Zamyatin's Reception of Wells's Fiction

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Abstract: In their article "Zamyatin's Reception of Wells's Fiction," Natalia Aksenova and Marina Albertovna Khatyamova examine several essays written by Yevgeny Zamyatin on Herbert Wells's texts and analyse Zamyatin's reception of Wells's work. Wells's ironic mindset, plot-driven writings, and attraction to parody drew Zamyatin's attention. Zamyatin felt a rapport with the central role of plot dynamics, unorthodox socialist politics, and dystopian tendencies in Wells's fiction. Discussions of the artistic qualities of Wells's writings allow Zamyatin to expound upon his own aesthetic program, known as "synthetism." In these discussions Zamyatin interprets Wells's work as a complex interpretation of technological modernity where the line between humans and gods is actively blurred, and traces the origins of Wellsian fiction to his predecessors, mostly English-language adventure writers. In doing so, Zamyatin gives Wells credit for extending the typical adventure novel into a philosophical realm while keeping it entertaining and captivating. Furthermore, in terms of the reimagining of the Apollonian and Dionysian opposition as an opposition between English and Irish in Zamyatin's "English stories" of the same period, Wells is read as a typical Englishman: an unorthodox heretic. Ultimately, it becomes clear that these are the qualities that Zamyatin values most in Wells.
Natalia AKSENOVA and Marina Albertovna KHATYAMOVA

Zamyatin's Reception of Herbert Wells's Fiction

Yevgenii Zamyatin's art attracts critical attention from foreign scholars as well as Russians. Among them we can distinguish Alan Myers, Alex Shane, Leonora Scheffler, Christopher Collins. Each of these representatives has made his or her contribution to the study of Zamyatin as a writer. However, too little research has been performed on the relation between Wells and Zamyatin. Wells' importance as a writer is well known, and the English influence on Zamyatin's lifework, has been greatly underappreciated. Meyrs, in his article "Zamyatin in Newcastle," reveals interesting information on the influence of British realia and people on the characters of The Islanders. Myers notes that, despite lack of records on Zamyatin's stay in Newcastle, there is, however, some evidence of this influence, such as street names, descriptions of buildings, and peculiar people who could serve as prototypes for the characters. Alex Shane has developed a periodic classification of Zamyatin's works, which places the English-themed works in the second period. He notes that the author's increasing interest in making the narration more dramatic. He specifically shows how Zamyatin's irony serves to depict absurdity of the tragedy of life. According to Shane, the central concern of the English works is exposure of a philistinism, which denies human personality and its free development. Shane notes Zamyatin's tragic sensibility, but argues it is supplemented by faith in irony as is the best remedy to overcome tragedy. In her book on Zamyatin's life and work, Leonora Scheffler says that Zamyatin was surprised by "monotonous architecture and mechanical character of English life, thus he connected in his representation the exterior uniformity with the cultural tradition of puritanical moralism, where there is a simple human behind the non-descript façade" (Evgenij Zamyatin 143). Finally, Christopher Collins compares both writers, but without paying attention to Wells's influence on Zamyatin's work.

Zamyatin, "one of the writers most kindred to the Russian soul," writes O. Kaznina, "was at the same time an ardent admirer of Wells works, his best translator in Russia, biographer and annotator" (Kaznina 494). Nowadays we know of three articles penned by Zamyatin on the subject of the British writer: "Wells" (1920), "Wells' Genealogy" (1921-22), and "Herbert Wells" (1922-24), as well as several prefaces to Russian translations of Wells's novels. These essays were all parts of the World Literature Publishing House's plans to print the books "from all times and nations," in Zamyatin's words, and were conceived as merely prefaces to works of the science fiction and dystopian fiction writer, which were undoubtedly interesting for the author of We (Kaznina 5).

Despite this fact, that all of them were a part of a program done by order of the World Literature Publishing House as prefaces to Well's publications (Zamyatin 321) he uses these short texts to solve a separate problem of ultimate priority. 'Herbert Wells' essay first appears as a separate work, and was later published in an edited form as a preface to the first volume of Wells's collected works (Khatyamova 450) ("Несмотря на то, что все они были частью программы по изданию 'Всемирной литературой' книж 'всех времен и народов' (Е. Замятин) и задумывались как предисловия к изданиям произведений фантаста и антиутописта Уэллса, который, несомненно, интересовал создателя романа 'Мы', автор решает здесь и свою сверхзадачу. Очерк 'Герберт Уэллс', впервые вышедший отдельным изданием, в переработанном виде был опубликован в качестве предисловия к 1 тому Собрания сочинений Г. Уэллса" [Хатьамова 450]).

