

Jezik i percepcija: istraživanje o kreiranju stvarnosti - izgradnja svjetova pomoću jezičnih konstrukcija u djelima znanstvene fantastike

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SVEUČILIŠTE U RIJECI
FILOZOFSKI FAKULTET U RIJECI
KATEDRA ZA TRANSLATOLOGIJU

Tihana Tadej

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ISTRAŽIVANJE O KREIRANJU STVARNOSTI – IZGRADNJA SVJETOVA POMOĆU

JEZIČNIH KONSTRUKCIJA U DJELIMA ZNANSTVENE FANTASTIKE

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Rijeka, 2023.

UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
DIVISION OF TRANSLATION STUDIES

Tihana Tadej

LANGUAGE AND PERCEPTION:
AN INQUIRY INTO THE CREATION OF REALITY – WOR(L)D BUILDING
BY MEANS OF LANGUAGE STRUCTURING IN THE WORKS OF
SCIENCE FICTION
MASTER THESIS

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IZJAVA O AUTORSTVU DIPLOMSKOG RADA

Ovime potvrđujem da sam osobno napisao/la rad pod naslovom: *Jezik i percepcija:*

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Abstract:

The topic of this master's thesis is research on the creation of reality through specific language or linguistic constructions that serve to build an imaginary world, as well as the concepts supporting it in fiction, more precisely, in selected works of science fiction featuring similar fictional worlds in terms of their initial premise.

I will deal with the translation of selected passages extracted from three classical works of science fiction, and I will supply the translations with an additional analysis of linguistic constructions that are prevalent in the genre of science fiction and dystopian novels. Following the comparative analysis of my own translation of selected passages as well as the comparison of syntactic elements of the translated passages with the original literary creations, my endeavor throughout this thesis will be to propose the most effective and concise translation solutions for specific linguistic constructions in the original novels, in order to retain and faithfully convey the concept of "building worlds", from one language to another, in a structured and succinct manner. The English locution for this linguistic instance would be "world-building", which prevails in all the three works of science fiction-dystopia, that I have chosen to translate and analyze. The three classical works of science-fiction, the selected passages of which I will translate as well as analyze the prevailing linguistic constructions for the purposes of producing a credible and structured translation, abiding by the literary concept of "world-building", are as follows:

1. *Brave New World*, penned by Aldous Huxley, first published in 1932.
2. *Nineteen Eighty-Four* (also published as *1984*), penned by George Orwell, first published on June 8th, 1949.
3. *Fahrenheit 451* penned by Ray Bradbury, first published on October 19th, 1953. In particular, I will deal with the translation of Neil Gaiman's introductory word into *Fahrenheit 451*, written by Bradbury (2013), which is the opening section that provides an insight into the

historical context, the background of the author, as well as depicting the development and culmination of the author's creative literary endeavors, which was transferred and translated into the said novel.

I will select seven to eight pages from each of the mentioned works (for the purposes of this research work, I strategically selected the paragraphs from all three science fiction works that are imbued with the corresponding or equivalent structural premise and theme so that they are suitable for a comparative analysis of all the three works based on the thematic and linguistic structuring of the paragraphs), then I will offer my own translation of the selected paragraphs, followed by a comparative analysis of the translation choices at the level of grammatical, morpho-syntactic and semantic structuring. I will compare the linguistic structuring of the produced translation, with that of the original works, in order to elicit a credible and complete transmission of the 'literary bubble', that is, the linguistically imagined dystopian world, which Aldous Huxley, George Orwell and Ray Bradbury created eliciting their own creatively charged language structures.

I will conclude by describing the method of translating dystopian novels that I found useful from backed research of literary translators whose established translations provided a helpful tool to recognize and amend my own mistakes in translation. I will attempt to identify the linguistic constructions that are specific for each author and his literary bubble, given that the dystopian world is built through such linguistic constructions, which are then to be faithfully transferred into the target language of translation.

Based on my own analysis of the produced translation as well as the linguistic constructions of the two languages (English to Croatian translation), I will offer the thesis that, in order to produce a structured and concise translation of works of science fiction, which are specific to literature in terms of their creativity, their unusual and unexpected plot based on the construction and creation of new literary worlds using linguistic expertise of their authors, it is

necessary to incorporate a combination of literal translation and the creativity of the translator himself/herself, who should, based on his/her own expertise and literary translation skills, introduce innovative and creative translation solutions in order to retain the mystery and intrigue of the original and thus be able to convey the excitement of reading to the local audience. The translation of each individual literary work becomes a sort of "research" and a creative feat of translation creativity, combining the innovation and creativity of both languages (original and the target language of translation) for the purpose of a complete and fulfilling experience of reading a literary work of science fiction; the goal is to lead readers (with the elicited translation endeavor) to successfully 'immerse' themselves in the creative worlds of science fiction that are built with linguistic constructions that aim to credibly shape and build a new world created from the fruits of the author's imagination, and it is up to the translator to achieve the same in the target language of the translation.

Keywords: construction of worlds in literature, world-building, creativity, linguistic constructions, science fiction, speculative fiction, dystopia, cautionary tale, literary translation, comparative analysis, prose, linguistic innovation.

Sažetak:

Tema ovog diplomskog rada istraživanje je o kreaciji stvarnosti putem specifičnih jezičnih konstrukcija kojima se gradi imaginaran svijet, kao i koncepti koji ga podupiru, u fikciji, točnije, u odabranim djelima znanstvene fantastike čiji su fikcijski svjetovi slični po početnoj premisi. Konkretno, bavit ću se prijevodom odabranih odlomaka iz tri kulturna djela znanstvene fantastike, te dodatnom analizom jezičnih konstrukcija koje prevladavaju u žanru znanstvene fantastike i romanima distopije. Prilikom komparativne analize vlastitog prijevoda odabranih odlomaka i usporedbe s originalnim književnim ostvarajima, pokušat ću predložiti učinkovita i jezgrovita prevoditeljska rješenja za pojedine jezične konstrukcije, kako bi se zadržao i iz jednog jezika u drugi vjerno i strukturirano preveo koncept „gradnje svjetova“ engl. „world-building“, koji prevladava u sva tri znanstveno-fantastična romana distopije koja ću prevoditi i analizirati. Tri kulturna znanstveno-fantastična romana čije ću odabrane odlomke prevoditi i analizirati prevladavajuće lingvističke konstrukcije za potrebe vjerodostojnog i cjelovitog prijevoda književnog koncepta „gradnje svjetova“, engl. „world-building“ istih su:

1. „Vrli novi svijet“ – engl. *Brave New World*, autor: Aldous Huxley, prvi put objavljeno 1932. godine.
2. „1984“ – engl. *Nineteen Eighty-Four* (također objavljena i kao *1984*), autor: George Orwell, prvi put objavljeno 8. lipnja 1949. godine.
3. „Fahrenheit 451“, engleski izvornik istog naziva, autor: Ray Bradbury, prvi put objavljeno 19. listopada 1953. godine. Konkretno, bavit ću se prijevodom uvodne riječi Neila Gaimana (2013), početni odjeljak koji pruža uvid u povijesni kontekst, pozadinu autora te razvitak i kulminacija autorova stvaralaštva koje se pretočilo u navedeni roman.

Odabrat ću sedam, odnosno osam stranica svakog od navedenih djela (za potrebe izrade ovog rada, odabir odlomaka za prijevod izvršila sam pazeći da svaki od odlomaka iz tri navedena djela ima sličnu početnu premisu i strukturu radnje, tako da su odlomci pogodni za

komparativnu analizu na temelju tematske i lingvističke strukture), te ću ponuditi vlastiti prijevod istih, nakon čega slijedi komparativna analiza prevoditeljskih izbora na nivou gramatičke, morfo-sintaktičke i semantičke strukture, koju ću usporediti s izvornicima s ciljem vjerodostojnog i cjelovitog prijenosa „književnog balončića“ odnosno distopijskog svijeta, koje su Aldous Huxley, George Orwell i Ray Bradbury kreirali vlastitim kreativnim jezičnim strukturama. Naposljetku, zaključit ću nudeći provjerenu metodu prijevoda romana distopije u kojima se gradi znanstveno-fantastični svijet jezičnim konstrukcijama koje se vjerno prenose u jezik prijevoda. Također ću na temelju vlastite analize prijevoda (s engleskoga na hrvatski jezik) i lingvističkih konstrukcija dvaju provedenom analizom obuhvaćenih jezika, ponuditi tezu da je za strukturirani i jezgrovit prijevod djela znanstvene fantastike, koja su za književnost specifična po kreativnosti, neobičnoj i neočekivanoj radnji na temelju gradnje novih književnih svjetova lingvističkom stručnošću, potrebna kombinacija doslovnog prijevoda te kreativnosti samog prevoditelja, koji treba, na temelju vlastite stručnosti i vještine književnog prevođenja, uvesti inovativna i kreativna prevoditeljska rješenja, kako bi zadržao misteriju i zanimljivost originala i prenio uzbuđenje prilikom čitanja domaćoj publici. Tako prevođenje svakog individualnog djela postaje svojevrsno „istraživanje“ i kreativni podvig prevoditeljskog stvaralaštva, spajajući inovativnost i kreativnost oba jezika (originala i prijevoda) u svrhu cjelovitog doživljaja čitanja književnog djela znanstvene fantastike; cilj je navesti čitatelje da čitanjem uspješno „urone“ u kreativne svjetove znanstvene fantastike koji se grade lingvističkim konstrukcijama koje imaju za cilj vjerodostojno izgraditi novi svijet autorove zamisli, a na prevoditelju je da učini isto na ciljnom jeziku prijevoda.

Ključne riječi: gradnja svjetova u književnosti, world-building, kreativnost, jezične konstrukcije, znanstvena fantastika, spekulativna fikcija, distopija, priča upozorenja, književno prevođenje, komparativna analiza, proza, jezična inovacija.

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1. Introduction

One definition of *science fiction* is as follows:

“Science fiction is a time-sensitive subject in literature. Usually futuristic, science fiction speculates about alternative ways of life made possible by technological change, and hence has sometimes been called "speculative fiction." Like fantasy, and often associated with it, science fiction envisions alternative worlds with believably consistent rules and structures, set apart somehow from the ordinary or familiar world of our time and place. Distinct from fantasy, however, science fiction reflects on technology to consider how it might transform the conditions of our existence and change what it means to be human.” (Dr. Beshero-Bondar, 2023.)

Furthermore, one definition of *dystopia*, or *dystopian fiction*, particularly as a sub-branch of science fiction literature is as follows:

“Dystopian fiction is a genre where the world has been turned upside down. The government is corrupt, but everyone follows the law. There are often no freedoms, and technology reigns supreme. A person’s sole purpose in life is to work for the betterment of society as a whole, which can be seen through their lack of choice in education or career path. Dystopian fiction often explores how humans react when faced with extreme circumstances like these.” (Jacobs, 2023.)

As we can see from the presented definitions, dystopian science fiction is a genre of literature that incorporates immense amount of creative thinking and visualizing of worlds that are built

in a different, compelling way, i.e., these novels include the concept of “world-building”, the definition of which being as follows:

“Worldbuilding is the part of the writing process that sets up where *your* story takes place. When *you* build a world, *you* include the landscape that *your* characters will inhabit, the tone of *your* story, its major preoccupations and themes, as well as the nature of its morality. Worldbuilding lays the groundwork for *your* characters to develop, providing the stage for where *your* creations will perform.” (Brown, 2021.)

World building is the process of creating a different universe in order to set the scene for the plot of a novel, and since the novel is a work of written prowess, world building is achieved by a written word, i.e., linguistic devices and specific language structuring that enables the reader to experience an immersive and vivid worldview description as well as envision the rules and setting of a fictional world, in which characters act and strive for a resolution of a plot twist. In other words, world-building in the works of dystopian science fiction is crucial for a wholesome and lavish reading experience and is also necessary for the plot to launch. Without an operational fictional world, the goal of the author of a work of science fiction is incomplete, it being the all-encompassing universe setting for a reader to capture in any language given.

1.1. The concept of *retranslation* or *renewed translation*

The notion of retranslation is inevitably addressed and incorporated into my thesis, as I will be retranslating the selected works in my own rendition of the translation, taking into account the above cited existing and established translations of the works, which serve as a starting point for the comparative analysis and revision of quality based on the existing translations.

I will supply this argument with a definition of “renewed translation” or “retranslation”

as follows, providing contextual and historical factors weighing in on the retranslated work. The notions of **retranslation and retranslation hypothesis** (Desmidt, 2009, pp. p. 669–683.), are vital to be understood and researched as I attempt to retranslate the classical works of dystopian science fiction, and I have found a research article titled *(Re)translation Revisited* written by Isabelle Desmidt in December 2009, which illustrates the analysis of the notion of retranslation as well as its historical, cultural and sociological contextual implications in a given language, drawing data from the German romantic movement and the arguments made by German literary creators about the authenticity and purpose of retranslation and the processes related to rendering this particular type of translation:

“Exponents of the historical relativity of translation are the so-called retranslations, i.e. new translations of earlier translated texts. Especially older, classical works have been frequently retranslated, but even more recent and/or less canonical texts – one can even take into consideration technical texts such as brochures or instructions – are often subject to retranslations. Retranslations result from the wish to meet the requirements of the receiving culture, requirements that are obviously not (no longer or not entirely) met by the existing translation(s). As cultures continuously change, every generation may take a different view on what is a good, i.e., functional, translation and may ask for the creation of a new translation.”
(Desmidt, 2009, p. 669–683.)

The author mentions another interesting concept in the context of translation studies, which is the “retranslation hypothesis”: (Desmidt, 2009).

