

Comparative Analysis of the Genre and Stylistic Dominants of the XXth Century Dystopian Novels in the Light of Translation Studies

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Abstract. The article revolves around the genre and stylistic dominants of the novels in the genre of dystopia and the problems of their reproduction in Ukrainian translations. The comparative analysis is based on the three most famous dystopian novels “We” by Eugene Zamiatin, “Brave New World” by Aldous Huxley and “1984” by George Orwell and is carried out through the lens of translation studies. The dystopian genre and stylistic peculiarities are mainly represented in the authentic texts by means of quazirealia, which are subdivided in this article into various categories denoting the objects of the fantastic world. Thus, attention is paid to the problem of the identification and interpretation of these lexical units in the Ukrainian translations.

Keywords: dystopia, genre and stylistic dominant, Zamiatin, Huxley, Orwell, literary translation.

Introduction. The beginning of the XXth century heralded a new literary era marked by the predominance of the dystopian genre over the utopian one. In fact, it took utopia over five centuries (since T. More’s “Utopia” was written) to become disillusioned as for the unembodied bright new dawn and to be transformed into its direct opposite – negative utopia, anti-utopia, dystopia. The genre of dystopia has been in the centre of the interest of literature studies, both Ukrainian and abroad, namely it was highlighted in the works by N. Arsentieva, B. Lanin, L. Yurieva, L. Sargent, O. Kopach, H. Sabat, Yu. Zhadanov, O. Yevchenko, and many others. Nevertheless, dystopia hasn’t found its complete reflection in the field of translation studies yet, it is just paving the way towards it, offering numerous unique lexical and stylistic devices for the construction of a new society, a new state, a new world image, dimmed by pessimistic foreshadowing and rapid technological development that may become crucial for the mankind.

Thus, the **aim** of the research is to determine and to compare the genre and stylistic dominants which mainly form the XXth century dystopian genre represented by the three greatest novels “We” by Eugene Zamiatin, “Brave New World” by Aldous Huxley and “1984” by George Orwell and to analyze their translations made by Gregory Zilboorg (into English), Serhii Marenko and Viktor Shovkun (into Ukrainian) correspondingly. The **object** of the study is represented by the genre and stylistic features characteristic of the dystopian novels that are fundamental in the development of the genre. In the course of the research which is closely connected with linguistics and literature studies, a number of **methods** were implied, namely comparative, contextual, component, structural analyses, etc.

Obtained results and their discussion. Doubtlessly, dystopia is utopia’s mirror reversal, denoting the opposite phenomena in contrast to its counterpart. Literary dystopia was presented as a consequence of purification of the ideas that prevailed for centuries and constituted a parallel stream of literary utopia. [12]. Further development of dystopia was determined by rapid processes of globalization, urbanization and technologization that made dystopia a reflection of the postmodern outlook. The hierarchy of the genre types is presented by a dystopian novel that takes the

leadership due to its syntheticity, plasticity and ability to accumulate the problems of the past, present and future.

The framework of a new genre of dystopia was established by an outstanding Russian novelist Eugene Zamiatin. His novel “We” (1920) opened new horizons in envisioning the future of the society. The author introduced a number of details depicting a new millennium society, mainly with the help of up-to-date technical inventions in the spheres of science, technology and psychology, namely total control over an individual and a society, synthetic food, interceptors planted to track private conversations, enforcing certain views beneficial for the ruling class, etc. K. Sobianek insists upon the growing topicality of the novel in the XXI century, as far as it may still be treated as a forewarning novel, prevising the technocracy, automation and over-the-topness of the government authorities, spread all around the modern world in the form of totalitarianism. [13, p. 91] Zamiatin’s novel encouraged G. Orwell and A. Huxley to create similar alternative worlds involving the idea of their mastermind. The novels “1984” (1948) and “Brave New World” (1932) follow the traditional structure of the dystopian novel and reflect the characterization system and the set of lexical and stylistic means of designing a world of future.

