

ALDOUS HUXLEY'S FUTURISTIC WORLD FROM THE PERSPECTIVE OF ITS TRANSLATION PROPERTIES

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Abstract: The article focuses on A. Huxley's famous novel "Brave New World" and the two versions of its translation (Russian and Armenian). The aim of the analysis is the identification of linguistic means specifying A. Huxley's futuristic world, the so-called World State of the XXVI century (AD 2540), a world, where psychological manipulation predominates as a method of creating a totalitarian society, its dictatorship subjugation and people's successful standardization. The next step is the determination of communicative/functional properties of the ST and two target texts (Russian and Armenian) in order to reveal how the linguistic manifestation of the author's worldview is transmitted into a different cultural domain to become cohesive with a different target audience. To transmit exactly A. Huxley's futuristic world vision into a TL the translator should keep closely to the author's philosophical conceptualization of this world and the psychological manipulation principles the authorities employ to achieve the expected impact on the fictional society.

Key words: dystopia, futuristic world, psychological manipulation, communicative/functional properties, transformation.

1. Introduction

Translation as a creative activity is a multistage process which needs thorough analysis of the ST and identification of the communicative/functional properties of both source and target texts.

In her "Translation as a Purposeful Activity: A Prospective Approach" Christiane Nord writes: "Every translation is intended to achieve a particular communicative purpose in the target audience, and if we analyse who the target audience will be and what they may need and expect, we might be better able to deliver a product that suits their needs and expectations" (Nord 2006: 133). She holds the opinion that "translators choose their translation strategies according to the purpose or function the translated text is intended to fulfil for the target audience. Since communicative purposes need certain

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conditions in order to work, it is the translator's task to analyse the conditions of the target culture and to decide whether and how, the source text purposes can work for the target audience according to the specifications of the translation brief" (Nord 2006: 131).

Viewed from the perspective of pre-translation analysis any ST should be analyzed within the scope of extra-textual environment and intra-textual elements, which design the text itself. These are in fact the constituent components that create the communicative conditions, where the ST with its communicative purpose circulates or is functioning as a message directed to a definite audience. Thus, to get a better version of translation, one must definitely identify the situation or else the wide context the ST is created in, its communicative purpose and their linguistic manifestation to make the so-called secondary text (TT) cohesive with a different target audience.

Aldous Huxley's literary domain needs a thorough research into all the mentioned factors from the perspective of its proper translation and transformation of his philosophical worldview into a different culture for a different audience. Who is Aldous Huxley? What is so specific about his vision of a new futuristic world? Why and how does he describe this world? These are basically the questions any translator is to answer in order to produce a relevant output product.

2. Aldous Huxley's Dystopia and Futuristic World

Aldous Huxley, a famous British writer and philosopher, is ranked among the most outstanding dystopians of the anti-utopian galaxy of writers. Though, his dystopia is very often characterized as "a clinically sanitary dystopia" (Birzer 2015). Why? Is it because his dystopia leads to a different vision of the society he describes and suggests the possible ways how to purify it? Or maybe because his dystopia is a sort of a unique mix of utopia and dystopia, where evil and mercy coexist giving birth to definite solutions or a key to their cognition? "A. Huxley's dystopia is a totalitarian society, ruled by a supposedly benevolent dictatorship whose subjects have been programmed to enjoy their subjugation through conditioning and the use of narcotic drug – soma – that is less damaging and more pleasurable than any narcotic known to us. The rules of Brave New World have solved the problem of making people love their servitude" (Naughton 2013).

If compare A. Huxley's "futuristic world" with G. Orwell's dystopian society, the difference is absolutely visible. And it is quite definitely identified by Kyle Smith: "Huxley's vision of our humanity being eroded by what would have been unimaginable material and sexual plenty in the 1930s, when he wrote the book, makes for a stark contrast to the gray impoverishment of Oceania in *1984*, a vision of a Stalinist state predicated on what must have seemed to Orwell like the new norm of privation caused by wartime rationing. Today, however, some of our most serious problems are diseases of plenty: Drugs and food and porn are omnipresent, and so are opioid overdoses, type II diabetes, and loneliness" (Smith 2018).