"Wells"—in "Vestnik Literature" (Zamyatin 494), and "Wells's Genealogy" seem to be never published during Zamyatin's lifetime (Zamyatin 322-28). ("Уэллс — в 'Вестнике литературы' [Замятин] — 'Генеалогическое дерево Уэллса', по всей видимости, не было опубликовано при жизни автора" [Замятин 322-28]). In these articles, just as in other articles and lectures of this period, Zamyatin uses the English novelist's prose as source material for elaborating his own aesthetic program. For this reason, each of these articles represents a new statement on creativity, and taken together they form a certain self-descriptive whole.

The "Wells" article seems to be written as a comment on current events following the English writer's meeting with writers and journalists of Saint Petersburg in the House of Arts on September 20, 1920. However, the factual parts characteristic of such publications are inserted into the aesthetic frame of an "admirer of fantastic journeys" looking at Russia with his writer's eyes: "His only official title was the most honorable and international of them all: that of a writer. As a writer he came to visit a writer" (Zamyatin, Heretic's Discussions 377). Zamyatin looks at Wells as in a mirror, refreshing the problems of identity and creativity that excite Zamyatin's own imagination as a writer. He begins by noting Well's effort to comprehend the essence of Russian life existence by studying everyday life. Wells "walked around without any official guides and saw everything that can be seen without an official guide... He visited a Soviet canteen, a prison, Petrocommunе, a school, the Academy of Science, the House of Scientists, the House of Arts, Vsemirnaya Literatura Publishing house, Hermitage Museum, Institute of Experimental Medicine, he attended a meeting of Petersburg's Soviet" (Zamyatin, Heretic's Discussions 378) ("без официальных гидов ходил и смотрел все то, что можно увидеть без официального гида... Был он в советской столовой; был в одной из тюрем; был в Петрокоммуне; был в школе; был в академии наук, в Доме ученых, в Доме искусства, в издательстве 'Всемирная литература,' в Эрмитаже, в институте экспериментальной медицины, на заседании Петербургского Совета" [Замятин 378]).

Then, he observes Wells's dispassionate attitude towards what he sees: "of course, many things gave heavy impressions", but "many things he found interesting" (Zamyatin, Heretic's Discussions 378). While talking about the meeting at the House of Arts, Zamyatin quotes Wells to illustrate the moments of principal importance to him. He notes that the artist is free from responsibility for his government: "The first thing I would like to say," said Wells, "is that we cannot be blamed for actions..."
of our rulers, we are not responsible for them. The second: I don’t want to waive the British Government: their politics has no justifications for me" (Zamyatin, Heretic’s Discussions 378) "(Первое, что мне хот его указали узлы — это то, что нас не назвал за действия наших правительств; мы за них не ответственны. Второе: я не хочу снимать ответственность с правительства Англии: для ее политики — у меня нет оправданий" [Замятин 378]).

Being a master of irony, Zamyatin cannot miss the off-beat and ironic mindset of Wells: "I remember, that once Wells overheard a question: Shall socialism totally destroy private property or just the form of its realisation? Are you going to join in it or not?" (Zamyatin 378) "(Вспоминается, однажды в присутствии Уэллса спросили: должен ли социализм совершенно упразднить частную собственность — или только ограничить ее. Реплика Уэллса: 'А зубные щетки у вас тоже будут общие? Нет, я не согласен....'." [Замятин 378]). Zamyatin held that Wells’s artistic originality was largely defined by the traditional character of English culture that finds its implementation in a certain stance on social problems and on learning from the mistakes of others: "Rich, full-color intelligence as that of Wells cannot be classified into cabinets and paragraphs. Wells’s socialism is constructed according to his own drawings. Wells is faithful to what he said several years ago in his autobiography: 'I was always a Socialist, but never a Marxist'. And, as we may see, his prognosis of social movement in England in still the same. 'We are never going to overthrow, overturn, destroy, begin over—never! However, we are more and more soaked with socialism. Our individualism gives place to ideas of social entity'" (Wells, Russia in the Shadows) (Zamyatin, Heretic’s Discussions 378–79) "(Такой богатый, многокрасочный интеллект, как у Уэллс, — не уложить в ящики и параграфы. Уэллсовский социализм построен по его собственным чертежам. Уэллс остается верен тому, что он говорил в своей автобиографии: 'Я всегда был социалистом, но социалистом не по Марксу.' И, сколько можно судить, прежним остается его прогноз относительно социального движения в Англии. 'Чтобы мы что-нибудь 'свергли', 'опрокинули', 'ущипнули', чтобы мы 'начали все сызнова' — никогда! Тем не менее мы все гуще и плотнее насыщаемся социализмом. Наш индивидуализм уступает место идеям общественной организации." [Замятин 378–79].