Though literary criticism has already paid much attention to the three novels, their position within the framework of translation studies is still poor, especially if analyzed in Ukrainian translation. It is stated with a great deal of regret, that Ukrainian readers were given a free hand to turn the leaves of the world-known dystopias in the late 80-90-ies: Zamiatin’s “We”, originally written in Russian, was first published in the United States in 1948, that is, Western Europe managed to read the novel before the Soviet reader did, in the translation performed by Gregory Zilboorg. Ukrainian translation reached the target audience only a year ago, in 2017, thanks to Oksana Torchylo and the First Ukrainian Crowd Publishing Platform “Komubook”. Orwell’s “1984” was fragmentarily translated into Ukrainian in 1988 by O. Terekh in the foreign literature magazine “Vsesvit” (“The Universe”). The complete translation was conducted by amateur translator Vitalii Danmer in 2013, and then by V. Shovkun with the support of Zhupanskiy publishing house in 2015. “Brave New World” was first translated by S. Marenko in 1994, the

second existing translation was completed by Viktor Morozov in 2016.

Involuntarily we come to the problem of the late arrival of the Ukrainian translations of the analyzed dystopian novels. In our opinion, the main obstacle is presupposed by the ideological reasons and factors that greatly influenced the development of Ukrainian translation studies. As it is stated by N. Rudnytska, the ideological factors are mostly predetermined by the ruling political ideology, that is, an average Ukrainian citizen is undermined by the negative heritage of the Lenin and Stalin era [10, p. 61]. According to S. Sherry, the famous researcher of the Soviet censorship in the Stalin and Khrushchev eras, the Western interference into the Soviet affairs caused the political frustration in the USSR, which was manifested itself in the cultural sense by the means of a strict ideological control over the array of foreign literature reaching the Soviet reader. Thus, the most common demonstration of the ideology was held in the form of censorship, which stood in the way of the dystopian literature spread all over the country. [17, p. 11] Besides, there existed a number of criteria, according to which a certain author or a certain literary work were allowed to be translated or vice versa. Among the top-priority authors were those, who were ideologically friendly, whose positions didn't contradict the ideology of the period, or whose works were ideologically neutral [11, p. 49]. Thus, taking into consideration that every ideology requires a corresponding literature to support its methods, there was nothing to do for dystopia, which revealed the true essence of "democratic" regimes, criticized the political leaders and mocked at their ruling strategies.

In addition to the ideological factors, that made it impossible for the dystopian works to enter the literary world of the USSR, there were certain reasons, for which the dystopian novels were forbidden to be translated into Ukrainian. M. Strikha stresses that there were quite evident intentions to prove Ukrainian language not interesting even for its adherents that could make the assimilation processes in the USSR easier. [14] Ideological instability made the forbidden literary works to be published in the outlaw underground press (the Soviet term "samizdat").

Ukrainian literary translation in the Soviet epoch could be characterized by a totalitarian style of translation, which can be described, according to O. Rebrii, by logical and structural arrangement, semantic transparency (avoiding the ambiguity), and strictly limited vocabulary (the preference of the borrowed and international lexical units over the national ones, limited usage of lexical archaisms, author's neologisms and realia) [9, p. 107]. After Ukraine's getting independent, there started a new era of postcolonial literary translation that, however, met certain difficulties in the light of economic and financial collapse and cultural stagnation. Despite this, the translators were given green light to deliver the world literary masterpieces to the Ukrainian readers, craving for discovering new genres and authors.

The common aspects of the various works, represented in our research by the brightest examples of the dystopian genre by E. Zamiatin, G. Orwell and A. Huxley, can be analyzed on the basis of the genre and stylistic dominants, defined as the invariant or the core of a genre, which is actualized in certain texts that belong to the same genre. In other words, the genre dominant may be treated as a set of

lexical or stylistic features that are peculiar of and recurrent in a certain genre. The genre and stylistic dominants of the dystopian novels form the unique world view, which is generally defined as a result of reflecting the phenomena of social reality in a language. In modern linguistic studies much attention is paid prevalently to the linguistic and conceptual world views. However, as far as our research is aimed at defining the genre and stylistic dominants, represented in the dystopian novels as the powerful genre-forming features formed by numerous lexical and stylistic means, we deal with the artistic world view, which is treated by V. Nikonova as the result of a complex process of author's activity, aimed at reflecting the objective reality or its fragment. The researcher states that the artistic world view is formed by means of both linguistic and conceptual world views which reflect the author's worldview and ideology. [5, p. 14] Thus, the artistic world view is underpinned by the author's subjective worldview, which is objectified in a literary work. When it goes about the dystopian genre, the analysis of the lexical and stylistic means demonstrates that the novelists mainly form a certain fantastic world view, which stands as a form of quasi-reality representation in a fictional geographical space, especially if taking into consideration the genre specifics of dystopia. Fantastic world view is a constituent of a linguistic world view and recognizes the possibility of reproduction of quasi-reality lexical means in translation. [8, p. 182]