Thus, both writers illustrate a totalitarian society and the governing decline of this political and social environment. But G. Orwell's environmental catastrophes caused by well-organized oppression system are gradually decreasing because of the Stalinist and the socialist regime collapse, whereas A. Huxley's vision of the future society within the scope of peoples' successful standardization leads to the consequences we face even in modern times.

A. Huxley's "Brave New World" describes the so-called World State in the XXVI century (AD 2540). It is a world, where children are not born in the regular conditions, they are cultivated in special hatcheries. It is a world, where citizens are graded according to the specially developed program of sorting people due to their intellectual and physical abilities. It is a world, where people live in a unique progressive space with its specific values like serenity, sexual freedom and consumption. It is a world, where every citizen is inspired with love and respect towards superiority and the caste, he/she belongs to. It is a world, where every citizen is biologically instilled with all the necessary skills, thoughts and feelings. It is a world, where psychological manipulation prevails as a method of creating a totalitarian society and its dictatorship subjugation.

To convey A. Huxley's futuristic world, the translator should examine properly the language media of the novel in terms of psychological and linguistic manipulation. It does not absolutely mean, that the novel itself is a piece of manipulative discourse. Not at all, but the determination of language means identifying psychological manipulation of the fictional society within the text should be definitely analyzed to be exactly transformed into the TT. Persuasive function of the mass manipulation in the novel is to make people follow the established rules and principles of the society they live in. The people who undergo such type of manipulation are rather definitely described in T. van Dijk's book "Discourse and Manipulation." He considers this type manipulation recipients to be "victims of manipulation. This negative consequence of manipulative discourse typically occurs when the recipients are unable to understand the real intentions or to see the full consequences of the beliefs or actions advocated by the manipulator" (Van Dijk 2006: 361).

To transmit A. Huxley's futuristic world vision into a TL the translator should keep closely to the author's philosophical conceptualization of the society described in the novel and the psychological manipulation principles he employs to achieve the expected impact on the reader.

3. Determination of Linguistic Means Specifying A. Huxley's Futuristic World from the Perspective of Their Translation into Russian and Armenian

The very first element that attracts the reader's attention is the title of the novel. It directly takes the reader to Shakespearian play "The Tempest." A lot of Internet sources suggest the analysis of this allusion and all of them determine it as a quote taken from Shakespeare's "The Tempest." Seeing Ferdinand for the first time, Miranda says, 'O brave new world, that has such people in't!.' The exclamation itself is identified as an ironic one. Miranda was raised and always lived on an isolated island, and the only people she ever knew were her father and his servants, an enslaved savage, and spirits, notably Ariel. When she sees other people for the first time, she is overcome with excitement, and utters the famous words. However, what she is actually observing is not men acting in a refined or civilized manner, but the representatives of the worst of humanity, who betrayed or tried to betray their brothers or leaders to get ahead. The title is appropriate because John the Savage's situation parallels Miranda's plight in the play. Similar to Miranda, John is naive to the outside world. Huxley employs the same irony when the 'savage' John refers to what he sees as a 'brave new world.' John's perspective

of the world is also based on his knowledge of Shakespeare, which significantly influences his outlook on the World State (see References).

As a title in A. Huxley's "Brave New World" the unit acquires additional ironic meaning as it does not basically mean a courageous new world, but a world attempting to become a new one, which solves whatever the current world assumes as great problems: human dissatisfaction, inequality, war, etc. The translation of the title sounds like it is in the Russian and Armenian translations of "The Tempest" – "О ДИВНЫЙ НОВЫЙ МИР" and "Չքնաղ նոր աշխարհ" and alludes the original one, keeping the sense of irony and having the similar impact on the target reader.