“Despite the relativity of translation and the (relative) unpredictability of cultural

evolution, translation scholars have asked and continue to ask whether or not retranslations have common (universal?) characteristics. In Translation Studies there is in fact the so-called retranslation hypothesis according to which retranslations tend to be more target culture oriented than first translations. First translations, the hypothesis runs, deviate from the original to a higher degree than subsequent, more recent retranslations, because first translations determine whether or not a text (and its author) is (are) going to be accepted in the target culture; the text is therefore adapted to the norms that govern the target audience. At a later stage, when it has become familiar with the text (and author), the target culture allows for and demands new translations – retranslations – that are no longer definitively target oriented, but source text oriented.” (Desmidt, 2009).

Furthermore, the author provides the example of the retranslation hypothesis achieved through German literary creations and the movement of Romanticism:

“The retranslation hypothesis can be associated with the German romantic movement, in which ‘Volk,’ ‘Sprache’ and ‘Kunst’ were seen as organic entities and language and race as inseparable. The source text-oriented approach was therefore seen as the only ‘real’ way of translating, as it was unnatural for the translator to translate as if the original author was part of the target culture. Goethe argued that translations develop from target culture oriented to source text oriented, eventually reaching the last and highest stage, “in which one tries to make the translation identical with the original”. (Desmidt, 2009).

The evolution of the translation process can be seen from attempting to delineate the

terminology of each translation method, as well as adapting the translation to the target culture based on the concepts of alienated translation and integrated translation: (Schleiermacher, 1813.):

“Schleiermacher (1813), who at this moment formulated his famous distinction between alienated translation (leading the reader towards the text) and integrated translation (leading the text towards the reader), was convinced that a target-oriented approach could not lead to anything but an adaptation (paraphrase, imitation), which by definition was (is) unable to render the original work.” (Desmidt, 2009, p. 669–683.)

To supplement and reinforce the concept of repeated translation or retranslation, I have decided to provide my independent translation of the three selected science fiction novels, even though critically acclaimed and well-established translations already exist in the form of several translated versions into Croatian language.

This is not a central topic to my thesis, but it is necessary to draw attention to the endeavor of an independent translation, especially if the translation would be of well-known, paramount classical works of science fiction. To explain the reasons behind this translation feat, I wanted to hone my translation skills specifically focusing on the genre of literature that I personally enjoy the most. When wielding the linguistic expressions based on the translation of the novels, delving further into the world of linguistic structuring to faithfully convey the fictional narrative and strengthen the pillars of the fictional world being built, it was necessary for me to explore the notion of retranslation or renewed translation, as well as refer to the previously tailored translations in order to draw inspiration and note the useful translation techniques the previous translators of each work used to create a sufficient and satisfactory translation.

1.2. Thesis structure

In this master's thesis, I will offer my own translation of excerpts taken from three classic science fiction-dystopian novels, all the paragraphs will follow a similar premise to create a structured whole given the novels are of the similar genre. The novels are as follows:

1. *Brave New World*, penned by Aldous Huxley, first published in 1932.
2. *Nineteen Eighty-Four* (also published as *1984*), penned by George Orwell, first published on June 8th, 1949.
3. *Fahrenheit 451*, penned by Ray Bradbury, first published on October 19th, 1953. (I will delve into the translation of the introductory word, written by Neil Gaiman in 2013, for the 60th anniversary edition of the said novel).

The three novels are selected strategically because they incorporate a similar dystopian setting, that is the depiction of dystopian worlds dealing with the alienation of humanity, the decline of fruitful education and governmental control and oppression. The themes permeating the three novels are also evident in their linguistic structures that enable the writers to create and build the dystopian world, and the prime and essential tool to achieve this in a novel is through carefully selected linguistic devices and structures. These linguistic structures need to be carefully transmitted with accuracy in a different language, and that is what I will try to achieve in my work. Therefore, the excerpts from the novel are selected on the grounds of the thematic and linguistic properties which coincide with and compliment the paragraphs taken from the other novels selected for this research, creating a thematic whole which serving as the starting point for translation.

With each of the three selected works, I will cite their respective translations into Croatian or Serbian, which I used as a focal point during the comparative analysis with my attempted translation to pinpoint any discordance in meaning conveyance and terminology rendering:

1. *Brave New World*, authored by Aldous Huxley, first published in 1932; the translation

I researched and compared to my own is a Serbian rendition of the novel, translated by Vlada Stojiljković (biblioteka Kentaur, Beograd, 1977.)

2. *Nineteen Eighty-Four* (also published as *1984*), penned by George Orwell, first published on June 8th, 1949; The translation into Croatian I used as a focal point in my comparative analysis was authored by Antun Šoljan (Zagreb: "August Cesarec", 1983).
3. *Fahrenheit 451*, penned by Ray Bradbury, first published on October 19th, 1953; the translation I chose to compare my own with is authored by Vlado Opačić (Zagreb: *Biblioteka Kronos*, 2004). His translation is not something I actively researched given that I focused on translating the introductory prelude into the said novel, which was written by Neil Gaiman (2013), however, it was still necessary to peruse through the Croatian translation of the novel itself because of the linguistic structures Opačić uses that might serve to delineate difficult terminology or unclear syntactic structures, especially because of Bradbury's extensive literary corpora which he connects and expands upon, which is something Gaiman also introduces in his prelude.

After translated excerpts, which will consist of 25 pages in total (eight per novel), I will demonstrate my workflow, i.e., I will try to explicate the logic I used during the translation process of each work. I will also expand on the translation problems I encountered during the translation of the selected paragraphs, as well as the method I used to solve the problem.

After showing my workflow and translation problems encountered during translation, I will conclude by offering a summary of the translation process as well as the insights I have gained through translation practice within the field of the literary genre of dystopia.

The dystopian novels aim to offer a vision of a different, more horrendous world, serving as a sort of warning to humanity given that the world is often based on existing premises in the real world. Using language, the authors of the three novels construct a dystopia that elicits dread and discomfort if executed properly, which is why it is crucial to use concise and effective

descriptions and writing techniques to illustrate the darkness of the dystopian world. If the linguistic devices used to describe a dystopian world aren't 'up to par', the reader may not experience the immersion into the fictional world the author aimed to create, and the translator's job is to achieve the immersion and 'believability' to the translated work, so the readers do not sense the difference between the original and the translation, which would equal to the natural flow of the translation. To accurately and vividly translate science fiction and dystopian works, one should incorporate both the literal equivalency as well as introduce literary innovation into the linguistic structure of the translation, which I will attempt to demonstrate in my translation. I chose to translate the excerpts from the three novels in their chronological order of creation. The workflow analysis will depict the translation problems I encountered during the translation process as well as the solutions I opted for (this will be supplemented with literary theory regarding the specific linguistic devices and structures used by the three authors in their works of dystopian science fiction, which will help me in selecting the best translation method and strategy for the paragraphs I've chosen to translate). I will also provide brief argumentation based on literary, contextual and historical background analysis for any of the three works of dystopian science fiction I focused on for the purposes of this thesis work.

After the completion of the three segments for all the three selected novels, I will conclude by demonstrating my findings regarding the best translation strategy to be used when translating works of dystopian science fiction, as well as the possible pitfalls of translating the world-building process in a dystopian novel in a too literal manner. This will be supplied with the advantages of literary innovation and creative freedom of the translator when translating a dystopian science fiction novel, which ultimately enriches the work, while the translator needs to be mindful to retain all the original components and not venture too far into the literary creation. The world of dystopia that the authors built using carefully selected linguistic devices, needs to be properly preserved and transferred into another language, and the literary

innovations that may be added in the translation should only serve to enrich the reader's experience. The description of a dystopian world itself is a precise skill, so the translator ought not to dilute the preciseness and should only aim to faithfully illustrate and transfer the feeling of excitement and mystery surrounding the three novels, as well as the trepidation and the suspense the authors convey with the plot.

I believe that the translation of the written word inevitably carries the emotion across as well, so the goal of the translator is to successfully produce linguistic structures which will, alongside the plot, convey the emotion embedded into it as well. Throughout this work, I will attempt to structure my thesis in a way that incorporates the process of translating, while taking into consideration the literary and linguistic theory that is necessary to be considered in order to produce a consistent and credible translation. The basis of a work of science fiction is the creativity and imagination of the author, necessary to build a fictional world, hence the translator of this type of literary work must deliver the same, all the while honing his/her craft.

1.2.1. Definition of linguistic devices used in works of fiction

To define a literary or linguistic device more precisely, I shall provide the definition of such devices as well as demonstrate the usage of these devices throughout the dystopian novels that I have chosen to translate:

“Literary devices, also known as linguistic or figurative devices, are techniques that writers use to communicate a mood, feeling or theme more effectively. There are many different language features in English, including simile, metaphor, allusion and hyperbole. All of these can be used to create a particular effect in the writer's text.” (*English Language Devices*, 2023.)

I will also provide a table listing the different linguistic devices and its purpose in a given type of text:

Key Term	Definition	Example	Key Term	Definition	Example
Linguistic Devices			Linguistic Devices		
Simile	A comparison that says something is like another.	<i>Happy as a clam</i>	Anaphora	Repetition of a word or phrase at the start of several sentences or lines.	<i>"I have a dream..."</i>
Metaphor	A comparison – made directly or indirectly – without using "like" or "as."	<i>Heart of gold</i>	Allusion	Making reference to another story or phrase for effect.	<i>He is an Adonis!</i>
Extended metaphor	A comparison that continues throughout a whole paragraph or text.	<i>Using light in a poem to show hope</i>	Colloquial language	Informal, every day speech.	<i>We chucked it in the car</i>
Personification	Giving human characteristics to an inanimate object.	<i>The trees whispered their discontent</i>	Semantic field	A set of words relating to the same topic.	<i>Pen, pencil, rubber, ruler = school stationary</i>
Zoomorphism	Giving animal characteristics to non animals e.g. humans and objects	<i>He snorted into the water like a horse</i>	Genre	Style or category of literature.	<i>Fantasy, gothic, romantic</i>
Anthropomorphism	Giving human characteristics to an animal, god or object.	<i>A lion fell in love with a beautiful woman</i>	Wider Literary Devices		
Asyndetic listing	Words are listed without the use of a conjunction.	<i>He bought shoes, socks, trainers and a hat</i>	Antithesis	A person or thing that is the direct opposite of someone or something else.	<i>Love is the antithesis of selfishness</i>
Polysyndetic listing	Words are listed using a conjunction.	<i>He bought shoes and socks and trainers.</i>	Dramatic irony	The audience are aware of the impact of a character's actions or words, normally for dramatic effect.	<i>Seeing a shark fin behind a swimmer in a film</i>
Alliteration	Repetition of consonant sounds.	<i>Fair is foul and foul is fair</i>	Protagonist	The main character in a narrative.	
Assonance	Repetition of vowel sounds.	<i>Go slow over the road</i>	Antagonist	The enemy of the main character in a narrative.	
Sibilance	Repetition of 's' and 'sh' sounds.	<i>She sought silence</i>	Soliloquy	A character sharing their thoughts to themselves and the audience.	
Plosive	Short burst of sound using b/d/g/k/p/t.	<i>Paper, pencil, bag</i>	Monologue	Continued long speech by one character in a play.	
Religious imagery	Using religious motifs to help create meaning/	<i>"winged messenger of heaven"</i>	Prose	Written or spoken language without metrical structure.	
Onomatopoeia	A word that sounds like the thing it is describing.	<i>Plop, splash</i>	Verse	Writing arranged with a metrical rhythm, typically having a rhyme.	
Hyperbole	An exaggeratory word or phrase.	<i>Raining cats and dogs</i>	Irony	Using language to create the opposite meaning	<i>Don't go overboard with the gratitude</i>
Oxymoron	A phrase that appears to contradict itself	<i>Living dead</i>	First person narrative voice	Written from the perspective of I/we.	<i>I could tell she was scared</i>
Juxtaposition	Contrasting two ideas to highlight their differences.	<i>Contrasting light and darkness</i>	Second person narrative voice	Written from the you perspective.	<i>You must mix the eggs with the sugar</i>
Tricolon/ Triadic structure	Three parallel words, phrases or clauses.	<i>Super, smashing, great</i>	Third person narrative voice	Written from the he/she/they/it perspective.	<i>Suddenly she turned around and sprinted</i>
Rhetorical question	A question asked without the expectation of an answer.	<i>Is rain wet?</i>			
Anecdote	A short interesting story used to support a point being made.	<i>That once happened to me...</i>			

Picture 1. Linguistic devices (*Key Term Definition Example – Linguistic Devices*, 2023).

Key Term	Definition	Example
Structural Devices		
Repetition	Repeating a word or phrase several times.	<i>Oh woeful, woeful day</i>
Media res	When the narrative begins in the middle of the action.	<i>"Suddenly he awoke and was running."</i>
Analepsis	A flashback to something that has happened previously in the narrative.	
Prolepsis	A flash forward to something that will happen in the narrative.	
Cyclical structure	The end of the story is very similar to the beginning.	
Chronological structure	The story follows the order that things happen in.	
Non linear structure	A disrupted or disjointed narrative that doesn't follow a set pattern.	
Text Types		
Expository	A text providing factual information in a clear organised structure.	<i>Manual or cook book</i>
Descriptive	A text that describes an event, experience, place, person or thing	<i>Description in a holiday brochure</i>
Persuasive	A text which is trying to persuade the reader to believe or act on their writing	<i>Political speech</i>
Narrative	A text which tells a story	<i>Of Mice and Men, The Woman in Black</i>
Audience Terminology		
Voice	The style of the author used to convey their views and personality within the writing.	
Tone	The writer's attitude that is expressed.	
Mood	The feeling the audience gets from the writing.	

Picture 2. Linguistic devices – continued table. (*Key Term Definition Example – Linguistic Devices, 2023*).