While giving an overview of Wells's works in one short article, Zamyatin lingers unexpectedly not on Wells' innovative storylines but rather on his religious quests. The Undying Fire, a novel that later will be published in Russia in a translation edited by Zamyatin, will be taken as evidence of a parallelism between his studies and those of the English writer upon Hereticism as a specific religion: "In The Undying Fire Wells is even more outspoken about the question of God: three quarters of the novel is a four-hour discussion between the four gentlemen on the subject of God. One of the four is a layman with layman’s God, the second one is admirer of spiritualism studies as performed by Oliver Lodge, famous physicist; the third person is a doctor, atheist and agnostic, and the fourth one who is an obvious image of the author and who sees inside the man an undying fire from a certain God a fire calling for eternal rebellion, eternal fight for intelligent organization of humankind that will end all wars, cure all social evils and illnesses and thus create a life that the man is worthy of" (Zamyatin, Heretic’s Discussions 379) "(В 'The Undying Fire' Уэллс еще определенней подходит к вопросу о Боге: три четверти романа... — четырехчасовой спор четырех джентльменов о Боге. Один из четырех — просто объявитель, с карманым, обызвательским Богом; другой — поклонник спиритуалистических исканий известного физика Оливера Лоджа; третий — врач, атеист и агnostic; и четвертый, с которым явно отождествляется сам автор, видит в человеке неугасимый огонь не Бога, зовущего к вечному борьбе, борьбе за уничтожение жертвенности человечества, палитру художника и взошел на кафедру проповедника." [Замятин 379].

However, when Wells the heretic starts outlining a special way for painless reformation of mankind with history and schooling, Zamyatin the Essayist becomes his critic. Of the novel Joan And Peter, where Wells presented "impressions of the world war", Zamyatin says: "This novel could be the best of realistic works of Wells, if not for a number of chapters devoted to dry journalistic criticism of English schooling. Every page shows a big artist who is not stopped by his previous achievements, a master who has not forgotten the beginners and is able to make it safe to say that Wells has left artist's tools for preacher's pulpit only temporarily: there is too much alive and creative spirit in the author, despite his age of 55" (Zamyatin 380–81) "(Роман этот был бы лучшим из реалистических вещей Уэллса, если бы не целый ряд глав, отведенных суховатой правдивой журналистике. Каждая страница его читается как произведение искусства. Автор, не останавливаясь на своих достижениях, и оставаясь большим и не останавливаясь на прежних достижениях художника, заметно умножает изобразительных приемов, используя более смелыми импрессионистскими образами ам 'Joan and Peter' — позволяет с уверенностью сказать, что только на время Уэллс оставил палитру художника и взошел на кафедру проповедника: слишком много живого, творческого духа чувствуется в авторе, несмотря на его 55 лет" [Замятин 380–81].