Another characteristic feature of the novel is the use of neologisms created by the author himself to describe the specificities of the fictional world. 'Feelies' is an innovative constituent of the World State. Due to the technological progress a movie theater based on the viewer's sensory experience is developed with smell and touch. This interactive technology brings the viewer closely to the experience, the actors on the screen undergo. A. Huxley does not specify the engineering of the 'feelies' or how they actually work, but he leaves enough clues for the reader to understand the general concept. It is transferred into Russian and Armenian rather effectively. In Russian it is transmitted as 'ощущалка' – a sort of a neologism likewise in the original. In the Armenian version the method of addition is used by the translator within a compound noun – 'զգայա' + 'ֆիլմ,' where 'feel' is transmitted by the verb 'զգալ' and the noun 'ֆիլմ' is added 'զգայաֆիլմ,' again a neologism for the Armenian readership. In fact, both translations convey the idea and the concept is comprehensible for the target readers.

The technological progress in the new world is achieved in different aspects: the rigid control of reproduction through technological and medical intervention, including the surgical removal of ovaries, or the high levels of consumption and production that are the basis of the World State's stability, or else the creation of complicated entertainment machines that generate harmless leisure. The citizens of the World State are supposed to play different games at their leisure time, the Obstacle Golf among them – another neologism created by the author. The game is based on electromagnetic technologies, the metal ball rolls into the hole automatically. The game is good for the feeling of success, nobody ever loses and there is no feeling of depression or disappointment. The equipment for the game is thoroughly developed, it is constantly improved and easy to break. The unit is rather accurately transferred into Armenian by means of word-for-word method of translation, only likewise in the previous illustration the translator implements a compound noun, a cluster of two nouns: 'արգելք' + 'գոլֆ' and as a result – 'արգելազոլֆ' appears in the TT. In the Russian version like in the Armenian one the term is transferred by means of word-for-word translation as 'гольф с препятствиями,' though a shift in the structure of the unit occurs (peculiar to the Russian language) and no neologism appears in the case.

In the new Futuristic World created by A. Huxley the chief tool of the oppression system is the psychological manipulation of the citizens which takes a start right within the hatcheries, the children are cultivated in. The author of the ST uses different lexical, syntactical and stylistic means to indicate the manipulative value of the deeds exercised by the fictional world authorities. A manipulative discourse involve "processing

information in short term memory (STM), basically resulting in “understanding” (of words, clauses, sentences, utterances and non-verbal signals) in terms of “meanings” or “actions” (Van Dijk 2006: 366) So, this is the reason for the government to store the information in short term memory of the residents, and to repeat it constantly, for them not to forget, they never think of whatever they are instilled with as they repeatedly hear it from their childhood.

Bernard Marx, the specialist on hypnopædia, very briefly and rather definitely identifies this process:

One hundred repetitions three nights a week for four years, thought Bernard Marx, who was a specialist on hypnopædia. Sixty-two thousand four hundred repetitions make one truth. Idiots! (Huxley 2004: 50)

This is the “great” achievement of the World State government. This is the result of psychological manipulation and the dictatorship of obedience of the totalitarian society citizens. This is with whatever the author himself appeals directly his audience: do not let the World make idiots of people, do not let the World cultivate a society of moral monsters. Only one exclamatory sentence ‘Idiots!’ – and the emotional-expressive significance of the utterance is evident. Hence, a question arises: for Bernard Marx the idiots are the people who experience the manipulative impact. Is it the same for the author? Or maybe he respectively considers the authorities to be idiots for their deeds and “great ideas.”

The concept of formation of the only actual truth is very accurately transmitted into both target texts. The emotional and expressive value of the statement is properly conveyed both in Russian and Armenian versions.