2. *Brave New World* by Aldous Huxley (1932)

2.1. Analysis of the linguistic devices in the novel

The language complexity befitting the plot it delineates is an integral part of the works of Aldous Huxley, and both components weave together to convey the message of demoralization and alienation of society through futuristic but ultimately rancorous technology. Here are some remarks regarding the particularities of language of Aldous Huxley in his dystopian novel titled *Brave New World* (1932):

“Aldous Huxley, in his lexis and syntax, have proven his proficiency in language through the successful delivering of the layering meanings behind “Brave New World”. The book, “Brave New World”, has certainly stood different from other books, especially with the challenging set of vocabulary it requires of the reader to wholly understand its meaning. Worthy and reflective of the author’s scholarly upbringing, the abundance of long, complicated words in the novel radiated the formal, scientific tone of the future. In addition, the book also featured many unique terms Huxley created in order to accurately depict the World State.” (“The Peculiarities of Language in *Brave New World*.”, 2022.)

As demonstrated in the following quote, Huxley’s linguistic prowess is clearly visible from his intricately woven plotpoints and precise descriptions which weave the fabric of the dystopian society:

“Alongside his impressive choice of word, Huxley had an undeniable talent to thread those words into lustrous, flowing fabrics of literature. His gift revealed itself in the use of complex, lengthy sentences, the third-person narrative, and the lack of

individual's appearance description, all of which further reinforce one of the book's main theme: community. Furthermore, his repetition of phrases, imitating the World State's way of hypnopædia education, highlighted the characters' absence of freedom in will, even as far as in thought. Within the novel, Huxley employed an extensive number of rhetorical devices, most noticeably: metaphors of humanity, allusions to historical figures and references of Shakespeare's works." ("The Peculiarities of Language in *Brave New World*.", 2022.)

In the novel, Huxley uses different literary devices to address the social issues that permeate the 1930s (when the novel was published), mainly demoralization, alienation, materialism and the throes of capitalism, mechanization, and industrialization of the market, and he then transports these issues to the new society he formed in his novel, giving them a new dimension and perspective from the dystopia he builds.

Huxley uses different rhetorical elements to describe the government control that enslaves the citizens by oppression and violence, e.g., brainwashing and drug dependency, the literary techniques used being precise and deliberate diction, vivid imagery, and metaphorical language. These linguistic tools are used to depict the moral and socio-cultural degradation in the *New World* (Huxley, 1932).

The main theme of *Brave New World* is satirizing a man's strife while he is pursuing illusory happiness chasing extreme ideals and drug use, all the while enslaved to believe a specific agenda without the capability to perceive the enslavement. The linguistic structures and literary strategies Huxley employs help the reader to comprehend the magnitude and impact of the social and economic issues that are addressed throughout the novel, as well as accentuate the satire and grotesque of the depicted dystopian society without freedom or creative expression. However, the translator should have creative freedom when playing with the metaphors and

figures of diction, such as syllable repetition that achieves the rhythmic tone of the text. Another important linguistic and literary device that is prevalent in all the three novels is inversion, by which the authors use the reader's expectations of certain proceedings, and invert them, creating a dystopian world with inverted values, morals and practices. The inversion creates a feeling of shock and disbelief, because it is unexpected and unprecedented, especially because the authors use a nonchalant, scientific and concise tone to convey the grotesque happenings of the dystopian worlds, which is something the translator should maintain as a linguistic strategy in his/her translation. The vivid description of the setting and imagery which are part of the world-building process to generate the dystopian setting are seen to a greater degree in the introductory chapters of both *Brave New World* (Huxley, 1932) and *1984* (Orwell, 1949), hence I strategically chose to translate those parts of the works. The reason for this is the necessity to introduce the newly perceived, inverted dystopian worlds to the readers so that they can get a sense of where the main characters are located and how they interact with the dystopian world, which subsequently creates the conflict and the plot progresses based on the protagonists' relationship with the grim outside world of dystopian madness. The first eight pages of the novel *Brave New World* by Aldous Huxley (1932) introduce the reader to the intellectually stimulating and scientific, coldly objective tone the writer employs to describe the coldness of the technology used to enslave and program the human population. In this way, the language expression of the skilled writer reflects and mirrors the happenings in the dystopia. The frank, emotionless tone Huxley uses to describe the technological oppression of the state over clueless citizens serves to further paint the picture of a colorless dystopia the novel is set in. Furthermore, the emotionless tone of writing delineates the unnatural emotionlessness of the main characters as well, so that the reader sees the mindset (or rather, lack thereof) of the characters that are forced to survive in the dystopian world. The control of the state over the citizens is evident in the dialogue, where the authoritative figures issue commands in the imperative voice with short

and concise expressions, a scientific tone testifies to the dominance of science and technology that take a human and submit it to its agendas in the novel. The characters interact in a crude and clipped manner showing no expressivity or emotional engagement because the premise of the dystopian world of Huxley's *Brave New World* (1932) entails no emotional output and no freedom of expression to keep the society docile and blunt, which is what Huxley achieves with his emotionless, manual-like depictions of operating machinery in the artificially-engineered society of *Brave New World* (1932).

Huxley's work is ultimately a psychological endeavor because it beckons the reader to think about the crucial philosophical questions mankind was always riddled with, such as: "Who are we, in relation to the world? What is our purpose in it?" and "What is the moral man and a moral society? How to lead a fulfilling and authentically happy life?". The novel hopes to nudge the reader into critically rethinking the premises of our society as well as the responses to these questions, while the readers witness a grotesque and paradoxical world set in the fictional future that enslaves and oppresses man. In my opinion, the purpose of a dystopian novel and its vivid, but horrid descriptions is to focus the reader's attention on the values lacking in the dystopian world, and for the deprivation of essential human values to endorse the reader to place more focus on them in the present, in a world beyond the book, and put them into practice, such as: morality, freedom of expression, creative imagination and authentic pursuit of happiness without the oppression and control witnessed in the dystopia. Since the novel doesn't include moving pictures like a film does, writers are expected to make do with what they have and thus, language becomes the prime tool for world-building, often proving the established proverb: "Actions speak louder than words" – wrong. Why? Because words are the originators to each action, whether in the form of thought or linguistic motivation. Word precedes action, thereby shaping it and bringing it to its fruition. However, it is interesting to note that Huxley, Orwell and especially Bradbury, produced their literary content precisely to

prevent the manifestation of a dystopian society by perceiving its inception in the subtle signs and churning of the fire of societal pressures.

Huxley describes the “new world” using expressions of horrendous precision and cold calculation, which elicits the emotions of shock and apprehension from the readers, and this is how the dystopian world in a work of science fiction can create an immersive experience: if there is no apparent difference between the word and the image, or rather, if the written word has the power to create vivid imagery in the minds of the readers, who witness the dystopian world in their thoughts and thus are able to feel the emotions necessary for an immersive reading experience, that is, if the readers witness the words written in the novel and feel the dread of the dystopian gray scenery and the moral and social implications it inevitably carries, without having to see further than the word itself. For the purposes of a faithful translation, I will try to adjust the syntactic and morphological elements so the effect is natural flow and cohesion, as well as equivalency, where equivalency is due, along with some literary innovations I will explain in the subsequent workflow analysis, which will demonstrate whether the language I experimented on during translation can successfully capture the essence of the original passages or is redundant. I will supply the process of solving translation problems in the workflow analysis with the literary theory and the experience of expert translators who translated the cited work.

3. *Brave New World* by Aldous Huxley (1932) – selected passages for translation

In the following passages, I will cite the pages from Huxley's dystopian novel *Brave New World* (1932), which I will attempt to translate and analyze:

One

A SQUAT grey building of only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE,

and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables.

“And this,” said the Director opening the door, “is the Fertilizing Room.”

Bent over their instruments, three hundred Fertilizers were plunged, as the Director of Hatcheries and Conditioning entered the room, in the scarcely breathing silence, the absent-minded, soliloquizing hum or whistle, of absorbed concentration. A troop of newly arrived students, very young, pink and callow, followed nervously, rather abjectly, at the Director's heels. Each of them carried a notebook, in which, whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth. It was a rare privilege. The D. H. C. for Central

London always made a point of personally conducting his new students round the various departments.

“Just to give you a general idea,” he would explain to them. For of course some sort of general idea they must have, if they were to do their work intelligently- though as little of one, if they were to be good and happy members of society, as possible. For particulars, as every one knows, make for virtue and happiness; generalities are intellectually necessary evils. Not philosophers but fret sawyers and stamp collectors compose the backbone of society.

“To-morrow,” he would add, smiling at them with a slightly menacing geniality, “you’ll be settling down to serious work. You won’t have time for generalities. Meanwhile .”

Meanwhile, it was a privilege. Straight from the horse’s mouth into the notebook. The boys scribbled like mad.

Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips. Old, young? Thirty? Fifty? Fifty-five? It was hard to say. And anyhow the question didn’t arise; in this year of stability, A. F. 632, it didn’t occur to you to ask it.

“I shall begin at the beginning,” said the D.H.C. and the more zealous students recorded his intention in their notebooks: Begin at the beginning. “These,” he waved his hand, “are the incubators.” And opening an insulated door he showed them racks upon racks of numbered test-tubes. “The week’s supply of ova. Kept,” he explained, “at blood heat; whereas the male gametes,” and here he opened another door, “they have to be kept at thirty- five instead of thirty-seven. Full blood heat sterilizes.” Rams wrapped in theremogene beget no lambs.

Still leaning against the incubators he gave them, while the pencils scurried illegibly across the pages, a brief description of the modern fertilizing process; spoke first, of course, of its surgical introduction- “the operation undergone voluntarily for the good of Society, not to mention the fact that it carries a bonus amounting to six months’ salary”; continued with some

account of the technique for preserving the excised ovary alive and actively developing; passed on to a consideration of optimum temperature, salinity, viscosity; referred to the liquor in which the detached and ripened eggs were kept; and, leading his charges to the work tables, actually showed them how this liquor was drawn off from the test-tubes; how it was let out drop by drop onto the specially warmed slides of the microscopes; how the eggs which it contained were inspected for abnormalities, counted and transferred to a porous receptacle; how (and he now took them to watch the operation) this receptacle was immersed in a warm bouillon containing free-swimming spermatozoa-at a minimum concentration of one hundred thousand per cubic centimetre, he insisted; and how, after ten minutes, the container was lifted out of the liquor and its contents re-examined; how, if any of the eggs remained unfertilized, it was again immersed, and, if necessary, yet again; how the fertilized ova went back to the incubators; where the Alphas and Betas remained until definitely bottled; while the Gammas, Deltas and Epsilons were brought out again, after only thirty-six hours, to undergo Bokanovsky's Process. "Bokanovsky's Process," repeated the Director, and the students underlined the words in their little notebooks.

One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress. "Essentially," the D.H.C. concluded, "bokanovskification consists of a series of arrests of development. We check the normal growth and, paradoxically enough, the egg responds by budding."

Responds by budding. The pencils were busy.

He pointed. On a very slowly moving band a rack-full of test-tubes was entering a large metal box, another, rack-full was emerging. Machinery faintly

purred. It took eight minutes for the tubes to go through, he told them. Eight minutes of hard X-rays being about as much as an egg can stand. A few died; of the rest, the least susceptible divided into two; most put out four buds; some eight; all were returned to the incubators, where the buds began to develop; then, after two days, were suddenly chilled, chilled and checked. Two, four, eight, the buds in their turn budded; and having budded were dosed almost to death with alcohol; consequently burgeoned again and having budded-bud out of bud out of bud-were thereafter-further arrest being generally fatal-left to develop in peace. By which time the original egg was in a fair way to becoming anything from eight to ninety- six embryos- a prodigious improvement, you will agree, on nature. Identical twins-but not in piddling twos and threes as in the old viviparous days, when an egg would sometimes accidentally divide; actually by dozens, by scores at a time.

“Scores,” the Director repeated and flung out his arms, as though he were distributing largesse. “Scores.”

But one of the students was fool enough to ask where the advantage lay.

“My good boy!” The Director wheeled sharply round on him. “Can’t you see? Can’t you see?” He raised a hand; his expression was solemn. “Bokanovsky’s Process is one of the major instruments of social stability!”

Major instruments of social stability.

Standard men and women; in uniform batches. The whole of a small factory staffed with the products of a single bokanovskified egg.

“Ninety-six identical twins working ninety-six identical machines!” The voice was almost tremulous with enthusiasm. “You really know where you are. For the first time in history.” He quoted the planetary motto. “Community, Identity,

Stability.” Grand words. “If we could bokanovskify indefinitely the whole problem would be solved.”

Solved by standard Gammas, unvarying Deltas, uniform Epsilons. Millions of identical twins.

The principle of mass production at last applied to biology.

“But, alas,” the Director shook his head, “we can’t bokanovskify indefinitely.”

Ninety-six seemed to be the limit; seventy-two a good average. From the same ovary and with gametes of the same male to manufacture as many batches of identical twins as possible—that was the best (sadly a second best) that they could do. And even that was difficult.

“For in nature it takes thirty years for two hundred eggs to reach maturity. But our business is to stabilize the population at this moment, here and now. Dribbling out twins over a quarter of a century—what would be the use of that?”

Obviously, no use at all. But Podsnap’s Technique had immensely accelerated the process of ripening. They could make sure of at least a hundred and fifty mature eggs within two years. Fertilize and bokanovskify—in other words, multiply by seventy-two—and you get an average of nearly eleven thousand brothers and sisters in a hundred and fifty batches of identical twins, all within two years of the same age.

“And in exceptional cases we can make one ovary yield us over fifteen thousand adult individuals.”

Beckoning to a fair-haired, ruddy young man who happened to be passing at the moment. “Mr. Foster,” he called. The ruddy young man approached. “Can you tell us the record for a single ovary, Mr. Foster?”