Wells's personality and literary credo are undoubtedly fit for Zamyatin's creative tasks. Slice-of-life approach and freedom of creation, originality and irony, dystopia, and heresy—aren't they the aesthetic of Zamyatin himself from the period when he created We? After outlining these basic lines of a creative portrait of the English writer, "Genealogy of Wells", Zamyatin's next article, imitates a study of historical poetics as a means of looking for the genesis of Wells' fantasy. Liking different kinds of literary work to make discoveries in geography and new inventions in science, he associates literary geniuses with pioneers, and those who simply emulate existing discoveries with scientific talents: "History knows not so many geniuses who discover unknown or long-forgotten countries... it knows a lot more talents who improve or introduce significant changes into known forms." Wells the Genius is a "time traveler, the author of science fiction and social fantasy tales,
while Wells the Talent is "dweller of our three-dimensional world, an author of slice-of-life novels" (Zamyatin 322) ("Гениев, открывших неведомые дотоле или забытые страны... — истории знает немало: таланты, совершенно иными видениями видящие фантастику", Уэллс — гений — "путешественниковремени, автор научно-фантастических и социально-фантастических сказок", Уэллс — талант — "обитатель нашего трехмерного мира, автор бытовых романов" [Замятин [322]])

This analysis of Wells's science fiction novels leads Zamyatin to conclude that Wells "created an original species of literary form" (Zamyatin 324) ("создал новую оригинальную разновидность литературной формы" [Замятин [324]]. Although employing the term, Zamyatin clearly sees science fiction novels as dystopian: "There are two inevitable generic indicators of utopia. One lies in content: the authors of utopias present us with the structure of society that they think is ideal, or, mathematically speaking, utopia always has a '+' sign. Another indicator, following from the content–form of utopia is always static, it is always a description that has no or little dynamic storytelling. We can rarely see those indicators in Wells's social fantasy novels. Mostly his social fantasy has a '-' sign and not a '+' sign. He uses his social fantasy novels almost exclusively to show the deficiencies of the existing world order, and not to show us a picture of some future heaven" (Zamyatin 324) ("Есть два родовых и неизменных признаков утопии. Один — в содержании: авторы утопий дают нам в них кажущееся им идеальным строение общества или если это перевести на язык математический, утопия имеет знак '+' или '-' . Другой признак, органически вытекающий из содержания, — в форме утопии всегда статична, утопия — всегда описание, и она не содержит или почти не содержит в себе сюжетной динамики. В социально-фантастических романах Уэллса этих признаков мы почти нигде не видим. Прежде всего, образных построений большие, сложные, сложны и специфичны у социальной фантастики со знаком '-', а не '+' . Своими социально-фантастическими романами он пользуется почти исключительно для того, чтобы вскрыть дефекты существующего социального строя, а не затем, чтобы создать картину некого грядущего райа" [Замятин [324]].

One feature of this new genre form that Zamyatin calls "a social pamphlet in a literary form of a fantasy novel" is that it serves as a conjunction, alloying of two elements in Wells' novels: "element of social and element of science fiction" (Zamyatin 324). And that is why, he argues, the roots of Wells' genealogical tree may be found only in such literary works like Gulliver's Travels by Jonathan Swift, Niels Klim's Underground Travels by Ludvig Holberg, The Coming Race by Edward Bulwer-Lytton. Constructing a long and diverse genetic list of fantasy literature (from Bacon to Flammarion and Verne that Wells used to adopt "many details of fantastic future", Zamyatin sees attractiveness of Wells' novels to readers in their strict logic "with hot spice of ironies", Zamyatin 324) ("И поэтому, он утверждает, корни генеалогического дерева Уэллса можно искать только в таких литературных памятниках как сатирическое 'Путешествие Лемюэля Гулливера', 'Гдиущая раса' Эварда Болвера-Литтона' Выстраивая длинный и многообразный генетический ряд фантастической литературы (от Ф. Бэкона — до Фламмариона и Ж. Верна), из которой Уэллс черпает 'много деталях фантастического будущего', Замятин видит привлекательность романов Уэллса для читателя в строгой логике, в научно-фантастической сатире" [Замятин [324]].

Zamyatin sees other important features in the English writer's art of storytelling: "The storyline of the social fantasy novels of Wells is always dynamic, built upon collisions, upon struggle; the plot is always complex and engaging. Wells inevitably dresses his social and science fiction into the Robinsonade, a typical adventure novel, a form beloved in Anglo-Saxon literary tradition. In this area Wells is a successor of the tradition created by Daniel Defoe and leading through Fenimore Cooper, Thomas H. Reid, Robert Stephenson, Edgar Poe. In his volumes We, Eirenburg's Julio Juramento y Tristan (Zamyatin [324]) ("фантастическойшей из стран современной Европы' и иначе этому уже положено: романы А.Н. Толстого «Аэлита' и 'Гиперболоид,' роман автора настоящей статьи 'Мы', романы И. Эренбурга 'Кулио Хуренито' и 'Грест Д.Е' [Замятин [328]]."