In the Russian translation by O. Soroka and V. Babkov a number of modifications occur:

По сотне повторений три раза в неделю в течение четырех лет, – презрительно подумал Бернард; он был специалист-гипнопед. – Шестьдесят две тысячи четыреста повторений – и готова истина. Идиоты! (Huxley 1999, http://lib.ru/INOFANT/HAKSLLI/mir.txt_with-big-pictures.html)

First it is generalization in case of ‘three nights a week,’ which is translated as ‘три раза в неделю,’ where the noun ‘week’ is substituted by ‘раз’ (times), whereas in the Armenian version it remains the same ‘գիշեր’ (nights) to indicate that the operations were conducted specifically at night time. Besides the methods of addition and omission are simultaneously applied in case of ‘презрительно подумал Бернард’ (literally: Bernard thought contemptuously). The adverb ‘contemptuously’ is missing in the ST, whereas Bernard’s family name Marx is missing in the TT. The translators are supposed to emphasize Bernard’s attitude towards the operations and their constant repetition using the adverb ‘contemptuously.’ In the Armenian version these elements are transmitted accurately without any deviation (‘մտածում էր Բեռնարդը Մարքսը’). Finally, two more translation techniques occur in the Russian TT: lexical substitution – ‘он был специалист-гипнопед’ instead of ‘who was a specialist on hypnopædia’ and complex compensation, when the simple sentence structure of the ST ‘Sixty-two thousand four hundred repetitions make one truth’ is substituted by an emphatic structure

in the TT – ‘Шестьдесят две тысячи четыреста повторений – и готова истина.’ The Armenian translation by L. Hayrapetyan maintains the structure of the original.

Հարյուր կրկնություն շաբաթը երեք գիշեր չորս տարի շարունակ, - մտածում էր Բեռնարդ Սարքար՝ քնուտուցման մասնագետը: – Վաթսուներկու հազար չորս հարյուր կրկնությունը մեկ ճշմարտություն է ստեղծում: Ապուշնե՛ր: (Huxley 2017: 60)

In the Armenian version the word-for-word translation with minor syntactical and punctuation modifications peculiar to the TL is suggested by the translator. The only question is, whether the target audience undergoes the author’s expected impact likewise the source readership. No doubt, it does. The Armenian and Russian people, even those living in post-soviet times, are well aware of the totalitarian regime and the dictatorship of obedience. So, for the Armenian and Russian readership ‘Ապուշնե՛ր’ and ‘Идиоты!’ (Idiots!) is the only truth – all those who perform and experience this sort of manipulation are really pathologically abnormal.

The psychological manipulation of the World State citizens is well illustrated in the extract describing the Elementary Class Consciousness lesson in the nurseries:

“But old clothes are beastly,” continued the untiring whisper. “We always throw away old clothes. Ending is better than mending, ending is better than mending, ending is better...”
...“Ending is better than mending. The more stitches, the less riches; the more stitches...”
(Huxley 2004: 51)

One of the most powerful tools of psychological manipulation is basically voice. Any oral utterance has its verbal and non-verbal properties and among the non-verbal properties the voice, the intonation, mimics and gestures are of significant importance from the perspective of manipulation. Thus, in the first sentence of the illustrated example this specific feature of manipulative discourse is definitely manifested by ‘continued the untiring whisper,’ where ‘whisper’ is the voice quality full of breath, which keeps the listeners calm and serene. Besides the attribute ‘untiring’ is supposed to signify the quality of whisper so very important for manipulative activity to make it effective and valid.

– А старая одежда – бяка, – продолжалось неутомимое нашептывание. Старье мы выбрасываем. Овчинки не стоят починки. Чем старое чинить, лучше новое купить; чем старое чинить, лучше...
... – Чем старое чинить, лучше новое купить; чем старое чинить, лучше... Прорехи зашивать – беднеть и горевать; прорехи зашивать – беднеть и... (Huxley 1999, http://lib.ru/INOFANT/HAKSLL/mir.txt_with-big-pictures.html)

In the Russian version ‘continued the untiring whisper’ sounds as ‘продолжалось неутомимое нашептывание,’ where ‘whisper’ is substituted by ‘whispering’ (‘нашептывание’) as if the translator wishes to emphasize the constant recurrence of the operation over the people undergoing manipulation.

