

**LEXICAL AND STYLISTIC DOMINANTS OF DYSTOPIA
IN UKRAINIAN TRANSLATIONS**

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Specificity of dystopian genre has long been in the focus of attention of literary and linguistic studies, though there is an evident gap in investigating its dominant features from the perspective of translation studies. Taking into account numerous definitions of dystopia and the approaches to identifying its genre features, provided by both Ukrainian (Yu. Zhadanov, O. Kopach, H. Sabat) and European (K. Kumar, A. Milner, L. Sargent) scholars, in the context of my research I would like to consider dystopia as a variety of a novel, aimed at creating a certain type of fantastic (alternative) reality, ideologically characterized by a peculiar totalitarian outlook skillfully crafted with a number of recurrent lexical and stylistic devices, which are treated as dominant in modeling the worldview of a literary work.

The framework of the dystopian genre was structured by a prominent Russian novelist E. Zamiatin, whose novel “*We*” (1920) opened new horizons in envisioning the future of the society by means of introducing 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. Zamiatin’s idea was successfully followed by the outstanding novelists A. Huxley and G. Orwell in their dystopian masterpieces “*Brave New World*”

(1932) and "1984" (1948). Unfortunately, Ukrainian readers had a chance to get acquainted with the renowned dystopias in the first Ukrainian translations only in the late 80s – early 90s: 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 V. 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 V. Morozov in 2016. Zamiatin's "We", originally written in Russian, first appeared in the United States in 1948 in the translation performed by Gregory Zilboorg. Ukrainian translation reached the target audience only a year ago, in 2017, thanks to O. Torchylo and the First Ukrainian Crowd Publishing Platform "Komubook".

Stylistic dominants of dystopian genre, as of any other literary genre, are the core elements of the genre theory of translation, which "helps to bridge the general theory of translation with the problems of both author's and translator's individual style" [4, p. 282]. The stylistic component of the genre (also known as stylistic dominant) is treated as a key elements of any literary piece, as far as it reflects the individual characteristics of the author's style, the functional value and the frequency of artistic devices, which form the background of the literary work. These devices comprise the invariable plot and compositional characteristics of the text, embodied by lexical and stylistic means, which are in the focus of my attention. Lexical and stylistic dominants of the authentic dystopian texts are represented in the target language in the form of translation dominants, to which (quazi-)realia, (quazi-)phraseologisms, (quazi-)onyms, and (quazi-)terms should be referred.

Thus, this research is aimed at revealing lexical and stylistic dominants of dystopia on the material of three famous novels – “*We*” by E. Zamiatin, “1984” by G. Orwell and “*Brave New World*” by A. Huxley.

Due to the limited character of this work, I will concentrate on peculiarities of reproducing such lexical feature of dystopia as quazirealia. Quazirealia, which serve as the functional opposites of realia, are defined by O. Rebrii as “lexical units denoting the objects, created by the author’s imagination to characterize an imaginary (fairytale or fantastic) world, in which the literary actions take place” [6, p. 182]. Numerous quazirealia represent the fantastic reality, depicted in the analyzed dystopian novels, namely denoting the leading technical devices, artifacts, vehicles, food and drinks etc.

The three authors of the dystopian novels create quazirealia to nominate the products of material culture, represented mainly by musical instruments. E. Zamiatin introduces a notion of *музыкаметр* [2, p. 19] (*музыкаметр* [3, p. 23] / *musicometer* [9, p. 17]), which allows anyone rotating the handle “to produce about three sonatas per hour” [9, p. 17]. The idea of this device totally annihilates the aesthetic quality of music and turns it into mere production for the sake of production. The same idea is employed in Orwell’s novel: “*and sentimental songs which were composed entirely by mechanical means on a special kind of kaleidoscope known as a versificator*” [8, p. 55], V. Shovkun presenting an expected Ukrainian equivalent *версифікатор* [5, p. 46]. A. Huxley’s “*LONDON’S FINEST SCENT AND COLOUR ORGAN*” [7], producing the sound, scent and colour accompaniment, is interpreted in the Ukrainian translation as “*Найкращий у Лондоні кольоро-запаховий орган*” [1]. S. Marenko involves the technique of permutation and creates a compound adjective to denote the object of the fantastic reality.

G. Orwell coins a nonce compound following a V+V model to denote another object of alternative reality: “*With the deep, unconscious sigh which not*

even the nearness of the telescreen could prevent him from uttering when his day's work started, Winston pulled the *speakwrite* towards him, blew the dust from its mouthpiece, and put on his spectacles" [8, p. 48]. The Ukrainian translation "Вінстон підсунув до себе *мовопис* і начепив окуляри" [5, p. 40] lacks the syntactic fragment *blew the dust from its mouthpiece*, however the lexical unit *speakwrite* receives quite an adequate equivalent. Another technical device employed by G. Orwell is introduced for children spying for the adults to track their conversations: "What d'you think's the latest thing they've served them out with? *Ear trumpets* for listening through keyholes!" [8, p. 80]. The semantic translation of V. Shovkun produces the Ukrainian equivalent *трубка, якою можна підслухувати розмови* [5, p. 64], which reveals the general idea of the devised technical discovery. The idea of tracking conversation was generated by E. Zamiatin, who provided a special *мембрана* [2, p. 46] (*street membrane* [9, p. 51]) – a technical device in the shape of a human ear, which registers all street conversations.

Another technical invention of the world of future created by Huxley's imagination is *vibro-vacuum massage machine (vibro-vac)* [7]. S. Marenko applies calquing to interpret the lexical unit, thus the Ukrainian translation of the device is *вібровакуумна масажна машина* [1].

Consequently, the elements of the fantastic reality, presented by technical devices and inventions, serve as the genre and stylistic dominants of the dystopian novels and are objectivized in the text by the means of quazirealia. The most common ways to interpret these lexical units are transcoding, calquing and semantic translation. The prospects of further research in the field are predetermined by the necessity to identify the dystopian dominant features and to work out systemic approaches to their investigations.

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