It would be no exaggeration to say that Zamyatin's concept of synthetism in art takes his understanding of Wells' artistic endeavors as one of its sources. Zamyatin saw Wells as an embodiment of one of two traits that he would like to breed together, namely, gripping storytelling that turns Wells's novels into page-turners: "What Wells had that was his own, original and exclusive..."
was in plots of his fantastic novels" (326) ("Свои, оригинальное, исключительное у Уэллса была фабула его фантастических романов" [Замятин [362]]. Замятин, впрочем, хотел бы его разработать в эксперименте писателя, ибо он не нашел, что самое интересное: "Анализический поиск за слово приходит к его концу и авантюристы, которые имели дома для Голдфри, стремятся к аргонавтомка" [366]). В 1923, в "New Russian Prose", an article devoted to an analysis of contemporary Russian literature expressing his own aesthetic views Zamyatin writes: "To reflect the whole range of modernity (= Natalia Aksenova, Marina Khatyamova) — it is necessary to introduce some kind of philosophical synthesis into the dynamics of adventure novel... If I had to find a word to define the point where the current literature is aiming to— I would have chosen the word intuism" (366) ("Чтобы отразить весь спектр [современности — Н.А.] — нужно было в динамику авантуристского романа вложить тот или иной философский синтез... Если искать какого-нибудь слова для определения той точки, к которой движется сейчас литература — я выбрал бы себе слово синтезизм" [Замятин [366]].

Herbert Wells became an integrating work in Zamyatin's "Wellsian series" of articles. Just as in his previous articles, Zamyatin declares Wells to be the most modern Western writer as well as his own predecessor, and characterizes Wells's work in terms of a dominant "fantastic line." However, in this work Zamyatin as an art theorist and philosopher of art shows his solidarity with popular western mythocritical concepts: Wells's works are projected onto the text and structure of myth. Wells's novels are myths of a modern city: "A city, modern, vast, frantically running, full of roars, humming buzz from propellers, little wheels, ariete— everywhere in Wells's works." (297) ("Город нынешний огромный, лихорадочно бегущий, полный рева, гула, жужжанья пропеллеров, колес, реклам — этот город у Уэллса всюду" [Замятин [297]].)

In any other myth, Wells's myth of the modern world reproduces a syncrhetic form. At the same time, it is a technical, scientific, religious and social myth: "Here is what is revealed to us when we come under the roofs of these fantastic buildings—he Wells's tales. There are in the same row: modern myth, myth and science, scientific and social, and social and religious. At the same time, we will see below, "the city is everywhere in Wells's works." (Kaznina 406) ("Вот что открывается нам, когда мы войдем внутрь этих причудливых зданий — сказок Уэллса. Там рядом: математика и миф, физика и фантастика, чертеж и чудо, пародия и пророчество, сказка и социализм" [Казнина, Николюкин [414]]. The first level of Wells's world view is scientific and technical: "Modern city with its uncrowned ruler—Mechanism, whether as an explicit or implicit function—is an inevitable part of every Wells's fantastic novels, of these Wellsian myth, myths, as we will see below, as we will see below, "the city is everywhere in Wells's works." (Kaznina 406) ("Сегодняшний город с некоронованным его владыкой — Механизмом, в виде явной или неявной функции — непременно входит в каждый из фантастических романов Уэллса, в уравнение любого из уэллсовских мифов, а эти мифы, как мы уже увидим, именно логические уравнения" [Казнина, Николюкин [406]].)

For his tales, Wells chooses a safe route: a route paved with astronomical, physical, and chemical formulas, a route rammed with iron laws of exact sciences. In the beginning it sounds like a paradox: exact science and fairytale, exactness and fantasy. But it is so—and so it should be. Because the myth is always, explicitly or explicitly, connected to religion, while religion of modern city is exact science, thus—here is a natural link between an urban myth, urban fairytale and science. (Kaznina 407) ("...Для своих сказок он [Уэллс, c точки зрения Аксеновой] выбирает надежный путь: путь, вымощенный астрономическими, физическими, химическими формулами, путь, утрамбованный чугунными законами точных наук. Это звучит, с одной стороны, парадоксально, а с другой — точность и фантастика, как мы увидим ниже, "музыка" уэллсовских сказок."

