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DYSTOPIA AND SCIENCE FICTION: INTERACTION OR COUNTERACTION?

Dystopia has been one of the most contentious issues for the last century. It attracts attention both of literature and translation studies. However, numerous researchers in the field of literature studies have already contributed greatly into the development of dystopia as a unique genre, aimed at highlighting the horrible consequences of human activity that may happen in the nearest future. Moreover, it stresses and warns the danger of totalitarian regimes that may come out of the one-person government of the imaginary or real worlds, depicted in the canvas of the dystopian literary pieces. Very often those worlds may contain the elements of the genre of science fiction, which is adjacent to the genre of dystopia. Thus, the aim of this research is to state the role of science fiction in the dystopian novels, whether science fiction assists in creating dystopian world view or harms the literary work.

The XX century rapid technical and scientific revolution has considerably affected the formation of the dystopian genre. The achievements of sciences related to human activity (genetics, psychology, philology) become the central points of attention. They are presented in the genre of dystopia with the help of paradoxical slogans, control over an individual, introduction of artificial languages. Implementation of these characteristics into the dystopian image of the world stands as a manifestation of mixing the genres of science fiction and dystopia. Implementation of these phenomena on the lexical, stylistic and semantic levels presents a significant volume for translational analysis, being an important prospect of investigation in this field.

Science fiction is often seen as a method of literary genre, a special kind of worldview. It allows to understand the changes in social, moral and ideological paradigm that occurred as a result of numerous revolutions and wars. Science fiction considers a number of topical issues: the importance of scientific and technological progress in history, the responsibility of scientists for the results of their scientific inventions, the possibility of building an ideal society etc.

It is difficult to neglect the role of science fiction in dystopian novels: it helps to reveal the imperfection of the social system and the negative consequences of social processes. Moreover, the aim of science fiction is to predict the occurrence of certain social processes in the future and prevent their negative consequences. Thus, science fiction has revealing and predictive functions and becomes more and more socially and historically motivated.

We have chosen the novel "Brave New World" by Aldous Huxley, which stands as one of the classic dystopias of the XX century and is abundant in numerous fantastic details, presented by the achievements of modern science. The novel depicts a highly developed world, which is inhabited by alphas, betas, gammas, deltas and epsilons. They aren't born in natural way, but with the help of bottling and decanting processes.

This world of future worships a divine person – Ford, who is considered to be its creator. People take a special kind of narcotics called *soma* that creates a feeling of nirvana. Soma can also be added to the food and drinks:

He remained obstinately gloomy the whole afternoon; wouldn't talk to Lenina's friends (of whom they met dozens in the ice-cream soma bar between the wrestling bouts); and in spite of his misery absolutely refused to take the half-gramme raspberry sundae which she pressed upon him. [1]

І до самого вечора Бернад був уперто нахнюплений, не хотів розмовляти з друзями Леніни, яких вони зустріли в барі сомного морозива в інтервалах між змаганнями борців, і навідріз відмовився прогнати нудьгу сомовою водичкою з полуничним морозивом, як вона пропонувала. [2]

The Ukrainian translation of the novel, made by S. Marenko, interpretes *the half-gramme raspberry sundae* as *сомова водичка з полуничним морозивом*. The word *sundae* is translated as *морозиво (з фруктами та/або горіхами)*. Thus, it seems senseless to translate the lexical unit as *водичка*, using the diminutive suffix. Moreover, it goes about raspberry, but not about strawberry.

Another case that draws attention is the quazi-realia *feely*, that is a film, allowing to feel the taste, the smell and the touch of what is shown.

The house lights went down; fiery letters stood out solid and as though self-supported in the darkness.

THREE WEEKS IN A HELICOPTER. AN ALL-SUPER-SINGING, SYNTHETIC-TALKING, COLOURED, STEREOSCOPIC FEELY. WITH SYNCHRONIZED SCENT-ORGAN ACCOMPANIMENT. [1]

В залі погасло світло, масивні вогняні літери виступали з темряви.

ТРИ ТИЖНІ В ГЕЛІКОПТЕРІ. СУЦІЛЬНИЙ СУПЕРСПІВ, СИНТЕТИЧНА МОВА. КОЛЬОРОВИЙ СТЕРЕОКОНТАКТНИЙ ФІЛЬМ ІЗ СИНХРОНІЗОВАНИМ АРОМАТО-ОРГАННИМ СУПРОВОДОМ. [2]

S. Marenko manages to find an appropriate equivalent to the quazi-realia *feely*, presenting it as *стереоконтактний фільм*, which is quite understandable for a Ukrainian reader.

Thus, we may conclude that fantastic elements, borrowed from the genre of science fiction, often stand as a dominant feature of creating the dystopian world image. The analyzed translation, produced by S. Marenko, proves that representing the lexical units of fantastic character is of great importance and demands creative and skillful approach to the translation for the product of interpretation to be accessible and clear for the target audience.

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*СУЧАСНИЙ СТАН І ПЕРСПЕКТИВИ ЛІНГВІСТИЧНИХ
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