– Իսկ հին հագուստը ցնցոտի է, – շարունակում էր անխնջ շշուկը, – մենք միշտ դեն ենք նետում հին հագուստը: Լավ է դեն նետել, քան կարկատել, լավ է դեն նետել, քան կարկատել, լավ է դեն նետել...
 ...– Լավ է դեն նետել քան կարկատել: Շատ է կարվածքը, քիչ՝ ունեցվածքը: Շատ է կարվածքը... (Huxley 2017: 62)

The Armenian translator suggests a very accurate and equivalent translation of ‘continued the untiring whisper’ – ‘շարունակում էր անխնջ շշուկը.’

It should be noted that in the Russian translation of the first part of the utterance (the direct speech) the adjective ‘beastly’ is substituted by ‘бьяка’ (instead of ‘чудовищный,’ ‘гадкий’), which is rather used in children’s jargon, whereas in the Armenian version the unit is transmitted by a noun of a literary standard language ‘ցնցոտի.’ Both translations do not have the expected effect and are not coherent with the continuation, whereas in the ST the coherence is absolutely visible, ‘We always throw away old clothes.’ If the old clothes are beastly, they should be thrown away, if they are ‘бьяка,’ you may keep and laugh at them and not always throw away (‘Старье мы выбрасываем’). Finally, if they are ‘ցնցոտի’ – you are very poor and cannot afford new and better clothing taking the old stuff to the trash (‘մենք միշտ դեն ենք նետում հին հագուստը’).

The other rather powerful means of manipulation appears in the continuation of the ST extract: the use of stylistically marked elements. Thus, in the ST the author introduces rhyme, rhythm, repetition and elliptical sentences, very strong elements of manipulation, elements that motivate those under manipulation to easily remember, obey and do whatever they are persuaded to: ‘Ending is better than mending, ending is better than mending, ending is better...’, ‘The more stitches, the less riches; the more stitches ...’

In both Russian and Armenian versions equivalent translation is doubtless: rhythm, rhyme, repetition, elliptical sentences are transmitted into the target languages. Though, it should be noted that in the Russian version complex compensation is used to transfer the content of the ST units through Russian proverbs: ‘Овчинки не стоят починки,’ ‘Чем старое чинить, лучше новое купить,’ and the method of addition is used in case of ‘Прорехи зашивать – беднеть и горевать,’ which is missing in the ST.

The Armenian translator keeps accurately the ST author’s sayings, creating a sort of common proverbs, which do not exist in the Armenian culture: ‘Լավ է դեն նետել, քան կարկատել,’ ‘Շատ է կարվածքը, քիչ՝ ունեցվածքը.’ Besides in the Armenian TT a new device appears: all the manipulative sentences are italicized by the translator throughout the text. The translator seems to emphasize the essence of the manipulative directives. Is it so necessary? Not at all, because the manipulative content is so vivid and definitely exposed in the ST, that does not need any additional signification.

The similar translation modifications occur in other illustrations. Thus, ‘A gram of Soma will return the sweetness of life’ (speaking about ‘soma’) is transmitted into target languages as ‘Сомы грамм – и нету драм,’ ‘*Սոմայի մեկ գրամը հետ կրերի կյանքի համր.*’ In both target texts the translators create a sort of common proverbs, which do not exist in both cultures but definitely manifest the content of the TT unit. Unfortunately, the Russian translators seem to be inspired by this type of transformation

and implement it even whenever it is not so necessary and the units as such are missing in the ST. Though, it should be noted that this device, likewise the italicization of manipulative units in the Armenian version, makes the utterances even more emphatic, expressive and persuasive, hence applying additional manipulative function to them.

Thus, in the ST the “whisper” in the nurseries utters:

Government’s an affair of sitting, not hitting. You rule with the brains and the buttocks, never with the fists. (Huxley 2004: 51-52)

The Armenian translator transmits the sentences quite exactly without any additions and modifications. The only deviation occurs in the syntactic structure of the second sentence specific to the TL.