Furthermore, the most integral part of Well's myth is its social component, for he creates a "parody of modern civilization": "The reader have most probably already found another one feature of Wells' fantasy in his prophecies—a feature inextricably connected with the city, with that soil of brick and mortar where the Wells's roots lie. For the modern city dweller is inevitably zoon politicon—social animal; hence—with little exception—a social element, being intertwined into every fantasy of Wells. Whatever is the tale he is telling us, however far it seems from social issues in the beginning, the reader will be led to those issues in the end" (Kaznina 412) ("Во всех пророчествах Уэллса читатель, вероятно, уже нащупал еще одну «музыку» уэллсовской фантастики — черту неразрывно связанную с городом, этой каменной почвой, в которой все корни Уэллса. Ведь сегодняшний городской человек непременно зoon politicon—животное социальное; и отсюда—почти без исключений—социальный элемент, вплетающий во всю фантастику Уэллса. Какую бы сказку он не рассказывал, как бы она на первый взгляд, не казалась далека от социальных вопросов, — к этим вопросам читатель несомненно приведен" [Казнина, Николюкин [412]].)

According to Kaznina, Wells responds to modernity—"the time of the most impossible, the most unbelievable scientific wonders", and thus he is an extraordinary writer, for his individual myth of the world is not devoid of wonder, but an insight into the future: "Airplane—this word is for me the focus of modernity, and in the same word—there is the whole of Wells, the most modern of all modern writers...This new perspective, those new eyes of an aviator, they are a feature of many of us, who lived through the recent years. Wells has those eyes for quite some time. They give him the insights into the future, the vast horizons of space and time" (Kaznina 426) ("Времени самых невероятных, самых неправдоподобных научных чудес, и потому он выдающийся писатель, но его
individualistic view of the world is not denied. This is the perception of the world: "Azrael - this word, as a focus of a wide range of topics, and in this latter sense - Wells, surrounded by imitators of the modern writers. This is a new concept of the face of the pilot in the planes, and many of us, who have been living for many years. And this face is always Uells. From it, it has been the future, the huge horizons of the space and time."

"Somebody have to... tell about the future..." [Kazmina, Nikolaykin [426]]

"...many of Wells's fantasies have already come to life, he has a strange gift to see through the nontransparent veil of today" (Kazmina 409) ("...many of the fantasies of Uells - were already realized, to prove that in Uells there was a straiter direction of the historical and the historical direction of the future, which would show the world's future in a more radical way") [Kazmina, Nikolaykin [448]].

The symbolic polysemy of Wellsian myth, as constructed by Zamyatin, may be complemented with national semantics: the Russian writer constantly emphasizes that Wells creates an English national myth. The article consistently creates the image of a British artist whose character is defined by national mentality and traditions. Zamyatin respects Wells's pragmatism, and uses fairytale images reflected through Salytkov-Schedin's work to contrast the Russian and English mentalities: "Motives of Wells's urban tales are, in principle, the same as in any other tales: here you find the Fortunatus's cap, Flying Carpet, Break-All Grass, Magic Table-cloth, as well as dragons and giants, dwarfs, mermaids and ogres. However, there is a difference between these tales and, for example, Russian ones, the same as the difference between the mentality of a Russian from a small town of Poshekhonie and that of a Londoner: Poshekhonian sits himself by the window and awaits for the cap and the carpet to appear in front of him by the will of the Great Pike; Londoner has no trust into the Great Pike, but rather trusts himself-so he sits in front of a drafting board, takes a slide-rule and calculates the Flying Carpet, the Londoner goes to a lab, fires an electric oven and invents Break-All Grass, the Poshekhonian reconciles himself with the idea that his miracles are in a land far far away, while the Londoner wishes his miracles to arrive here and now" (298) ("Motivy городских уэллсовских сказок - в сущности те же, что всех других сказок: вы встретите у него и шапку-невидимку, и ковер-самолет, и разрыв-траву, и скатерть-самобранку, и драконов, и великанов, и гномов, и русалок, и людоедов. Но разница между его сказками и, скажем, нашими русскими - такая же, как между психологией пошёхонца и лондонаца: пошёхонец садится под окном и ждёт, пока шапка-невидимка и ковер-самолет явятся к нему "по щучьему велению"; лондонац на "щучье веленье" не надеется, а надеется на себя - лондонац садится за чертежную доску, берет логарифмическую линейку и вычисляет ковер-самолет, лондонац идет в лабораторию, зажигает электрическую печь и изобретает разрыв-траву, пошёхонец примиряется с тем, что его чудеса - за тридевять земель и в тридесятом царстве; лондонац хочет, чтобы чудеса были сегодня, сейчас же, "здесь и сейчас" [Замятин [298]]."

