern man according to Houellebecq is sexual freedom. It is hard not to recall that the total sexualization is the important ideological component of Huxley's «Brave New World». In fact, according to Houellebecq, these two forces: sexual permissiveness and new technologies are going to destroy civilization and culture of the once majestic white man. It is already impossible to stop destructive processes exhausted humanistic potential of mankind, and therefore the one should disappear. In the «Elementary particles» dystopia scientist-biologist Michelle Dzerzhinski using new developed cloning technology creates a human of a new type – with no sex, no feelings, no passion - «beyond good and evil»: «Humanity is disappearing, giving birth to a new kind, without sex and without death, thereby without overcoming individuality, isolation and concepts of the future» - states one of the heroes in the final [8].

Let's compare how well the project «perfect happiness» have been materialized, uttered in a Huxley's novel with European rulers speech: «Now people are happy - said the governor. - They get everything they want, and can not wish for that which can not receive. They live in abundance, safe, unaware diseases, are not afraid of death, blissfully do not know old age and passion; they do not poison the life of parents with their mothers; there have neither wives nor children, nor love, no worries; they are so formed that almost can not go beyond proper» [10]. (By the way, the governor called Mustafa and this is the name of the ruler of Europe given by the author in 1932, when there were no hints of the «great migration of Muslims in Europe.» The paradoxical coincidence or a chance, but in the context of the studied dialogue Huxley - Houellebecq we can not ignore the fact that M. Houellebecq is announced in today's world as antymuslim and even became a defendant in the notorious Muslim process, so that left France).

Huxley devoted a separate chapter to the problem of religious attitudes in the «beautiful new world». «God is not compatible with machinery and scientific medicine and universal happiness» - explains the savage who accidentally fell into a new world without forgetting the moral principles of

the missing past. - Our Lord Ford itself did much to shift the focus of truth and beauty to comfort and happiness «[10].

Human is an «elementary particle» when forgets where is truth and beauty, loses touch with the Absolute - the metaphor implicit in the title of the novel M. Houellebecq. Elementary particles are atoms deprived of essential spiritual connections. Reason and common sense were powerless to keep its most reliable regulator in the field of public relations - culture, because culture is previously doomed. «We live, breaking the shackles of the past linking us with humanity. By human standards, we live happily; we tamed force, invincible in the eyes of a human, selfishness, anger, violence; we live in every sense of other lives. ... Science and art exist in our society, but the pursuit of truth and beauty ... already has not such a reverent character. For ancient race of people our world is the impression of paradise «- from the perspective of the future end of the XXI century. Such a dithyramb to this paradise in which there is no God, is presented by a representative of a new humanity, an artificial intelligence carrier Hyubcheyak, which is created by Professor M. Dzerzhinski [8]. But even he, despite his «inhuman artificiality» is not contained nostalgic tone of piety: «Now that extinguished its last representatives, we consider it appropriate to pay their last respects to humanity; last tribute to the memory of that one time also disappear, swallowed by quicksand times; and it is still necessary that such respect at least once expressed. This book is dedicated to a Human being» [10].

Perhaps this final intonation indicates that «racist, pornographer, reactionary, misanthrope, antifeminist and homophobes» as he richly styled literary, Houellebecq as a result turns to be a moralist, and the whole implication of «The Elementary Particles» is read as a longing for human norms, kindness, love, tenderness and poetry - longing for Human.

So, in a sense, no matter how paradoxical it may seem – Houellebecq's work can be called utopian novel about faith, knowledge and freedom.

Conclusion. Dystopia is the highest degree of aesthetic expression in the XX century: it is directly related to the historical reality of the century with problems, which mankind was not ready to solve. All this caused a corresponding literary and aesthetic response, expressed in activation of dystopia. The toughest dystopian projects do not look like hyperbole today, because at the turn of the centuries civilization meets more dangerous intention of destroying the spiritual foundations of human community. The Houellebecq's novel builds obvious, almost explicitly labeled complex of literary parallels (we stopped only on some of them) with dystopian projects by Aldous Huxley, which leads to the conclusion on the creation of a new metatext in dystopian discourse of XX-XXI century.

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