Մտախաղարումը նստելու գործ է, ոչ ծեծելու: Մտախաղարում են ուղեղով ու հետույքով, բռունցքով երբեք: (Huxley 2017: 63)

Meanwhile in the Russian version the sentences are transformed as sayings:

Править надо умом, а не кнутом. Не кулаками действовать, а на мозги воздействовать. Чтоб заднице не больно, а привольно. (Huxley 1999, http://lib.ru/INOFAnt/HAksLI/mir.txt_with-big-pictures.html)

Besides the noun ‘задница’ is a vulgarism peculiar to the Russian non-standard language, which is not relevant to the SL ‘buttocks’ and sounds rather rude and obscene.

Another non-verbal means peculiar to manipulative discourse is illustrated in the example below, where the speaker’s manner and quality effect of his voice differ definitely if compare with the previous one (‘continued the untiring whisper’).

“My young friend,” said the Arch-Community-Songster in a tone of loud and solemn severity; there was a general silence. “Let me give you a word of advice.” He wagged his finger at Bernard. “Before it’s too late. A word of good advice.” (His voice became sepulchral.) “Mend your ways, my young friend, mend your ways.” (Huxley 2004: 193)

If in case of ‘continued the untiring whisper’ the manipulative effect is achieved by means of ‘untiring whisper,’ which keeps the listeners calm and serene, the psychological manipulation in the illustration above is deliberately reached through the loud voice timbre and “sacred” significance, which keeps the listeners stay in scary silence. The manipulative impact is achieved also by the threatening movement of the speaker’s finger – ‘He wagged his finger at Bernard’ and the exclamation uttered again angrily – ‘Before it’s too late,’ as if he wishes to warn Bernard, if the latter does not follow his advice, it may have catastrophic consequences. The effect is achieved by the repetition of the word ‘advice’ as well. Moreover, it is emphasized by means of gradual intensification: first it is used in terms of ‘a word of advice,’ later it is intensified by an attribute ‘good’ in ‘a word of good advice’ to be well memorized. Then his voice (a non-verbal means of persuasion) becomes even more horrifying – ‘sepulchral’ and a new repetition occurs: ‘Mend your ways, my young friend, mend your ways.’ All the

mentioned manipulative/persuasive properties make the speech absolutely expressive and definitely effective.

Primarily, the neologism ‘Arch-Community-Songster’ created by the ST author attracts attention in terms of its translation into the target languages. In both versions the translators created corresponding neologisms as well. Though in the Russian translation one component of the compound noun (‘Community’) is missing ‘архипеснослов’ and the noun is not capitalized, while the Armenian translator transfers accurately all the components of the compound noun ‘Արքիամայնսերգիչը’ and introduces the neologism with capital letters.

– Молодой мой друг, – изрек архипеснослов торжественно-сурово; все кругом смолкло. – Позвольте преподать вам совет. Добрый совет. – Он погрозил Бернарду пальцем. – Исправьтесь, пока еще не поздно. –В голосе его зазвучали гробовые ноты.

(Huxley 1999, http://lib.ru/INOFAANT/HAKSLL/mir.txt_with-big-pictures.html)

A number of transformations are observed in the Russian TT. In the sentence ‘Молодой мой друг, – изрек архипеснослов торжественно-сурово; все кругом смолкло’ first, word order change occurs in the direct speech, where the Arch-Community-Songster addresses Bernard. Instead of ‘My young friend’ it sounds ‘Young my friend’ in Russian, probably to emphasize the fact, that a person who the speaker refers to is too young and not so experienced as he is. Besides in the translation of ‘in a tone of loud and solemn severity’ the method of reduction is used to compress the ST notion within one compound word ‘торжественно-сурово.’ This sort of reduction might be emphatic but in a different context, as here it does not render the conceptual value of the original and does not have the expected impact on the listener. Another type of reduction and structural rearrangement of the ST units occurs in the final part of the utterance, where ‘Before it’s too late. A word of good advice. ... Mend your ways, my young friend, mend your ways’ is substituted by one sentence ‘Исправьтесь, пока еще не поздно.’ If compared with the original, the TT transformations in this case do not have the similar manipulative/persuasive effect as the ST corresponding units possess.