English practicality and activity aims at modern scientific knowledge, thus Wells uses knowledge from exact and natural sciences in his works: "Mathematics, astronomy, astrophysics, physics, chemistry, medicine, physiology, bacteriology, mechanics, electrical engineering, and aviation. Almost all Wells's tales are based upon brilliant, unpredictable scientific paradoxes, all the Wellsian myths are logical as if they were mathematical equations" (Zamyatin 407) ("Математика, астрономия, астрофизика, физика, химия, медицина, физиология, бактериология, механика, электротехника, авиация. Почти все сказки Уэллса построены на блестящих, неожиданнейших научных парADOXES, all the Wellsian myths are logical as if they were mathematical equations" (Zamyatin 407) ("Математика, астрономия, астрофизика, физика, химия, медицина, физиология, бактериология, механика, электротехника, авиация. Почти все сказки Уэллса построены на блестящих, неожиданнейших научных парадоксах; все мифы Уэллса - логичны, как математические уравнения" [Замятин [407]])

Wells' Public position as a socialist, Zamyatin argues, is grounded in a love of liberty that is not only characteristic of his identity as a true artist, but also his British identity: "...Wells is, obviously, a socialist... But if any party tried to append Wells to its program as a wax seal, it would be the same as use Leo Tolstoy or Rozanov to support Orthodox Christianity... Wells is first of all an artist. And as an artist he creates his own world and his own specific world-things, that is, to say, it is not about likeness of others. That is why it is hard to pack the artist into already created, seventh day, solidified world: he will jump out of the paragraphs and become a heretic" (413) ("Уэллс, конечно, социалист... Но если какая-нибудь партия вздумала приложить Уэллса, как печати к своей программе, - это было бы то же самое, что Толстым или Розановым утверждать православие... Уэллс прежде всего - художник. А художник... творит для себя свой особенный мир, со своими особенностями; он не обладает ничьим образом и подобием, а по чужому. И оттого художника трудно уложить в уже созданный, семидневный, отвердевший мир: он выскочит из параграфов, он будет еретиком" [Замятин [413]]."

The epithet "heretic" is Zamyatin's highest praise to any artist. Later in his article "On literature, revolution, entropy and other things" (1924) he writes: "...Somebody have to... tell about the future as today's heretic. Heretics are the only (bitter) medicine against entropy of human thought" (Zamyatin, "I am afraid" 96) ("Кто-то должен... выразить сегодня еретическим словом о звере. Еретики - единственное (горькое) лекарство от энтропии человеческой мысли" [Замятин, Я боюсь [96]]."