“Sixteen thousand and twelve in this Centre,” Mr. Foster replied without hesitation. He spoke very quickly, had a vivacious blue eye, and took an evident pleasure in quoting figures.

“Sixteen thousand and twelve; in one hundred and eighty-nine batches of identicals. But of course they’ve done much better,” he rattled on, “in some of the tropical Centres. Singapore

has often produced over sixteen thousand five hundred; and Mombasa has actually touched the seventeen thousand mark. But then they have unfair advantages. You should see the way a negro ovary responds to pituitary! It's quite astonishing, when you're used to working with European material. Still," he added, with a laugh (but the light of combat was in his eyes and the lift of his chin was challenging), "still, we mean to beat them if we can. I'm working on a wonderful Delta-Minus ovary at this moment. Only just eighteen months old. Over twelve thousand seven hundred children already, either decanted or in embryo. And still going strong. We'll beat them yet."

"That's the spirit I like!" cried the Director, and clapped Mr. Foster on the shoulder. "Come along with us, and give these boys the benefit of your expert knowledge."

Mr. Foster smiled modestly. "With pleasure." They went.

In the Bottling Room all was harmonious bustle and ordered activity. Flaps of fresh sow's peritoneum ready cut to the proper size came shooting up in little lifts from the Organ Store in the sub-basement. Whizz and then, click! the lift-hatches hew open; the bottle-liner had only to reach out a hand, take the flap, insert, smooth-down, and before the lined bottle had had time to travel out of reach along the endless band, whizz, click! another flap of peritoneum had shot up from the depths, ready to be slipped into yet another bottle, the next of that slow interminable procession on the band.

Next to the Liners stood the Matriculators. The procession advanced; one by one the eggs were transferred from their test-tubes to the larger containers; deftly the peritoneal lining was slit, the morula dropped into place, the saline solution poured in. and already the bottle had passed, and it was the turn of the labellers. Heredity, date of fertilization, membership of Bokanovsky Group- details were transferred from test-tube to bottle. No longer anonymous, but named, identified, the procession marched slowly on; on through an opening in the wall, slowly on into the Social Predestination Room.

“Eighty-eight cubic metres of card-index,” said Mr. Foster with relish, as they entered.

“Containing all the relevant information,” added the Director.

“Brought up to date every morning.” “And coordinated every afternoon.”

“On the basis of which they make their calculations.”

“So many individuals, of such and such quality,” said Mr. Foster. “Distributed in such and such quantities.”

“The optimum Decanting Rate at any given moment.” “Unforeseen wastages promptly made good.”

“Promptly,” repeated Mr. Foster. “If you knew the amount of overtime I had to put in after the last Japanese earthquake!” He laughed goodhumouredly and shook his head.

“The Predestinators send in their figures to the Fertilizers.” “Who give them the embryos they ask for.”

“And the bottles come in here to be predestined in detail.”

“After which they are sent down to the Embryo Store.”

“Where we now proceed ourselves.”

And opening a door Mr. Foster led the way down a staircase into the basement.

The temperature was still tropical. They descended into a thickening twilight. Two doors and a passage with a double turn insured the cellar against any possible infiltration of the day.

“Embryos are like photograph film,” said Mr. Foster waggishly, as he pushed open the second door. “They can only stand red light.”

And in effect the sultry darkness into which the students now followed him was visible and crimson, like the darkness of closed eyes on a summer’s afternoon. The bulging flanks of row on receding row and tier above tier of bottles glinted with innumerable rubies, and among the rubies moved the dim red spectres of men and women with purple eyes and all the symptoms of lupus. The hum and rattle of machinery faintly stirred the air.

“Give them a few figures, Mr. Foster,” said the Director, who was tired of talking.

Mr. Foster was only too happy to give them a few figures.

Two hundred and twenty metres long, two hundred wide, ten high. He pointed upwards. Like chickens drinking, the students lifted their eyes towards the distant ceiling.

Three tiers of racks: ground floor level, first gallery, second gallery.

The spidery steel-work of gallery above gallery faded away in all directions into the dark. Near them three red ghosts were busily unloading demijohns from a moving staircase.

The escalator from the Social Predestination Room.

Each bottle could be placed on one of fifteen racks, each rack, though you couldn't see it, was a conveyor traveling at the rate of thirty-three and a third centimetres an hour. Two hundred and sixty-seven days at eight metres a day. Two thousand one hundred and thirty-six metres in all. One circuit of the cellar at ground level, one on the first gallery, half on the second, and on the two hundred and sixty-seventh morning, daylight in the Decanting Room. Independent existence-so called.

“But in the interval,” Mr. Foster concluded, “we've managed to do a lot to them. Oh, a very great deal.” His laugh was knowing and triumphant.

“That's the spirit I like,” said the Director once more. “Let's walk around. You tell them everything, Mr. Foster.”

Mr. Foster duly told them.

Told them of the growing embryo on its bed of peritoneum. Made them taste the rich blood surrogate on which it fed. Explained why it had to be stimulated with placentin and thyroxin.

Told them of the corpus luteum extract. Showed them the jets through which at every twelfth metre from zero to 2040 it was automatically injected. Spoke of those gradually increasing doses of pituitary administered during the final ninety-six metres of their course. Described the artificial maternal circulation installed in every bottle at Metre 112; showed them the reservoir

of blood- surrogate, the centrifugal pump that kept the liquid moving over the placenta and drove it through the synthetic lung and waste product filter. Referred to the embryo's troublesome tendency to anæmia, to the massive doses of hog's stomach extract and foetal foal's liver with which, in consequence, it had to be supplied.

Showed them the simple mechanism by means of which, during the last two metres out of every eight, all the embryos were simultaneously shaken into familiarity with movement. Hinted at the gravity of the so-called "trauma of decanting," and enumerated the precautions taken to minimize, by a suitable training of the bottled embryo, that dangerous shock. Told them of the test for sex carried out in the neighborhood of Metre 200. Explained the system of labelling-a T for the males, a circle for the females and for those who were destined to become freemartins a question mark, black on a white ground.

"For of course," said Mr. Foster, "in the vast majority of cases, fertility is merely a nuisance. One fertile ovary in twelve hundred-that would really be quite sufficient for our purposes. But we want to have a good choice. And of course one must always have an enormous margin of safety. So we allow as many as thirty per cent of the female embryos to develop normally. The others get a dose of male sex-hormone every twenty-four metres for the rest of the course. Result: they're decanted as freemartins-structurally quite normal (except," he had to admit, "that they do have the slightest tendency to grow beards), but sterile. Guaranteed sterile. Which brings us at last," continued Mr. Foster, "out of the realm of mere slavish imitation of nature into the much more interesting world of human invention."

He rubbed his hands. For of course, they didn't content themselves with merely hatching out embryos: any cow could do that.

"We also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future ." He was going to say "future World controllers," but correcting himself, said "future Directors of Hatcheries," instead.

The D.H.C. acknowledged the compliment with a smile.

They were passing Metre 320 on Rack 11. A young Beta-Minus mechanic was busy with screw-driver and spanner on the blood-surrogate pump of a passing bottle. The hum of the electric motor deepened by fractions of a tone as he turned the nuts. Down, down. A final twist, a glance at the revolution counter, and he was done. He moved two paces down the line and began the same process on the next pump.

“Reducing the number of revolutions per minute,” Mr. Foster explained. “The surrogate goes round slower; therefore passes through the lung at longer intervals; therefore gives the embryo less oxygen. Nothing like oxygen-shortage for keeping an embryo below par.” Again he rubbed his hands.

“But why do you want to keep the embryo below par?” asked an ingenuous student.

“Ass!” said the Director, breaking a long silence. “Hasn’t it occurred to you that an Epsilon embryo must have an Epsilon environment as well as an Epsilon heredity?”

It evidently hadn’t occurred to him. He was covered with confusion.

“The lower the caste,” said Mr. Foster, “the shorter the oxygen.” The first organ affected was the brain. After that the skeleton. At seventy per cent of normal oxygen you got dwarfs. At less than seventy eyeless monsters.

“Who are no use at all,” concluded Mr. Foster.

Whereas (his voice became confidential and eager), if they could discover a technique for shortening the period of maturation what a triumph, what a benefaction to Society!

“Consider the horse.”

They considered it.

Mature at six; the elephant at ten. While at thirteen a man is not yet sexually mature; and is only full-grown at twenty. Hence, of course, that fruit of delayed development, the human intelligence.

“But in Epsilons,” said Mr. Foster very justly, “we don’t need human intelligence.”

Didn’t need and didn’t get it. But though the Epsilon mind was mature at ten, the Epsilon body was not fit to work till eighteen. Long years of superfluous and wasted immaturity. If the physical development could be speeded up till it was as quick, say, as a cow’s, what an enormous saving to the Community!

“Enormous!” murmured the students. Mr. Foster’s enthusiasm was infectious. He became rather technical; spoke of the abnormal endocrine co-ordination which made men grow so slowly; postulated a germinal mutation to account for it.

(Huxley, 1932. pp. 5-13).

3.1. Translation of the selected paragraphs taken from Aldous Huxley's *Brave New World* (1932)

After the cited pages from the introductory chapter of Aldous Huxley's *Brave New World* (1932), I will provide my own translation of the selected paragraphs, as follows:

Poglavlje prvo

Zdepasta siva zgrada od samo trideset četiri kata. Iznad glavnog ulaza riječi, SREDIŠNJI LONDONSKI CENTAR ZA MRIJESTILIŠTE I PROGRAMIRANJE, i, u štitu, moto Svjetske države, ZAJEDNICA, IDENTITET, STABILNOST.

Ogromna prostorija u prizemlju bila je okrenuta prema sjeveru. Hladno čitavo ljeto izvan prozorskih okna, unatoč svoj tropskoj vrućini te goruće sobe, oštro tanko svjetlo blještalo je kroz prozore, gladno tražeći neki zastrti ležeći lik, neki blijedi oblik akademskog guščjeg mesa, ali pronalazeći samo staklo i nikal i turoban sjaj porculana u laboratoriju. Zima je odgovorila na zimu. Kombinezoni radnika bili su bijeli, a ruke su im bile u rukavicama od blijede gume mrtvačke boje. Svjetlo je bilo zaleđeno, mrtvo, fantom. Samo je od žutih cijevi mikroskopa posudilo određenu bogatu i živu supstancu, ležeći duž ulaštenih cijevi poput maslaca, traka za slatkom trakom u dugom prolazu duž radnih stolova.

„A ovo je”, rekao je direktor otvarajući vrata, „soba za oplodnju.“

Pognuto nad svojim instrumentima, tri stotine oplodivača utonulo je u rad, kad je direktor mrijestilišta i kondicioniranja ušao u prostoriju, u tišini koja je lovila dah, odsutno, samostalno pjevušenje ili zvižduk, duboke koncentracije. Skupina novopridošlih studenata, vrlo mladih, rumenih i zelenih iza ušiju, nervozno je, i prilično ponizno, slijedila Direktora u stopu. Svaki je od njih nosio bilježnicu, u koju je, kad god bi veliki čovjek govorio, očajnički škrabao. Izravno

iskustvo. Bila je to rijetka privilegija. D. M. C. (Direktor Centra za mrijestilište) za središnji je London uvijek nastojao osobno provesti svoje nove studente po raznim odjelima.

„Samo da vam dam opću predodžbu“, objasnio bi im. Jer, naravno, moraju imati neku opću predodžbu, ako žele inteligentno obavljati svoj posao - iako što maglovitiju, ako žele biti što je moguće bolji i sretniji članovi društva. Jer pojedivosti, kao što svatko zna, čine vrlinu i sreću; općenitosti i apstrakcije intelektualno su nužna zla. Okosnicu društva ne čine filozofi, već drvosječe i sakupljači maraka.

„Sutra ćete se“, dodao bi, osmjehujući im se pomalo prijetećom srdačnošću, „latiti ozbiljnog posla. Nećete imati vremena za općenitosti. U međuvremenu.“

U međuvremenu, bila je to privilegija. Ravno iz štaba u bilježnicu. Dječaci su črčkali kao ljudi. Visok i prilično mršav, ali uspravnog držanja, direktor je ušao u sobu. Imao je dugu bradu i velike, prilično istaknute zube, koje je uspio prekriti samo kad nije govorio, punim, zakrivljenim usnama u obliku cvijeta. Star, mlad? Trideset? Pedeset? Možda pedeset pet godina? Bilo je teško reći. U svakom slučaju, pitanje se nije postavilo; u ovoj godini stabilnosti, A. F. 632 Fordove ere, nije ti palo na pamet to pitati.

„Počet ću od početka,“ rekao je D. M. C. a revniji učenici bilježili su njegovu namjeru u svoje bilježnice: Počni od početka. „Ovo“, odmahnuo je rukom, „su inkubatori.“ I otvorivši izolirana vrata, pokazao im je niz polica s numeriranim epruvetama. „Tjedna zaliha jajnih stanica. Čuvaju se,“ objasnio je, „na tjelesnoj temperaturi; dok se muške spolne stanice“, i ovdje je otvorio druga vrata, „moraju držati na trideset pet umjesto na trideset sedam stupnjeva. Puna tjelesna temperatura sterilizira.“ Ovnovi umotani u termogen ne rađaju janjad.