Though the Armenian version may be regarded as quite an adequate translation, several modifications are visible in the extract as well.

— Իմ երիտասարդ բարեկամ, — սասաց Արքիամայնսերգիչը բարձր ու հանդիսավոր խոստովյալով. համընդհանուր լռություն էր տիրում: — Թույլ տուր երկու բառով մի խորհուրդ տալ քեզ: — Նա ճոճեց մատը Բեռնարդի վրա: — Քանի դեռ ուշ է: Մի բարի խորհուրդ, — նրա ձայնն անդրշիրիմյան երանգ ստացավ, — դարձի՛ եկ, իմ երիտասարդ բարեկամ, դարձի՛ եկ: (Huxley 2017: 212)

The method of addition is used by the translator in the sentence ‘Թույլ տուր երկու բառով մի խորհուրդ տալ քեզ,’ where ‘a word of advice’ is transferred as ‘երկու բառով մի խորհուրդ’ (literally: ‘one advice in two words’), whereas ‘մի խորհուրդ’ would be absolutely enough. Another addition occurs in case of ‘նրա ձայնն անդրշիրիմյան երանգ ստացավ’ where ‘երանգ ստացավ’ (literally: ‘in a

sepulchral tone of voice’) makes the utterance even more expressive than it is in the ST. In case of ‘ճոճեց մատը’ the verb ‘ճոճել’ corresponds more to ‘wiggle’ neither to ‘wag.’ Hence, the translation would be more successful if the translator used ‘մատը թափ տվեց.’

In any case, in the Armenian version, despite the modifications suggested by the translator, the manipulative/persuasive properties of the ST are completely manifested.

4. Conclusion

Translation of any piece of writing needs thorough analysis of the ST and determination of the communicative/functional properties of both source and target texts. Viewed from the perspective of pre-translation analysis any ST should be analyzed within the scope of extra-textual environment and intra-textual elements, which design the text itself. These are in fact the constituent components that create the communicative conditions, where the ST with its communicative purpose circulates or is functioning as a message directed to a definite audience. Thus, to get a better version of translation, one must definitely identify the situation or else the wide context the ST is created in, its communicative purpose and their linguistic manifestation to make the so-called secondary text (TT) cohesive with a different target audience.

A. Huxley’s dystopian novel “Brave New World” describes the so-called World State in the XXVI century (AD 2540). It is a world, where psychological manipulation predominates as a method of creating a totalitarian society and its dictatorship subjugation.

To convey A. Huxley’s futuristic world the translator should examine properly the language media of the novel in terms of psychological and linguistic manipulation. Persuasive function of the mass manipulation in the novel is to make people follow the established rules and principles of the society they live in. To transmit exactly A. Huxley’s futuristic world vision into a TL the translator should keep closely to the author’s philosophical conceptualization of this world and the psychological manipulation principles the authorities employ to achieve the expected impact on the fictional society.

Two translations of the novel are analyzed in the article: the translation into Russian by O. Soroka and V. Babkov and the translation into Armenian by L. Hayrapetyan. The comparative analysis of both TT versions reveals the great desire of the translators to manifest exactly the ST author’s futuristic world vision and his philosophical conceptualization of the World State society. They seem to be very much inspired by the ST and transmit accurately the author’s new World State vision with the emotional and expressive specificities determining this world. They use different translation techniques to convey the linguistic properties of the ST: word-for-word translation, addition, lexical substitution, complex compensation, syntactical and punctuation modifications, creation of neologisms and common sayings etc. in the target languages. The successful result of the adequate translation in both languages is definitely visible. Though, it should be noted that the Armenian translation seems to be more accurately done, meanwhile the Russian translators feel rather free in their interpretation of the ST. Nonetheless, the desirable impact upon the target readership in both versions is achieved due to the correct

transmission of the philosophical conceptualization of the author's futuristic world, the manifestation of the psychological manipulation principles, the coherence of the communicative/functional properties and the expectations of the target audience.

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