The comparative analysis on the material of the three dystopian novels is carried out considering that the novels "We" by Eugene Zamiatin, "Brave New World" by Aldous Huxley and "1984" by George Orwell are treated as the canonical examples of the dystopian genre, implying the similar structure both at compositional, linguistic, and stylistic levels. The three authors create the imaginary countries that have much in common, considering the democratic image of the common welfare covering strict totalitarian regimes – Zamiatin's *United State*, Huxley's *World State* and Orwell's *Oceania* headed by the sacralized images of *Well-doer*, *Ford* and *Big Brother* correspondingly.

Zamiatin's original *Единое государство* [3, p. 7] is transformed by G. Zilboorg into *the United State* [18, p. 3], that creates a false analogy with the United States of America, however, as we might see, the author's intention was to show the exceptionality of one state that remained after a 200-year-old war. The United State's leader *Благодетель* [3, p. 7] becomes a *Well-Doer* [18, p. 3], that adds a great portion of a positive connotation instead of original ironical one, taking into consideration his political image. A. Huxley chooses the famous business magnate Henry Ford as a prototype for his *World State's* [15] political leader *Ford* [15], hence such choice stresses the new era of technical achievements in the world of future. Orwell's *Big Brother* [16, p. 3] also reveals the play on contrasts: the word *brother*, associated with safety and trust, is used to portray a destructive individuality of an illusive leader. Ukrainian translation *Старший Брат* [6, p.] is aligned with the dictionary meaning *one's older brother*, however we find a strange calqued equivalent *Большой Брат* [7] in Russian translation made by D. Ivanov and V. Nedoshyvin (1990) which carries no intended connotation.

Of peculiar interest are the realia of a fantastic world, or the quazirealia, defined by O. Rebrii as lexical units denoting objects, created by the author's imagination to characterize imaginary fantastic world in which the action takes place. Quazirealia serve as powerful genre and stylistic dominants in the canvas of the three novels. [8, p. 182] As far as it is next to impossible to cover all the aspects of the fantastic dystopian world, it is seen appropriate to group the analyzed quazirealia in the following categories:

1. Quazirealia denoting the achievements of the formal sciences;
2. Quazirealia denoting technical devices;
3. Quazirealia denoting transport;
4. Quazirealia denoting food and drinks;
5. Quazirealia denoting artifacts;
6. Quazirealia denoting mass media;

The first group is represented mainly by the achievements of the formal sciences of the dystopian worlds. E. Zamiatin was the first to give the idea of *детоводство* [3, p. 17] (modeled after the manner of *садоводство, скотоводство, рыбоводство*), a way of *production of children* [18, p. 14], as it was put by G. Zilboorg (*дитициство* [4, p. 20] in Ukrainian translation by O. Torchylo). However, we cannot agree with such equivalent, paying attention to the character of the nonce word, which was translated by means of descriptive method. The English translator could be more inventive and creative to discover an alternative nonce word like "childrening" (in contrast to *gardening, fishing, breeding* etc.), as Ukrainian translator did. A. Huxley introduces a similar idea of "child breeding" by means of genetic engineering. The author involves the terms *budding* and *decanting* [15] to reflect the process of human embryo maturation. S. Marenko gives the proper equivalents *брунькування* and *декантування* [1] correspondingly. Besides, A. Huxley employs a number of both usual and artificially constructed scientific terms to strengthen the effect of highly scientifically and technically developed society, namely *test-tubes, receptacle, incubators, Bokanovsky process, Podsnap's Technique* etc. which are successfully reflected in the Ukrainian translation. Though children in E. Zamiatin's novel are delivered in a natural way, the achievements of the formal sciences are obvious: "You are carefully examined in the laboratory of the Sexual Department where they find the content of the sexual hormones in your blood, and they accordingly make out for you a Table of sexual days." [18, p. 22] G. Orwell elaborates upon the idea of involving scientific progress in the sphere of reproductive technology: "All children were to be begotten by artificial insemination (ARTSEM, it was called in Newspeak) and brought up in public institutions." [16, p. 84] V. Shovkun manages to give the proper translation of the abbreviation without any difficulty: "Усі діти мали народжуватися через штучне запліднення (новомовою це називалося *штучзан*) і виховуватися у громадських закладах". [6, p. 67] The task of the translator is much simplified by the fact that abbreviation was characteristic of the Soviet era, thus the given type of word formation is familiar to an average Ukrainian reader.