Još uvijek naslonjeni na inkubatore koje im je dao, dok su olovke nečitko jurile po stranicama, kratak opis suvremenog procesa oplodnje; prvo je govorio, naravno, o kirurškom uvodnom zahvatu – „operacija kojoj se podvrgava dobrovoljno za dobrobit društva, a da ne spominjemo činjenicu da ona sa sobom nosi bonus u iznosu šestomjesečne plaće“; nastavio je s kratkim

prikazom tehnike za očuvanje izrezanog jajnika živim i u aktivnom razvoju; zatim je prešao na razmatranje optimalne temperature, slanoće, viskoznosti; spomenuo je tekućinu u kojoj su se držala odvojena i zrela jajašca; i, vodeći svoje štíćenike do radnih stolova, u suštini im je pokazao kako se ta tekućina izvlači iz epruveta; kako se ispuštala kap po kap na posebno ugrijana stakalca mikroskopa; kako su jajašca koja je tekućina sadržavala bila pregledana zbog abnormalnosti, prebrojana i prebačena u poroznu posudu; kako je (u tom trenutku ih je odveo da svjedoče operaciji) ova posuda uronjena u topli bujon koji sadržava slobodne, plivajuće spermatozoide - u minimalnoj koncentraciji od sto tisuća po kubnom centimetru, inzistirao je; i kako je nakon deset minuta posuda izvađena iz tekućine te je ponovno preispitan njezin sadržaj; kako bi se, ako bi koje jajašce ostalo neoplođeno, posuda ponovno bila uronjena u tekućinu, po potrebi, i još jednom; kako su se oplođene jajne stanice vratile u inkubatore; gdje su Alpha i Beta ostali do sigurnog i potpunog flaširanja; dok su Gamme, Delte i Epsiloni ponovno izvučeni, nakon samo trideset i šest sati, kako bi bili podvrgnuti Bokanovskom procesu. „Bokanovskov proces“, ponovio je direktor, a učenici su podcrtavali riječi u svojim malim bilježnicama.

Jedno jajašce, jedan embrij, jedna odrasla osoba - normalnost. Ali bokanovskificirano jajašce će pupati, razmnožavat će se, dijelit će se. Nastat će od osam do devedeset i šest pupoljaka, a svaki će pupoljak izrasti u savršeno oblikovan embrij, a potom svaki embrij u odraslu osobu pune veličine. Učiniti da devedeset i šest ljudskih bića raste tamo gdje je prije raslo samo jedno. Napredak.

„U biti“, D.M.C. je zaključio, „bokanovskifikacija se sastoji od niza zastoja u razvoju. Provjeravamo normalan rast i, paradoksalno, jajašce reagira pupanjem.“

Reagira pupanjem. Olovke su revno pisale.

Pokazao je. Na traci koja se vrlo sporo kretala, stalak pun epruveta ulazio je u veliku metalnu kutiju, a iz njega je izlazio drugi, pun stalak. Strojevi su tiho preli. Trebalo im je osam minuta

da cijevi prođu kroz to, rekao im je. Osam minuta jakih rendgenskih zraka, otprilike onoliko koliko jajašce može podnijeti. Nekoliko je jajašaca umrlo; od ostalih, najmanje osjetljiva podijeljena su na dvoje; većina bi izbacila četiri pupoljka; neka bi izbacila osam; svi su vraćeni u inkubatore, gdje su se pupoljci počeli razvijati; zatim, nakon dva dana, odjednom su ohlađeni, ohlađeni i testirani. Dva, četiri, osam, pupoljci su zauzvrat pupali; i nakon pupanja bili su gotovo do smrti napunjeni alkoholom; posljedično su ponovno procvjetali i nakon cvjetanja pokoljenja pupoljaka - pupoljak iz pupoljka, iz idućeg pupoljka - daljnje zaustavljanje općenito je kobno - ostavljeni su da se razvijaju u miru. Do tada je izvorno jajašce već odmaklo na svom putu da postane bilo što od osam do devedeset šest embrija - nevjerojatan napredak, složiti ćete se, u usporedbi s prirodom. Jednojajčani blizanci - ali ne u beznačajnim parovima, dvojke ili trojke, kao u starim živorodnim danima, kad bi se jajajšce ponekad slučajno podijelilo; zapravo se u ovo vrijeme jajašce dijelilo na desetke, po dvadeset odjednom.

„Dvadeseci“, ponovio je direktor i raširio ruke, kao da dijeli velikodušnost. „Dvadeseci.“

Ali jedan je od učenika bio dovoljno glup da upita gdje je tu prednost.

„Dobri moj dečko!“ Direktor se oštro okrenuo prema njemu. „Zar ne vidiš? Zar ne vidiš?“

Podignuo je ruku; izraz lica bio mu je ozbiljan. „Bokanovskov proces jedan je od glavnih instrumenata društvene stabilnosti!“ Glavni instrumenti društvene stabilnosti.

Klasični muškarci i žene; u jednoobraznim serijama. Čitava mala tvornica čiji su zaposlenici proizvodi jednog jedinog bokanovskificiranog jajeta.

„Devedeset šest identičnih blizanaca koji rade na devedeset šest identičnih strojeva!“ Glas mu je gotovo podhrtavao od entuzijazma. „S time stvarno znaš na čemu si. Prvi put u povijesti.“

Citirao je slogan planeta. „Zajednica, identitet, stabilnost.“ Velike riječi. „Kad bismo mogli beskonačno bokanovskifizirati i ponavljati taj proces, cijeli bi problem bio riješen.“

Problem riješen standardnim Gamama, nepromjenjivim Deltama, uniformnim i jednoobraznim Epsilonima. Milijuni jednojajčanih, identičnih blizanaca. Načelo masovne proizvodnje napokon je primijenjeno na biologiju.

„Ali, nažalost,” direktor odmahne glavom, „ne možemo unedogled bakanovskifizirati.”

Činilo se da je devedeset šest granica; sedamdeset dva bio bi dobar prosjek. Iz istog jajnika i sa spolnim stanicama istog muškarca proizvesti što je više moguće serija jednojajčanih blizanaca - to je bilo najbolje (nažalost, ne u potpunosti najbolje) što su mogli učiniti. A čak je i to bilo teško. „Jer, u prirodi je potrebno trideset godina da dvjesto jajašaca dostigne zrelost. Ali naš je posao stabilizirati stanovništvo u ovom trenutku, ovdje i sada. Driblanje blizanaca tijekom četvrt stoljeća - kakva bi korist bila od toga?” Očito, od toga nema nikakve koristi. Ali Podsnapova tehnika neizmjerljivo je ubrzala proces sazrijevanja. Mogli su se pobrinuti za najmanje stotinu i pedeset zrelih jajašaca unutar dvije godine. Oplodite i bakanovskifizirajte - drugim riječima, pomnožite sa sedamdeset i dva - i dobit ćete prosjek od gotovo jedanaest tisuća braće i sestara u stotinu i pedeset serija jednojajčanih blizanaca, svi oni unutar dvije godine iste starosti. „A u iznimnim slučajevima možemo učiniti da nam jedan jajnik proizvede više od petnaest tisuća odraslih jedinki.“

Pozvao je svjetlokosog, rumenog mladića koji je, slučajno, upravo u tom trenutku prolazio. „G. Fosteru, pozvao ga je. Spomenuti rumeni mladić mu priđe. „Možete li nam reći koji je rekord za jedan jedini jajnik, gospodine Foster?”

„Šesnaest tisuća i dvanaest u ovom Centru“, odgovorio je gospodin Foster bez oklijevanja. Govorio je veoma brzo, imao je živahne plave oči i očito je uživao u navođenju brojki. „Šesnaest tisuća i dvanaest; u sto osamdeset i devet serija identičnih. Ali, naravno, postigli su i mnogo bolji rezultat,“ nastavio je, „u nekim od tropskih Centara. Singapur je često proizvodio preko šesnaest tisuća i petsto, a Mombasa je zapravo uspjela doseći granicu od sedamnaest tisuća. Ali, valja napomenuti da oni imaju nepoštenu prednost. Trebali biste vidjeti kako crnački

jajnik reagira na hipofizu! Prilično je zapanjujuće, kada ste navikli raditi s europskim materijalom. Ipak,” dodao je, uz smijeh (ali u očima mu je sijala svjetlost borbe, a brada bila podignuta u znak izazova), „ipak, namjeravamo ih pobijediti ako možemo. Trenutno radim na prekrasnom Delta-Minus jajniku. Ima samo osamnaest mjeseci. Već više od dvanaest tisuća i sedam stotina djece, bilo otpuštene ili u embriju. I dalje napredujemo. Ubrzo ćemo ih pobijediti.”

„To je taj duh koji volim!“ povikao je direktor i pljesnuo gospodina Fostera po ramenu. „Pođite s nama i pružite ovim dečkima luksuz svog stručnog znanja.“

Gospodin Foster se skromno nasmiješi. „Sa zadovoljstvom.” Otišli su.

U Punionici vladala je skladna vreva i uređen rad. Zalisci svježe potrbušnice krmače već izrezane na odgovarajuću veličinu izbijali su u malim dizalima iz Skladišta organa smještenog na najdonjoj razini. Zujanje, a onda klik! vratašca dizala se otvore; Osoba zadužena za oblaganje boca trebala je samo ispružiti ruku, uzeti režanj potrbušnice, umetnuti ga, zagladiti rubove, i prije nego što bi obložena boca otputovala izvan dosega beskonačnom trakom, fijuk, klik!

Još jedan komad trbušne maramice izbio je iz dubine, spreman da se ubaci u još jednu bocu, iduću u toj sporoj, beskrajnoj procesiji na traci.

Pokraj Oblagatelja stajali su Materničari. Povorka je napredovala; jedno po jedno, jajašca su prebačena iz svojih epruveta u veće spremnike; vješto je razrezana sluznica trbušne maramice, morula je pala na svoje mjesto, ulila se fiziološka otopina. I boca je već prošla, a na red su došli i etiketeri. Nasljeđe, datum oplodnje, članstvo u Grupi Bokanovskovoj - detalji su preneseni iz epruvete u bocu. Nije više bila anonimna, već imenovana, identificirana, povorka je polako marširala dalje; kroz otvor u zidu, polako, u Sobu društvene predodređenosti.

„Osamdeset osam kubičnih metara kartoteke“, reče g. Foster s užitkom, dok su ulazili.

„Sadrži sve važne informacije“, dodao je Direktor.

„Ažurirano svako jutro.” „I koordinirano svako poslijepodne.“

„Na temelju čega rade svoje izračune.“

„Tolika gomila pojedinaca, takve i takve kvalitete,” rekao je gospodin Foster. „Distribuirani u takvim i takvim količinama.“

„Optimalna brzina otpuštanja u bilo kojem trenutku.“ „Nepredviđeni gubici odmah su nadoknađeni.“

„Odmah“, ponovi gospodin Foster. „Kad biste znali koliko sam prekovremenih morao raditi nakon posljednjeg japanskog potresa!” Dobročudno se nasmijao i odmahnuo glavom.

„Predodređivači šalju svoje brojke Oplođivačima.“ „Oni im pak daju embrije koje traže.“

„A boce dolaze ovamo da im se predodredi svaki detalj.“

„Nakon čega se šalju dolje u Skladište embrija.“

„Kamo i mi sada idemo.“

I otvorivši neka vrata, g. Foster je poveo skupinu niz stubište u podrum.

Temperatura je još uvijek bila na tropskoj razini. Spustili su se u sumrak koji je postajao sve gušći. Dvoja vrata i prolaz s dvostrukim skretanjem osiguravali su podrum od bilo kakve infiltracije danje svjetlosti.

„Embriji su poput fotografskog filma“, rekao je g. Foster nestašno, dok je otvarao druga vrata.

„Mogu podnijeti samo crvenu svjetlost.“

Kao potvrda tomu, sparna tama u koju su studenti sada ušli za njim bila je vidljiva i grimizna, poput tame zatvorenih očiju u ljetno poslijepodne. Ispupčeni bokovi redova i nizova boca koje su svjetlucale bezbrojnim rubinima, a među rubinima kretale su se mutne crvene sablasti muškaraca i žena s ljubičastim očima i svim simptomima lupusa. Brujanje i zveckanje strojeva lagano je uzburkalo zrak.

„Dajte im nekoliko brojki, gospodine Foster“, rekao je direktor, koji je bio umoran od govora.

Gospodin Foster bio je presretan da im može dati nekoliko brojki.

Dvjesto dvadeset metara dug, dvjesto širok, deset visok. Pokazao je prema gore. Poput kokoši koje piju, studenti su podigli oči prema udaljenom stropu.

Tri razine stalaka: razina prizemlja, prva galerija, druga galerija.

Paučinasta čelična konstrukcija galerije iznad druge galerije na sve se strane gubila u mraku. U njihovoj blizini tri crvena duha užurbano su istovarivala demičone s pokretnog stubišta.

Pokretne stepenice koje vode iz Sobe društvene predodređenosti.

Svaka se boca mogla staviti na jednu od petnaest polica, a svaka je polica, iako se to nije moglo vidjeti, bila pokretna traka koja se kretala brzinom od trideset tri i trećine centimetra na sat.

Dvjesto šezdeset sedam dana na osam metara dnevno. Sveukupno dvije tisuće sto trideset i šest metara. Jedan krug podruma na razini tla, jedan na prvoj galeriji, polovica na drugoj, a dvjesto šezdeset sedmog jutra, danje svjetlo u sobi za otpuštanje. Samostalno postojanje — takozvano.

„Ali za to vrijeme,” zaključio je gospodin Foster, „uspjeli smo im puno toga učiniti. Oh, jako puno.” Njegov je smijeh bio znalački i trijumfalan.

„To je duh koji mi se sviđa“, rekao je direktor još jednom. „Hajdemo prošetati okolo. Recite im sve, gospodine Foster.”

G. Foster propisno im je rekao.

Ispričao im je o rastućem embriju koji se razvijao na posteljici potrbušnice. Natjerao ih je da kušaju bogati krvni surogat kojim se embrij hranio. Objasnio je zašto se mora stimulirati placentinom i tiroksinom. Rekao im je za *corpus luteum* ekstrakt. Pokazao im je mlaznice kroz koje se na svaki dvanaesti metar od nule do 2040 automatski ubrizgava. Govorio je o postupno rastućim dozama hipofize koje su davane tijekom zadnjih devedeset i šest metara njihova puta.