However, Wells's hereticism was formed within the English tradition: "There is another feature of Wellsian socialism, which is probably more of a national nature, than of personal. Socialism for Wells is undoubtedly a way to cure the cancer that eats the body of the Old World. However, medicine has two methods to fight this disease: one of them is scalpel, surgery, another is the slower way of therapy. Wells prefer the latter. Here... are several words from his autobiography: "We, Englishmen are a paradoxical nation—progressive and terribly conservative at the same time, we always change but never dramatically, we never saw sudden revolutions..." (306) ("Есть еще одна особенность уэллсовского социализма - особенность, может быть, скорее национальная, чем личная. Социализм для Уэллса, несомненно, путь к излечению рака, въевшегося в организм старого мира. Но медицина знает два пути для борьбы с этой болью: один путь - это нож, хирургия, другой путь - более медленный - терапия. Уэллс предпочитает этот последний путь. Вот... несколько..."
...and in his religious myth is current, that irony and knowledge of everyday life are necessary meaning order of event presentation. Narrativity is yet another "English feature" of Wells's works: "...Wells, just like most of his fellow English writers pays much more attention to the plot, rather than language, style, word—all those things that we became used to praise in recent Russian writers... What Wells had as his own, original and exclusive were in plot lines of his fantasy novels, and as soon as he debunked the airplane and took more usual themes he lost a part of his originality" (Kaznina 414) ("социализм Уэллса гуманистический. Именно это качество, острые манеры, когда проявляется классовая пропасть, скрытая в безысходный труд и нужду, когда говорит о ненависти человека к человеку, об убийстве человека человеком, когда говорит о войне и смертной казни. По Уэллсу, виноватых — нет, злой воли — нет: есть злая жизнь. Можно жалеть людей, можно презирать их, можно любить их — но ненавидеть нельзя") (Казнина, Николюкин [414]).

According to Zamyatin, the derivative nature of Wells's realistic novels is caused by the slow-paced movement of Dickens's novel, which Wells took as his models. "Another important English feature of Wells's prose is its ironic smile, which Zamyatin notes, observing that he loves with acute, hating love... and that is why his pen often turns into a scourge and scars from that scourge are long-lasting. Giving multiple examples of irony in fantasy works of Wells, Zamyatin also notes that "this ironic base is even more evident in Wells's realistic novels" (Kaznina 416) ("Другой важной английской особенностью прозы Г. Уэллса является 'улыбка иронии,' ибо он 'любит острый, ненавязчивый виртуоз... и потому его часто обращается в кнут, и рубцы от этого кнута остаются надолго."

Zamyatin continues: "Wells's realistic novels become sociological observations, and his pen just like the pen of a seismograph fixes systematically all the movements happening in the social ground of England in the beginning of the twentieth century... So, gradually, Wells's realistic works undergo transformation from autobiographic writings to a chronicle of modern England" (306) ("архитектор, построивший воздушные замки научных сказок, и архитектор, построивший шеститажные каменные громады бытовых романов, — один и тот же Уэллс" [Замятин] [306]). Zamyatin continues: "Wells's realistic novels become sociological observations, and his pen just like the pen of a seismograph fixes systematically all the movements happening in the social ground of England in the beginning of the twentieth century... So, gradually, Wells's realistic works undergo transformation from autobiographic writings to a chronicle of modern England" (306) ("архитектор, построивший воздушные замки научных сказок, и архитектор, построивший шеститажные каменные громады бытовых романов, — один и тот же Уэллс"). "Бытовые романы Уэллса, — пишет Замятин, — становятся социологическими обсерватоирией, и его перо, как перо сейсмографа, систематически записывает все движения социальной почвы в Англии начала XX века... Так, постепенно, из автобиографических — бытовые романы Уэллса становятся летописью жизни современной нам Англии" [Замятин] [306]).

Nevertheless Zamyatin's assessment of Wells's realistic novels is paradoxical. While acknowledging their strong dependence on British literary tradition he nevertheless notes, that "the architect who built cloud castles of scientific tales and the architect who constructed vast six-storey brick and mortar buildings of the realistic novels are the same person" (306) ("архитектор, построивший воздушные замки научных сказок, и архитектор, построивший шеститажные каменные громады бытовых романов, — один и тот же Уэллс" [Замятин] [306]). Zamyatin continues: "Wells's realistic novels become sociological observations, and his pen just like the pen of a seismograph fixes systematically all the movements happening in the social ground of England in the beginning of the twentieth century... So, gradually, Wells's realistic works undergo transformation from autobiographic writings to a chronicle of modern England" (306) ("архитектор, построивший воздушные замки научных сказок, и архитектор, построивший шеститажные каменные громады бытовых романов, — один и тот же Уэллс"). "Бытовые романы Уэллса, — пишет Замятин, — становятся социологическими обсерватоирией, и его перо, как перо сейсмографа, систематически записывает все движения социальной почвы в Англии начала XX века... Так, постепенно, из автобиографических — бытовые романы Уэллса становятся летописью жизни современной нам Англии" [Замятин] [306]).
Well's works become not just an object of reception, but material for the Zamyatin's own aesthetic reflections.

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