The second group is aimed at characterizing the technical devices, which serve the aim of tracking the actions and conversations of the citizens. The given group

of quazirealia mostly contains quaziterms based on the usual technical terms, which are of international character that allows the translators to find an easy way out of the situation and produce proper translation equivalents. E. Zamiatin provides a special *мембрана* [3, p. 46] (*street membrane* [18, p. 51]) – a technical device in the shape of a human ear, which registers all street conversations. Orwell's *telescreen* [16, p. 5] (*телеекран* [6, p. 6]) is an instrument resembling an ordinary dimmed mirror devised for controlling every step of a person. Huxley surprises his readers with a *feely* [15] (Ukrainian equivalent *стереоконтактний фільм* [1]), that describes a certain kind of a TV screen equipped with a special knobs that allow to feel, to smell and even to taste what is shown and produces a perfect stereo surrounding. In such case S. Marenko makes his choice in favor of the contextual translation, which releases the intentional meaning of the given lexical unit. However, V. Morozov introduces a nonce word *чуттєвка* [2, p. 61] to denote the device, however his equivalent fails to represent the qualities of the object.

Quazirealia denoting transport are aimed at description of the vehicles mentioned in the novels. This category is represented by Zamiatin's invention *аеро* [3, p. 25] (*aero* [18, p. 25]), a kind of futuristic flying machine equipped with a propeller that allows us to treat it as a kind of helicopter. *Helicopters* [15] (*гелікоптер* [1]) are also mentioned in A. Huxley's novel, denoting personal air vehicles. The given category may serve as a shelter for one more important vehicle – *Интеграл* [3, p. 7] (*the Integral* [18, p. 3]), a space vehicle made of glass with a mathematical name, which carries an important mission of reaching the other planets of the Solar system and delivering the message about the United State. The name of the spaceship is closely interrelated with the other elements of the novel, which are based on mathematical categories and the notion of exactness, and the protagonist of the novel, D-503, a mathematician who is engaged in *the Integral's* construction.

The fourth category covers the quazirealia denoting food and drinks. E. Zamiatin invents the notion of *нефтяная пицца* [3, p. 22] (*petroleum food* [18, p. 22]). G. Zilboorg chooses hyponym *petroleum* to prevent a reader from misunderstanding the equivalent *oil food*, as far as *petroleum* denotes secondary raw material as compared to the lexical unit *oil*. Huxley's quazirealia mainly revolve around the narcotic substance called *soma* [15] (*сома* [1]), which is used as an ingredient added to the dishes and drinks. S. Marenko copes with the translation by means of transcoding the lexical unit. The food mentioned in Orwell's "1984" is endowed with a great portion of irony. *Victory Gin, Victory Coffee and Victory Cigarettes* [16, p. 7, 64, 8] (*Джин/Кава/Сигарети "Перемога"* [6, p. 9, 52, 10]) could hardly be called satisfactory: *Victory Gin "gave off a sickly, oily smell, as of Chinese rice-spirit"* [16, p. 7], the tobacco used to constantly fall out of and *Victory Coffee* [16, p. 64] didn't have much in common with the real *Inner Party Coffee* [16, p. 177].