Opisao je umjetnu majčinu cirkulaciju ugrađenu u svaku bocu na Metru 112; pokazao im je spremnik krvnog surogata, centrifugalnu pumpu koja je pokretala tekućinu preko posteljice i tjerala je kroz sintetička pluća i filter za otpadne tvari. Uputio je na problematičnu sklonost embrija anemiji, na obilne doze ekstrakta svinjskog želuca i fetalne jetre ždrijebeta kojima je,

posljedično, embrij morao biti opskrbljen. Pokazao im je jednostavan mehanizam pomoću kojeg su, tijekom posljednja dva metra, svaki od njih osam, svi embriji bili istovremeno protreseni kako bi se upoznali s kretnjom. Nagovijestio je težinu takozvane 'traume otpuštanja' i nabrojao mjere opreza koje su poduzete kako bi se, prikladnom obukom embrija u boci, smanjio taj opasni šok. Ispričao im je o testu spola provedenom u susjednom području Metra 200. Objasnio im je sustav označavanja - T za muški spol, krug za ženski, a za one kojima je bilo predodređeno da postanu neplodni, stavlja se upitnik, crno na bijeloj pozadini.

„Naravno,” rekao je gospodin Foster, „u velikoj većini slučajeva, plodnost je samo smetnja. Jedan plodni jajnik na tisuću dvjesto - to bi za naše potrebe bilo sasvim dovoljno. Ali želimo dobar izbor. I naravno, uvijek morate definirati visoku gornju granicu sigurnosti. Tako dopuštamo da se čak trideset posto ženskih embrija normalno razvija. Ostali embriji dobivaju dozu muškog spolnog hormona svaka dvadeset i četiri metra do kraja trake. Rezultat: otpušteni su kao neplodni fetusi - strukturno su sasvim normalni (osim,“ morao je priznati, „što imaju najmanju sklonost ka rastu brade), ali su sterilni. Zagarantirano sterilni. Što nas konačno vodi,” nastavio je gospodin Foster, „iz carstva pukog ropskog oponašanja prirode u mnogo zanimljiviji svijet ljudskog izuma.”

Protrljao je ruke. Naravno, nisu se zadovoljili pukim izlijeganjem embrija: svaka krava je to mogla učiniti.

„Mi također predodređujemo i programiramo. Mi dizajniramo naše bebe da budu socijalizirana ljudska bića, kao Alfe ili Epsilone, kao buduće radnike u kanalizaciji ili buduće...” Namjeravao je reći „buduće upravitelje Svijeta“, ali ispravio se i umjesto toga rekao „budući direktori mrijestilišta“.

D.M.C. prihvatio je kompliment sa smiješkom.

Prolazili su pored Metra 320 na Stalku 11. Mladi Beta-Minus mehaničar bio je zauzet radeći s odvijačem i ključem za matice na pumpi za nadomjestak krvi za bocu koja je prolazila. Brujanje

elektromotora produbilo se za djeliće tone dok je on okretao matice. Prema dolje, dolje. Posljednji zaokret, pogled na brojač okretaja i gotov je. Pomaknuo se dva koraka niz traku i započeo isti postupak na sljedećoj pumpi.

„Smanjenje broja okretaja u minuti”, objasnio je gospodin Foster. „Surogat se okreće sporije; stoga prolazi kroz pluća u dužim intervalima; tako embriju daje manje kisika. Nema ništa bolje od manjka kisika da bi se embrij održao ispod nominalne razine.“ Opet je protrljao ruke.

„Ali zašto želite zadržati embrij ispod razine?“ upitao je jedan naivan student.

„Šupče!“ reče Direktor prekinuvši dugu šutnju. „Nije li ti palo na pamet da embrij sorte Epsilon mora imati okolinu sorte Epsilon, kao i nasljedstvo sorte Epsilon?“

Očito mu to nije palo na pamet. Obuzela ga je zbunjenost.

„Što je niža kasta,” rekao je gospodin Foster, „to je kisik niži.” Prvi zahvaćeni organ bio je mozak. Nakon toga kostur. Sa sedamdeset posto normalnog kisika dobit ćete patuljke. Na manje od sedamdeset posto, čudovišta bez očiju.

„Od kojih nema nikakve koristi“, zaključio je gospodin Foster.

„Ipak,“ (glas mu je postao tajnovit i gorljiv), „kad bismo mogli otkriti tehniku za skraćivanje razdoblja sazrijevanja, kakav trijumf, kakva dobrotvornost i korist za Društvo!“

„Razmotrite, na primjer, konja.”

Oni ga razmotriše.

Konj je potpuno sazrio sa šest godina; slon sa deset. Dok s trinaest godina muškarac još nije spolno zreo; a odrastao je tek s dvadeset. Odatle, naravno, taj plod usporenog razvoja, ljudska inteligencija.

„Ali u Epsilonima,” pravično reče gospodin Foster, „ljudska nam inteligencija nije potrebna.”

Nisu je trebali i nisu je ni dobili. Ali iako je um Epsilona bio zreo s deset godina, tijelo Epsilona nije bilo sposobno za rad do osamnaeste. Duge godine suvišne i potraćene nezrelosti. Kad bi se

tjelesni razvoj mogao ubrzati tako da bude jednako brz, recimo, kao u krave, kakva bi to divovska ušteda bila za Zajednicu!

„Divovska!” mrmljali su studenti. Entuzijazam gospodina Fostera bio je zarazan. U izričaju postade prilično tehnički orijentiran; govorio je o abnormalnoj koordinaciji endokrinog sustava zbog koje muškarci rastu tako sporo; pretpostavio je da je mutacija klice vjerojatno objašnjenje. (Huxley, 1932., pp. 5-13).

3.2. Translation workflow analysis of the eight pages from the introductory chapter of *Brave New World* by Aldous Huxley (1932)

Throughout my translation process, after delving deeper into linguistic structures Huxley consistently incorporates in his novel, it was clear the language he used was aimed to elicit emotions of shock, terror and apprehension at the created dystopian society, precisely because of the monotone of quasi-scientific expression conditioning the perception of the citizens.

The language used in the introductory pages of Huxley's *Brave New World* (1932) is styled to sound very scientific and technical (albeit in the context of dystopian world-building, it was made to be paradoxically scientific as it is absurd, given that the terms Huxley uses are masked as scientific data, they could not be further from it, for example:

“Next to the Liners stood the Matriculators. The procession advanced; one by one the eggs were transferred from their test-tubes to the larger containers; deftly the peritoneal lining was slit, the morula dropped into place, the saline solution poured in. and already the bottle had passed, and it was the turn of the labellers. Heredity, date of fertilization, membership of Bokanovsky Group- details were transferred from test-tube to bottle. No longer anonymous, but named, identified, the procession marched slowly on; on through an opening in the wall, slowly on into the Social Predestination Room.” (Huxley, 1932. p.9)

From the quote, it is evident that Huxley uses technical machinery to frame the dystopian society and his own dystopian terms while at the same time exhibiting clear dystopian traits framed into sounding quasi-scientific.

Furthermore, the introductory paragraphs are abounding with numbers, statistical figures and technical terminology of the machinery used in the Hatchery Centre, for the purposes

of outlining the technicalities of the fictional world, along with depicting the blatantly dystopian and inhumane society Huxley built; (Huxley, 1932. p. 9-10.), for example:

“Two hundred and twenty metres long, two hundred wide, ten high. He pointed upwards. Like chickens drinking, the students lifted their eyes towards the distant ceiling. Three tiers of racks: ground floor level, first gallery, second gallery. The spidery steel-work of gallery above gallery faded away in all directions into the dark. Near them three red ghosts were busily unloading demijohns from a moving staircase. The escalator from the Social Predestination Room. Each bottle could be placed on one of fifteen racks, each rack, though you couldn't see it, was a conveyor traveling at the rate of thirty-three and a third centimetres an hour. Two hundred and sixty-seven days at eight metres a day. Two thousand one hundred and thirty-six metres in all. One circuit of the cellar at ground level, one on the first gallery, half on the second, and on the two hundred and sixty-seventh morning, daylight in the Decanting Room. Independent existence-so called.” (Huxley, 1932, p.10).

From the displayed quote we see an attempt at scientific precision aimed at linguistically depicting a dystopian society of control, emotional depletion (numerical data instead of emotional intelligence and spontaneous communication), and social engineering that is the consequence of the above.

The sentences are clipped, emotionally depleted and display the coldly calculated mindset of the characters in the dystopian world. The main translation problems I encountered were:

1. How to translate specific terms Huxley invented in a specific context of the dystopian world (e.g. *decanted*, *hatchery*, *conditioning*, *freemartins*) while making it sound natural and creative in Croatian.
2. Reshape English syntax into a natural flow of the Croatian syntax, make the sentences sound natural and authentic in Croatian, comparing with the Serbian translation of *Brave New World*.
3. Make the translated text sound natural to a Croatian native speaker, without peculiar technical terms of Huxley's *Brave New World*, which were not translated in a sufficiently natural way.

As I translated these introductory paragraphs into Huxley's dystopia, I was surprised at the bluntness and sharp precision with which Huxley wrote and built an effective terror-state, and the Serbian translation by Vlada Stojiljković in 1977 revokes and reinforces the blunt, but sharp blade of Huxley's dystopian society, and this was something I struggled with during my translation, as I found myself consistently softening the linguistic devices throughout the paragraphs, even though the opposite counts for this hardcore dystopia. The language of the novel must not be in any case softened or beautified.

3.2.1. Variation of the title translation of Huxley's *Brave New World* in the Croatian language

As a prime example of this statement, I can list the title of the novel itself, specifically, the adjectives in the title, which have been altered in some translations into Croatian. Namely, the title of the novel is: *Brave New World* (Huxley, 1932), and the initial Croatian translation of the title was: *Vrli novi svijet* (translated by Vladimir Vidmar, Zagreb: *Izvori*, 1998). We see the translation of the adjective "brave" became "vrli" in Croatian, which would equate to "virtuous" or "possessing moral qualities" when the terms are directly translated. However, in the more recent translation renditions into the Croatian language (work translated by Stanislav Vidmar,

Zagreb: Lumen, 2018), the title was altered in the Croatian translation and to become “*Divni novi svijet*”. From this title, we can see the adjective “brave” was translated by the Croatian adjective and transposed into “divni”, which is different from the older translations offering the adjective “vrli” as a translation equivalent to the original English adjective. The adjective “divni” would equate to “wonderful” or “wondrous” in the English language, while the adjective “brave” in “brave new world”, as the original title suggests, is “used to refer, often ironically, to a new and hopeful period in history resulting from major changes in society” (Oxford Languages, 2023) and the subsequent syntagma created, “brave new world” would imply the ironical contrast and inversion of the initial meaning of the adjective, converted into its negative rendition:

“The phrase ‘Brave New World’ is most famously the title of a science fiction novel by Aldous Huxley, published in 1932. It’s a phrase taken from Shakespeare’s play, *The Tempest*. It is used ironically as the brave new world, presented as an utopia, turns out in fact to be a nightmare in which human beings are trapped in a society where their humanity is deleted.” (*Brave new world', meaning & context, 2022.*)

From this quote, we can perceive the inverted values which are attributed to the title, and are expressed throughout the storyline to accentuate the contrasting consequences of a dystopian society being propagated as a utopian wonderland. This creates distortion in the citizen and makes it harder to form a coherent opinion, which is the goal of the distortion.

From the following quote, we can see that the cynicism is a key linguistic tool to shape the attitude of the readers towards the title and the dystopia it denotes:

“...When anyone exclaims ‘brave new world’ they are expressing a cynical attitude to something, for example, a controversial civil engineering project thought to be overambitious may elicit the exclamation “Oh brave new world!” (*Brave new world', meaning & context*, 2022.)

The phrase comprises an era accompanied by hopeful feelings that are the consequence of changes in the structure of society, however, there is also the fear that this emerging society will not meet or even address the citizens’ expectations. (*Brave new world', meaning & context*, 2022.)

The phrase is overflowing with irony, particularly because it alludes to the changes that have taken place in order to advance people’s quality of life, however, these changes instead give rise to and deepen the existing problems in the society and its structure, worsening the mechanism of class and labor division. The phrase foreshadows a dark and grim future that Huxley meticulously depicted in his novel which is reflected in the dystopian society where humans, previously possessing innate and natural creativity along with a strong tendency for individualism and unique expression, are instead artificially grown and hatched in laboratories and hatchery centres. The (non)humans thereby lose their intrinsic human traits, because in Huxley’s novel, they are designed to mold into different types of hierarchical structure, and they are then required to occupy specific job positions in society, and in this way, they are trapped into a single job position without any possibility of going beyond what they were designed for.” (*Brave new world', meaning & context*, 2022.)

Essentially, I believe the irony present in the title “Brave New World” (Huxley, 1932), speaks volumes of the world he is building, where all the human values are either non-

existent or inverted into their exact opposite. We must keep in mind to retain the irony which is dripping from the title and which is vital to convey the essential impression of the dystopian world Huxley built, and then transpose it into another language by means of translation with equal or at least a linguistically authentic imprint that is able to convey the same emotion and stylistic means of expression (irony), which the original title invokes. The irony is all the more prominent throughout the work because of the inversion of the utopia into a clear dystopia, masking the dystopia as a utopia and therefore, linguistically expressing the dystopia and linguistically framing it into a utopia. However, the initial irony which needs to be felt when reading the title itself serves as a stark reminder of the inversion and failure to meet any positive expectations the new world could have possibly brought.

