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## GENERAL FEATURES OF TRANSLATIONS THE DYSTOPIAN NOVELS OF THE XX CENTURY

## ЗАГАЛЬНІ ОСОБЛИВОСТІ ПЕРЕКЛАДІВ АНТИУТОПІЧНИХ РОМАНІВ XX СТОЛІТТЯ

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Literature is first of all a language. And language is not just a set of grammar rules and a dictionary, but something much more. Language expresses the corresponding culture. The world of each language is a whole

universe that laughs, cries, lives and dies according to its own rules, which are not always clear for representatives of other cultures. The highest form of language existence is, of course, literature, which is based on it. Different literary movements, which have their own aesthetics, are easier to fit into some linguistic and cultural worlds and much harder – in others. [1, p. 246].

However, in order to get acquainted with other linguistic and cultural worlds, we need translators and the translated work itself. That is why literary translation has occupied an important place in the history of human development since its emergence as a form of human activity, the emergence of writing and the birth of translation studies as a science. Thanks to centuries-old artistic translation practice, numerous historical written monuments and ancient works of art have survived to our time. At the same time, the translation of literary texts is characterized by a number of factors that complicate the process of their interpretation by the translator. Since the form and content of a work of art are in inseparable dialectical unity, the main problem facing the translator is to preserve this unity and adequately convey it by means of the target language.

T.V. Sosnina understands literary translation as the translation of works of fiction, which are opposed to all other linguistic works due to the fact that the artistic and aesthetic function is dominant for all of them [3, p. 45]. In parallel with the creation of new literary genres, the process of constant updating of the existing ones, which are enriched with new genre varieties through translations. Therefore, if the purpose of any literary of any artistic work is to create a certain aesthetic impact, the task of the translator, on the one hand, is to reproduce this impact by means of the target language and create an effect as close as possible to that created by the text of the original language. Genre peculiarities of translation have always been one of the most important problems in translation activity. Among the tasks of the translator in reproducing a particular genre is to convey both semantic and functional-stylistic, as well as emotional and expressive content.

D.O. Votina notes that the dystopian genre, like any other, is characterized by recurrent plot and compositional features that require translators to have a high level of competence so that the individual author's style is not overshadowed by the translator's style, which can result in a completely new work [2, p. 190]. Therefore, it is necessary to trace the key compositional features of the dystopian novel (compositional dominants) analyzed by researchers of the genre in order to analyze in detail the linguistic material involved in their coverage, which will allow to reach the level of linguistic and linguistic dominants. The problem of the feasibility / unfeasibility of human dreams, as well as the complexity of the historical

process of human development in the twentieth century, full of upheavals (economic crisis, revolutions, industrialization, collectivization in communist countries, etc.), led to the rapid development of dystopia as a form of human consciousness and a special artistic genre.

The relevance of dystopia was in the predictability and refutation of the happy future of man, which were confirmed by the disasters and cataclysms of the twentieth century. Dystopia absorbed the negative phenomena of various forms of political regimes: the monopoly of the Communist Party, ideological pressure, censorship, the creation of new states, social tension in society, interstate and interethnic conflicts, geopolitical contradictions, the threat of civil wars, etc. At the same time, special attention in dystopian works was paid to the solution of philosophical problems of freedom and violence, man and state, liberation from oppressive totalitarian consciousness. The world in dystopia appears even worse than it really is; dystopia reveals the principle of apocalyptic existence and tragic reality and presents a total denial of a possible positive future [4, p. 50]. In the process of translation it is important to know the features of the dystopia genre. The key features of the dystopian genre of the second half of the XX century include the following. Dystopia shows the world from the inside, through the vision of its individual inhabitants who experience its laws and negative impact. Dystopia is characterized by abstractness, universality, creation of an artistic model of an ideal society, the principle of spatial and temporal symbolism.

The issue of adequate reflection of linguistic means of expression in translation, as well as the preservation of style in translation, has always been the most difficult and required from the translator not only professional skills of transliteration of written and spoken text, but also possession of extra-linguistic knowledge. An important genre-forming element of not only dystopia, but also any work of fiction is its title. This is the fragment of the text that has a special pragmatism, contains a certain artistic, structural and semantic interaction, has a primary impact on the reader, stimulating understanding of what the work is about.