The artifacts meaning the products of the material culture are represented in the given research as the musical instruments and devices. In the novel by E. Zamiatin a reader comes across a musical invention called *музыкаметр* [3, p. 19] (*musicometer* [18, p. 17]), which

allows anyone rotating the handle to produce about three sonatas per hour. The idea of this device totally annihilates the aesthetic quality of music and turns it into mere production for the sake of production. However, it doesn't make any difficulty in translation into English, as far as the lexical unit is formed by analogy with any measuring device. Another interesting case is presented by the lexical unit *фонолектор* [3, p. 18] (*phonolecturer* [18, p. 16]). G. Zilboorg's equivalent contains the ending *-er*, which indicates an agent of a certain action. The novel, by contrast, stresses the automation of the world of future that could be also reflected in translation. Huxley demonstrates a device called a *Synthetic Music Machine* [15], translated by S. Marenko using the permutation as *апарат синтетичної музики* [1], which is seen as a quite satisfactory equivalent. V. Morozov's *синтетична музична машина* [2, p. 62] creates an impression that not the music, but the *machine* is made of some kind of synthetic material.

Quazirealia in the sphere of mass media are formed mainly on the basis of allusion to the real-world magazines and gazettes. The United State's leading printed matter is *Государственная Газета* [3, p. 7]. G. Zilboorg translates it as *the State newspaper* [18, p. 3], however, in our opinion, if E. Zamiatin wanted to stress the uniqueness of the state, it would be more appropriate to strengthen the status of the newspaper. Thus, we suggest the translation equivalent *The Single State Gazette*, which sounds closer to the novel's native country and praises the state by mentioning it in the newspaper's masthead. Allusive markers are obvious in A. Huxley's mass media: *The Hourly Radio, the New York Times, the Frankfurt Four-Dimensional Continuum, The Fordian Science Monitor,*

and The Delta Mirror [15]. S. Marenko transforms *The Hourly Radio* into *Щоденне Радіо* [1] that contradicts the original text. The rest of mastheads are represented in the Ukrainian translation properly. *The New York Times* is translated with the help of partial transliteration, referencing the newspaper's masthead to the city it is issued in: *ню-йоркська "Таймс"* [1]. The calqued equivalent of *The Fordian Science Monitor* is *Фордівський наставник* [1], *the Frankfurt Four-Dimensional Continuum* becomes *франкфуртський "Чотиривимірний Континуум"* [1] and *The Delta Mirror* is transformed into *Дельта Міррор* [1] with the help of transcription. V. Morozov appeals to the same transformations, however his *Фордіанський саєнс монітор* [2, p. 323] seems poor as compared to S. Marenko's translation.

Conclusions. The analysis of the dystopian genre carried out on the basis of the classic novels "*We*" by Eugene Zamiatin, "*Brave New World*" by Aldous Huxley and "*1984*" by George Orwell has proved that dystopia is characterized by numerous genre and stylistic dominants, which form the compositional, linguistic and stylistic canons of the genre. The dystopian genre is represented by author's lexical and stylistic means aimed at creating a fantastic world view of a literary work, which is a way of expressing the quasi-reality in a fictional geographical space. The dominant features of dystopia are represented primarily in the form of quazirealia denoting different spheres of human activity and objects of social reality. The prospects of the research in the genre are seen in the further development of the authors' individual means applied in the analyzed novels and in the literary works of other authors and their reflection in translation.

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Сравнительный анализ жанрово-стилистических доминант в романах-антиутопиях XX столетия в свете переводоведения

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Аннотация. Статья посвящена изучению жанрово-стилистических доминант романов-антиутопий и проблем их перевода на украинский язык. Сравнительный анализ проведен на материале трёх наиболее известных романов «Мы» Евгения Замятина, «Дивный новый мир» Олдоса Хаксли и «1984» Джорджа Оруэлла. Жанрово-стилистические доминанты антиутопии представлены в оригинальных текстах преимущественно в виде квазиреалий, которые распределены в данной статье по нескольким категориям, которые обозначают объекты вымышленной реальности. Таким образом, в центре внимания находится проблема идентификации и интерпретации этих лексических единиц в переводах на украинский язык.

Ключевые слова: *дистопия, жанр и стилистическая доминанта, Замятин, Хаксли, Оруэлл, литературный перевод.*