Hence, I consider the Croatian translation of the title as rendered from older versions of the translation: *Vrli novi svijet*, translated by Vladimir Vidmar, Zagreb: *Izvori*, 1998), to serve as a better frame for the conveyal of the aforementioned ironical cynicism, instead of *Divni novi svijet* (translated by Stanislav Vidmar, Zagreb: Lumen, 2018), simply because of the linguistic connotations that the adjective “brave = vrli” brings, and this is irony. One can also ‘upload’ the ironic bite in the Croatian adjective “divni”, literally meaning: “wonderful, wondrous, possessing awe-invoking qualities”, however, the ironical connotation isn’t as overwhelmingly present as in the adjective “vrli”. The word is more archaic in its origin, and specifically because of the different time frame in which both of these Croatian adjectives (“vrli” and “divni”) are used, the speakers upload different connotations, the adjective “divni” having more positive and hopeful connotations which are not immediately perceived as ironical, which is something the adjective “brave” can certainly help with due to the historical relevance and usage of the word. It is interesting that in the 2020 series which follows the premise of Huxley’s novel

“Brave New World”, having the same title (directed by David Wiener), the Croatian title present in the official Netflix Croatia webpage containing the description of the said series, incorporates: “**Vrli** novi svijet” as the official Croatian translation of the “Brave New World” series (Wiener, 2020).

To sum up, I believe the Croatian adjective “vrli” (translated by Vladimir Vidmar, 1998) displays the ironical satire of the seemingly new and hopeful world, exposing its deceptive nature and linguistically framing the dystopia Huxley built, more so than the Croatian adjective “divni”, the rendition of the new Croatian translations (translated by Stanislav Vidmar, 2018), simply because of the ironical implications that are more present in the 1998 title translation, and the satirical weight that the Croatian adjective “vrli” carries, which is heavier than the adjective “divni”, which carries more positive connotations which are not intended to be placed upon Huxley’s dystopian work. I believe the impact the dystopian work conveys is diminished, or even misrepresented, if we ‘beautify’ the title with the adjective that represents something wonderful or desirable. This is the first impression Huxley meant to illustrate by using the adjective “brave”, drawing inspiration from Shakespeare’s drama, however, Huxley turns it on its head, as he does everything else in his novel, using the adjective “brave”, which, to my mind, demonstrates the scope of the dystopian terror the new society reflects throughout the novel. Another interpretation is that the ‘new world’ is not, by any means, ‘brave’, nor ‘virtuous’, it is the opposite, with the main character merely contemplating a different outcome without actively acting upon his instinct that there is something wrong and twisted in the “brave new world”, the other characters displaying convenient lethargy and complacency, without a hint of bravery when faced with the grim conditions of the dystopian society. That way, the adjective “brave” in the context of Huxley’s novel, points to the clear antonyms of the true meaning of the adjective, which are evident in the characters of the novel, such as the cowardice, the blatant

lack of human virtue and conformity maintaining the status quo in the dystopia. Furthermore, the Croatian adjective “divni”, with its literal meaning: “wonderful, wondrous”, misrepresents the true (negative) connotations of the novel’s plot and society it depicts, the connotations of the adjective not immediately indicating the irony of the title along with the inverted values of the dystopian world, and therefore, I am of the opinion that the translator should aim to convey all the connotations of the original syntactic units present in the novel, especially ones in the title. Throughout the introductory pages, Huxley sets the tone for the novel, and translators should do the same, keeping in mind the novel in its entirety, as well as the socio-political context and historic background of the author and the times he lived in. I believe that a part of the author’s character is transferred into his/her fictional work (a point which I will further reinforce by the example of Ray Bradbury and his body of work, whereupon he uploads his own experiences and emotions rendered from the experiences into the characters, giving them certain virtues and character traits needed to cope with the situation at hand), and thus, a text receives another layer of complexity for the translator to unravel, that is, maintaining and transposing the principles of the author’s world and the linguistic devices and style the author uses to build the fictional world and narrative. We could clearly see the mathematical precision of language Huxley uses to delineate the dystopia, leaving no space for any creative intervention, either from the characters, or from the translator, which leaves the translator no choice but to transpose the dystopia in the same mathematically precise and technically laborious language.

4. Literary context of George Orwell's dystopian novel, *1984*

In the next chapter, I will provide the citation of the introductory pages (eight in total) of the paragon work of science fiction and dystopia, penned by George Orwell, which is *1984* (first published on June 8, 1949). Orwell crafted an eloquent and descriptive warning against the clutches of totalitarianism and the tendency of man towards conformity and blind acceptance. Seen from the translation perspective, it is a call for creativity during the translation of Orwell's renowned, self-invented terms, such as *double-think*, *duckspeak* and *Newspeak* (Orwell, 1949). I will include a brief note on the author himself:

“Eric Arthur Blair (25 June 1903 – 21 January 1950), better known by his pen name George Orwell, was an English novelist and essayist, journalist and critic. His work is characterised by lucid prose, biting social criticism, opposition to totalitarianism, and outspoken support of democratic socialism. As a writer, Orwell produced literary criticism and poetry, fiction and polemical journalism; and is best known for the allegorical novella *Animal Farm* (1945) and the dystopian novel *Nineteen Eighty-Four* (1949).” (Orwell, 2018, p.1.).

Orwell's literary corpora heavily addresses the political and socio-economic problems produced by the society, which is reflected in the creative innovations in terminology which delineate his dystopian fiction:

“Orwell's work remains influential in popular culture and in political culture, and the adjective "Orwellian"—describing totalitarian and authoritarian social practices—is part of the English language, like many

of his neologisms, such as "Big Brother", "Thought Police", "Two Minutes Hate", "Room 101", "memory hole", "Newspeak", "doublethink", "proles", "unperson", and "thoughtcrime"." (Orwell, 2020, p. 1).

The introductory pages of Orwell's novel serve to structure the dystopian reality using words, and Orwell utilizes short, but impactful phrases as well as precise descriptions of the surroundings that illustrate the gravity of the prison-like dystopia in which he places his characters, who appear to be lost in time, barely wielding a pen given that the skill is lost in the dystopian society, all the laws are non-existent, and the freedom of (or rather, the spontaneous creation of) expression is void. Orwell's writing style is not as scientific and technical as Huxley's is, however, the dystopian dread of the world he builds with words is achieved through paradoxical and grotesque slogan-like phrases which are constantly reiterated or paraphrased, so that the characters can't seem to escape the reality of their existence. The conditioning of the characters in the dystopian world occurs both in Huxley's and Orwell's novel, however, Huxley postulates the genetic engineering as the foundation of conditioning (or diminishing) the human thought, while Orwell bases the programming of the character's psyche through mainly psychological oppression and word manipulation, which is the primary focus of this work, to see how the linguistic structuring in a novel of dystopian science fiction can be transferred in the most authentic and natural way into the language of translation, while maintaining the author's writing style and semantic structures. Orwell's work is especially interesting, in that Orwell uses contradictory wording in order to psychologically condition the citizens into conformity and placidity, while in reality, the exact opposite is happening, which is known in Orwell's wording as "doublethink", the definition of which I will briefly cite. Winston Smith is thinking about this concept, and the narrator then states:

“To know and not to know, to be conscious of complete truthfulness while telling carefully constructed lies, to hold simultaneously two opinions which cancelled out, knowing them to be contradictory and believing in both of them, to use logic against logic, to repudiate morality while laying claim to it, to believe that democracy was impossible and that the Party was the guardian of democracy, to forget whatever it was necessary to forget, then to draw it back into memory again at the moment when it was needed, and then promptly to forget it again: and above all, to apply the same process to the process itself.” (Orwell, 1949, pp. 44-45).

The language manipulation is the main tool for mind control and enslavement of the citizens in the novel, and it is also the main tool for translators to convey the intended message of the author. Reading this novel, we can recognize the exceptional (and powerful) role of language which is to shape and mold the reality and perception of the characters, and consequently, to adjust the perception of the readers into realization of the dystopian pillars that hold the world of “Oceania” – a dystopian state created by language. (Orwell, 1949., p. 9).

The following quote provides the illustration of Orwell’s definition and use of language in his novel *1984* (1949):

„George Orwell thought that language was a powerful tool. The message that Orwell wanted to send in *1984* is that thought and language are inter-connected and interact in numerous ways. For Orwell, language is the basis of human thought because it structures and shapes the way we think and the way we see the world. It can also limit the ideas that we are capable of formulating and expressing. According to Orwell, totalitarian regimes can use language to limit and restrict certain ideas : *“If thoughts can corrupt language, language can also corrupt*

thoughts.” Without a word for “rebellion”, for instance, the concept of rebellion itself can no longer exist. Orwell believed that if a totalitarian government sought to manipulate its people, they could do so through language. Indeed, they could alter the very structure of language to make it impossible for people to conceive and adopt any disobedient thoughts and ideas, because there would be no words to express them.“ (*LLCER Anglais, 2005.*)

This quote illustrates the infallible and almost inseparable connection between thoughts, linguistic structures and the concept of manipulation of ideas through linguistic means. In this way, language precedes action based on ideas, because if language can be used to manipulate and obstruct ideas and creative thought process, then it also provides a cliff from which people’s independent ideas leap into the unknown territory of act, however, if the cliff is crooked, the people will fall. The same goes with language and actions. If you restrict the people’s linguistic expression or prescribe its usage, it inevitably leads to linguistic alienation and desolation of free thought and ideas. If you do this on a larger scale, you get a dystopian society of Orwellian scope.

4.1. The concept of *Newspeak* in Orwell’s *1984*

This concept is important to clearly outline in this work, because of the implications it carries in Orwell’s work (*1984, 1949*). The purpose of “Newspeak” is imperative to understand in order to perceive the role of language and control using it in the novel. Here is the definition of the mentioned concept:

“The term ‘newspeak’ was coined by George Orwell in his novel *1984*. In Orwell's fictional totalitarian state, Newspeak was the official language promoted by the government (Big Brother). This fictional language was, in Orwell’s words, “designed to diminish the range of thought”. Indeed, Newspeak was characterized by the elimination of certain words and the excessive use of abbreviations. Orwell also believed that early in the twentieth century abbreviations and acronyms were part of political language. It was especially widespread in totalitarian countries and organisations.“ (*LLCER Anglais*, 2005.)

From this quote, we witness the results of limiting linguistic and thought expression, which also plays a role for the translator’s workflow, because it means that, for a successful translation rendition, he/she needs to incorporate the linguistic structures that will diminish the range of creative expression and modify it into an expression only allowed in the dystopian society Orwell built, in terms of propaganda and short slogans used for manipulation and incarceration of free thought. In this way, the translator is tasked with following the linguistic principles and stylistic requirements of the original author, for the purposes of conveying the ‘dystopian effect’ of the controlled society, the oppression of the linguistic kind prevalent in the achievement of complacency within the citizen’s intellectual expression. Furthermore, the limitation of thought is reflected in the limitation of word length, abbreviating even the simplest terms to achieve minimal intellectual engagement, which also points to the political manipulation pervading the language expression in a society. For this reason, the translator must keep the political and socio-economic context of the novel’s setting in order to produce a faithful linguistic rendition in another language, as well as pinpoint the nuances of linguistic expression and formation of stylistic features, to maintain integrity and consistency. For example, Šoljan’s established translation of Orwell’s dystopian novel (translated in 1983), offers a literary translation of the

highest level given Šoljan's literary background, however, one might comment that the language of Orwell's *1984* (1949) translation rendition ought not to involve too many literary creations and innovations in terms of linguistic expression for the sheer reason of maintaining the dystopian plotline, which is oppression and restriction of people's freedoms in a society composed of idolatry, propaganda and slogans that promote complacency and diminishing of the thought scope of the people. The primary tool for oppression and government control in Orwell's *1984* (1949) is through linguistic means, and therefore, the translator must approach the language of the said novel in a meticulous way, to avoid overlooking the details and nuances that convey this dystopian world.

4.2. The purpose of *Newspeak* in Orwell's *1984*

In *1984*, the language has not only the purpose of communication, but also of supervision and conditioning of the people who use it in the novel. As the quote implies:

„In 1984, the government is constantly adapting and refining Newspeak by eliminating and replacing words. In chapter 5 book 1, Winston has lunch with a man named Syme. Syme has been working on a new revised Newspeak dictionary. In this chapter Syme explains that Newspeak is expected to replace Oldspeak (Standard English) around 2050. He explains the principles of Newspeak and says that it is the only language that regularly loses words in order to narrow the range of thought. **Newspeak was designed to control – not to enhance – communication between people.**“ (*LLCER Anglais*, 2005.)

It is clear Orwell invested a lot of thought into structuring the language of his novel, using it as a tool for control of thought and behavior, hence the concept is interesting to translators because of the wide implications of linguistic structuring in his work.

5. The original introductory pages from Orwell's *1984*; Source Text and its Translation

Below I will provide the original introductory pages from Orwell's dystopian work titled: *1984* (published in 1949), along with my own translation of the first eight pages of the novel. (Orwell, *1984*, 1949).

Chapter 1

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The blackmoustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live—did live, from habit that became instinct—in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

Winston kept his back turned to the telescreen. It was safer, though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape. This, he thought with a sort of vague distaste—this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania. He tried to squeeze

out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of brightly lit tableaux occurring against no background and mostly unintelligible.

The Ministry of Truth—Minitrue, in Newspeak [Newspeak was the official language of Oceania. For an account of its structure and etymology see Appendix.]—was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus

of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty.

The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements, steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons.

Winston turned round abruptly. He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen. He crossed the room into the tiny kitchen. By leaving the Ministry at this time of day he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow's breakfast. He took down from the shelf a bottle of colourless liquid with a plain white label marked VICTORY GIN. It gave off a sickly, oily smell, as of Chinese rice-spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine.