It should be noted that any translation begins with the title, and in most cases it is very meaningful. The language of dystopian text is full of allusions, tropes, intertextual inclusions that require reader's competence. When analyzing the language of dystopias, the title of the work plays a special role. It is from it that the reader begins to get acquainted with the work, the author seems to «touch», calls to get acquainted with his work, interests the recipient.

It should be noted that the titles of twentieth-century dystopias do not have names, there are no clear indications of the place and time of action. They often contain subtext. In our case, the allusion is in the title of the novel «The

Handmaid's Tale», where M. Atwood refers the reader to «Canterbury Tales» by Geoffrey Chaucer, which consist of a series of individual stories – «The Friar's Tale», «The Prioress's Tale», «The Knight's Tale», etc. This allusion also performs an ornamental and organizational function, adjusting the reader not so much to a certain theme and problems of the work, but to the form of narration characteristic of it. It is worth paying attention to the fact that the word «tale» is translated from English as a story, confession, history, fiction and emphasizes the ambiguity of the title.

It is necessary to refer to the history of translation of the dystopian genre. The first classic dystopian novel «We» by E. Zamyatin was written in Russian and published in English in New York in 1924. Already in the title the author emphasizes depersonalization, impersonality of «We». Zamyatin depicted a totalitarian society with all its manifestations and introduced a number of fundamental details of such a society, namely total control over the individual and society as a whole, the prohibition of emotions, synthetic food, bugs to eavesdrop on private conversations, imposing false ideas through media propaganda, etc.

The novel «We» was published in the Soviet Union only in 1988 in the magazine «Znamya». K. Sobyaneck is sure that the novel still has not lost its relevance and can be perceived by readers of the XXI century as a novel-warning against technocracy, automation of life and hypertrophied power, because we can still observe different variations of totalitarianism on different continents [3, p. 45]. It should be noted that the novel of the world classic was first translated into Ukrainian only (!) in 2017 by O. Torchylo and published by the publishing house «Kombuk», the first Ukrainian crowdfunding platform. In the context of rethinking the utopian tradition, the classical

structure of the dystopian genre, which encompasses the novels of the triad of great anti-utopian writers – E. Zamyatin, O. Huxley and J. Orwell [3, p. 46] Based on the structure of the work «We», O. Huxley and J. Orwell created the world-famous anti-socialist dystopian novels «Brave New World» (1932) and «Nineteen Eighty-Four» (1948). These two novels can be safely called the traditional imitation of the structure of the dystopian work, the system of character images, the linguistic means of depicting the world of the future, formed by the Russian writer. The most famous dystopias arose in the most tragic periods of the twentieth century, including the civil war in Russia, the formation of National Socialism in Germany, the creation of concentration camps as a preventive measure against free thinking, etc.

Again, as in the case of E. Zamyatin, the first Ukrainian translations of O. Huxley's and J. Orwell's novels appeared with a considerable delay – only in 1994 and 1988 respectively. The novel «Brave New World» was first

translated by S. Marenko and published in the magazine «Vsesvit» in 1994. In 2016, thanks to the Lviv «Old Lion Publishing House», «What a Wonderful New World», a re-translation of the novel by V. Morozov, was published. Orwell's novel, or rather its excerpt, which was first published in 1988 in the same magazine «Vsesvit», was translated into Ukrainian by O. Terekh.

The novel «The Handmaid's Tale» by M. Atwood was first published in English in 1985 in Canada. The problems and topics that the writer reveals are still relevant today: the place of women in society, violence against them, environmental, psychological, religious problems. The Ukrainian translation of the novel «The Handmaid's Tale» was made by O. Oksenyshchuk and appeared only in 2017 in the publishing house «Family Leisure Club». In the same year, a film of the same name was made by Bros Miller, which increased interest in the writer's work.

The purpose of the further research will be more detailed analysis of dystopian novels of the 20-th century.

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