Instantly his face turned scarlet and the water ran out of his eyes. The stuff was like nitric acid, and moreover, in swallowing it one had the sensation of being hit on the back of the head with a rubber club. The next moment, however, the burning in his belly died down and the world began to look more cheerful. He took a cigarette from a crumpled packet marked VICTORY CIGARETTES and incautiously held it upright, whereupon the tobacco fell out on to the floor. With the next he was more successful. He went back to the living-room and sat down at a small table that stood to the left of the telescreen. From the table drawer he took out a penholder, a bottle of ink, and a thick, quarto-sized blank book with a red back and a marbled cover.

For some reason the telescreen in the living-room was in an unusual position. Instead of being placed, as was normal, in the end wall, where it could command the whole room, it was in the longer wall, opposite the window. To one side of it there was a shallow alcove in which Winston was now sitting, and which, when the flats were built, had probably been intended to hold bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went. He could be heard, of course, but so long as he stayed in his present position he could not be seen. It was partly the unusual geography of the room that had suggested to him the thing that he was now about to do.

But it had also been suggested by the book that he had just taken out of the drawer. It was a peculiarly beautiful book. Its smooth creamy paper, a little yellowed by age, was of a kind that had not been manufactured for at least forty years past. He could guess, however, that the book was much older than that. He had seen it lying in the window of a frowsy little junk-shop in a slummy quarter of the town (just what quarter he did not now remember) and had been stricken immediately by an overwhelming desire to possess it. Party members were supposed not to go into ordinary shops ('dealing on the free market', it was called), but the rule was not strictly kept, because there were various things, such as shoelaces and razor blades, which it was impossible to get hold of in any other way. He had given a quick glance up and down the street and then had slipped inside and bought the book for two dollars fifty. At the time he was not conscious of wanting it for any particular purpose. He had carried it guiltily home in his briefcase. Even with nothing written in it, it was a compromising possession.

The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced-labour camp. Winston fitted a nib into the penholder and sucked it to get the grease off. The pen was an archaic instrument, seldom used even for signatures, and he had procured one, furtively and with some

difficulty, simply because of a feeling that the beautiful creamy paper deserved to be written on with a real nib instead of being scratched with an ink-pencil. Actually he was not used to writing by hand. Apart from very short notes, it was usual to dictate everything into the speak-write which was of course impossible for his present purpose. He dipped the pen into the ink and then faltered for just a second. A tremor had gone through his bowels. To mark the paper was the decisive act. In small clumsy letters he wrote:

April 4th, 1984.

He sat back. A sense of complete helplessness had descended upon him. To begin with, he did not know with any certainty that this was 1984. It must be round about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two.

For whom, it suddenly occurred to him to wonder, was he writing this diary? For the future, for the unborn. His mind hovered for a moment round the doubtful date on the page, and then fetched up with a bump against the Newspeak word DOUBLETHINK. For the first time the magnitude of what he had undertaken came home to him. How could you communicate with the future? It was of its nature - impossible. Either the future would resemble the present, in which case it would not listen to him: or it would be different from it, and his predicament would be meaningless.

For some time he sat gazing stupidly at the paper. The telescreen had changed over to strident military music. It was curious that he seemed not merely to have lost the power of expressing himself, but even to have forgotten what it was that he had originally intended to say.

(Orwell, 1949, pp. 3-11).

5.1. The translation of the introductory pages of Orwell's *1984*

Following the cited original eight introductory pages of George Orwell's *1984* (1949), I will proceed to the translation of the introductory pages of the novel, as follows:

Prvo poglavlje

Bio je vedar, hladan dan u travnju, a kazaljke na satovima otkucavale su trinaest. Winston Smith, brade gurnute u prsa, pokušavajući pobjeći od podlog vjetra, brzo je kliznuo kroz staklena vrata Dvoraca pobjede, no ne dovoljno brzo da spriječi kovitlac zrnate prašine da uđe zajedno s njim.

Hodnik je mirisao na kuhani kupus i stare krpene prostirke. Na jednom kraju hodnika prostirao se plakat u boji, prevelik za izlaganje u zatvorenom prostoru, a bio je pričvršćen na zid. Prikaz je bio jednostavan: golemo lice, više od metra široko: lice čovjeka od oko četrdeset pet godina, s debelim crnim brkovima i grubih, zgodnih crta lica. Winston je krenuo prema stepenicama. Nije bilo smisla ići u lift. Čak i u najboljim vremenima rijetko je radio, a trenutno je električna struja bila prekinuta tijekom danje svjetlosti. To je bio dio ekonomskog plana, tijekom priprema za Tjedan mržnje. Stan je bio sedam katova iznad, a Winston, koji je imao trideset devet godina te je patio od venskog ulkusa lociranog iznad desnog gležnja, kretao se polako i nekoliko puta stao kako bi se odmorio. Na svakom odmorištu, nasuprot oknu lifta, sa zida ga je pogledom pratio plakat s golemim licem. Bila je to jedna od onih slika koje su toliko neprirodne da vas njihove oči prate dok se krećete. VELIKI BRAT TE GLEDA, glasio je natpis ispod.

U stanu je sočni glas iščitavao popis brojki koje su imale veze s proizvodnjom sirovog željeza. Glas je dopirao iz duguljaste metalne ploče poput mutnog ogledala koje je zauzimalo dio površine desnog zida. Winston okrene prekidač i glas je donekle utihnuo, iako su se riječi i dalje mogle razabrati. Instrument se (tako se zvao televizijski ekran) mogao zatamniti, ali nije bilo

načina da se potpuno isključi. On priđe prozoru: sitan, krhak lik, čija je oskudnost tijela samo još više bila naglašena plavim kombinezonom; uniformom stranke. Kosa mu je bila vrlo svijetla, lice prirodno rumeno, koža mu ohrapavila od grubog sapuna i tupih britvica, hladnoće zime koja je upravo završila.

Vani, čak i kroz zatvoreno prozorsko okno, svijet je izgledao hladno. Dolje na ulici, maleni vrtlozi vjetra kovitlali su prašinu i rastrgani papir u spirale, iako je sunce sjalo, a nebo je bilo oštre plave nijanse, činilo se da ni na čemu nema boje, osim na plakatima koji su bili oblijepljeni posvuda. Lice crnog brka usmjerilo je pogled prema dolje, zureći iz svakog zapovjedničkog kuta. Jedan se plakat nalazio na pročelju kuće odmah nasuprot. VELIKI BRAT TE GLEDA, pisalo je u natpisu, dok su tamne oči zurile duboko u Winstonove. Niže, na razini ulice, još jedan poster, poderan na jednom kutku, isprekidano je mlatarao na vjetru, naizmjenično pokrivajući i otkrivajući jednu jedinu riječ: ENGLE-SOC. U daljini, helikopter je proletio između krovova, lebdio na trenutak poput fiksirane muhe, i onda ponovno odjurio krivudavim letom. Bila je to policijska patrola, njuškala je i virila ljudima kroz prozore. Međutim, te patrole nisu bile važne. Samo je Policija Misli bila bitna.

Iza Winstonovih leđa, glas s telezaslona i dalje je brbljao o sirovom željezu i premašaju Devetog trogodišnjeg plana. Telezaslon prima i odašilje u isto vrijeme. Svaki zvuk koji bi Winston proizveo, iznad razine vrlo tihog šapta, telezaslon bi detektirao, štoviše, sve dok je ostao unutar vidnog polja koje je obuhvaćala metalna ploča, mogli su ga vidjeti i čuti. Naravno, nikako se nije moglo znati promatra li vas se u bilo kojem trenutku. Moglo se samo nagađati koliko često ili na kojem sustavu se Policija Misli priključivala na bilo koju pojedinačnu žicu. Čak je bilo zamislivo da su čitavo vrijeme promatrali sve. Ali u svakom slučaju, mogli su vam se priključiti na žicu kad god su to htjeli. Morao si živjeti - i živio si, iz navike koja je postala instinkt - dok pretpostavljaš da se svaki šušanj koji napraviš prisluškuje i da se, osim u mrklom mraku, svaki tvoj pokret pomno analizira.

Winston je leđima bio okrenut telezaslonu. To je bilo sigurnije, ali, kao što je dobro znao, čak i leđa mogu odati tajne. Kilometar dalje, Ministarstvo Istine, njegovo radno mjesto, uzdizalo se iznad tmurnog krajolika, golema bijela masa. Ovo, pomislio je s nekom vrstom neodređenog gađenja - ovo je London, glavni grad Uzletišta broj Jedan, sam grad treća je najmnogoljudnija pokrajina Oceanije. Pokušao je istisnuti neko sjećanje iz djetinjstva koje bi mu trebalo potvrditi je li London oduvijek izgledao baš ovako. Jesu li ga oduvijek krasili prizori trulih kuća iz devetnaestog stoljeća, s drvenim gredama koje im podupiru uglove, s prozorima zakrpanim kartonom, i krovovima saniranima valovitim limom, i suludim vrtnim zidovima, klonulima, koji popuštaju na sve strane?

I bombardirana mjesta na kojima se prašina žbuke kovitlala u zraku, a vrba lelujala po hrpama ruševina; i mjesta gdje su bombe očistile veći dio i tamo su iznikle prljave kolonije drvenih nastambi poput kokošinjaca? Ali nije bilo koristi, nije se mogao sjetiti: ništa nije ostalo od njegova djetinjstva osim niza jarko osvijetljenih slika koje su se pojavljivale bez pozadine i uglavnom su bile nerazumljive.

Ministarstvo istine — Ministina, na novogovoru [Novogovor je bio službeni jezik Oceanije. Za prikaz njegove strukture i etimologije vidi Dodatak - addition from the book.] — bio je zapanjujuće drugačiji od bilo kojeg drugog objekta na vidiku. Bila je to ogromna piramidalna struktura sačinjena od blještavobijelog betona, vinuvši se u vis, terasa za terasom uzdizala se 300 metara u zrak. S mjesta na kojem je Winston stajao, tek se moglo razaznati tri slogana Partije, istaknuta na bijelom licu zgrade elegantnim slovima:

RAT JE MIR

SLOBODA JE ROPSTVO

NEZNANJE JE SNAGA

Rečeno je da Ministarstvo Istine sadržava tri tisuće prostorija iznad razine tla s odgovarajućim ograncima ispod. Po Londonu su bile raštrkane samo tri druge zgrade sličnog izgleda i veličine. U potpunom su obujmu zasjenili okolnu arhitekturu tako da ste s krova Dvoraca pobjede mogli vidjeti sve četiri zgrade istovremeno. Te su zgrade bile rezidencija četiriju Ministarstava između kojih je bio podijeljen cjelokupni aparat vlasti.

Ministarstvo istine imalo je za zadatak baviti se vijestima, zabavom, obrazovanjem te likovnom umjetnošću. Ministarstvo mira bavilo se ratom. Ministarstvo ljubavi održavalo je zakon i red. I naposljetku, Ministarstvo obilja bilo je odgovorno za ekonomska pitanja. Njihova imena, na novogovoru bila su: Istinmin, Mirmin, Ljubmin i Obiljmin.

Od te četiri zgrade, Ministarstvo ljubavi bilo je ono uistinu zastrašujuće. U toj zgradi uopće nije bilo prozora. Winston nikad nije bio unutar zgrade Ministarstva ljubavi, niti u krugu od pola kilometra od nje. Bilo je to mjesto u koje je bilo nemoguće ući, osim službenim poslom, a čak i onda, ulazak bi jedino bio moguć probijanjem kroz labirint spletova bodljikave žice, čeličnih vrata i skrivenih mitraljeskih gnijezda. Čak su i ulicama koje vode do vanjskih barijera zgrade lutali stražari s licima kao u gorile, u crnim uniformama, naoružani spojenim palicama.

Winston se naglo okrenuo. Svoje je crte lica iskrivio u izraz tihog optimizma, izraz koji je bilo preporučljivo imati kad se okrenete prema televizijskom zaslonu. Prešao je sobu i kročio u sićušnu kuhinju. Izlaskom iz Ministarstva u ovo doba dana, žrtvovao je svoj ručak u kantini, a bio je svjestan da u kuhinji nema hrane osim komadića potamnjelog kruha koji je valjalo sačuvati za sutrašnji doručak. Skinuo je s police bocu bezbojne tekućine s običnom bijelom etiketom s oznakom GIN POBJEDE. Iz boce se širio mučan, ustajao uljni miris, kao u kineske rakije od riže. Winston je natočio gotovo punu čajnu šalicu žestokog pića, pripremio se na šok i progutao je kao da dozira lijek.

Lice mu istog trena poprimi grimiznu nijansu i voda mu poteče iz očiju. Alkohol je bio poput dušične kiseline, a štoviše, kad bi žesticu progutao, čovjek bi imao osjećaj da ga se udarilo

gumenom palicom po potiljku. No već je idućeg trenutka žarenje u njegovu trbuhu zgasnulo i svijet je počeo izgledati veselije. Izvadio je cigaretu iz zgužvane kutije s natpisom CIGARETE POBJEDE i neoprezno okrenuo cigaretu okomito, na što duhan ispadne na pod. Sa sljedećom je bio uspješniji. Vratio se natrag u dnevnu sobu i sjeo za mali stol smješten s lijeve strane telezaslona. Iz ladice stola izvadi držač za olovke, bočicu tinte i debelu, praznu četvrtastu knjigu s crvenom poledinom i mramornim koricama.

Iz nekog razloga, telezaslon u dnevnoj sobi bio je u neobičnom položaju. Umjesto da bude smješten, kao što je to bilo uobičajeno, na zidu na kraju sobe, gdje je mogao upravljati cijelom prostorijom, on se nalazio na duljem zidu, nasuprot prozoru. S jedne strane nalazila se plitka niša u kojoj je upravo sjedio Winston i koja je, kad su stanovi bili izgrađeni, vjerojatno bila predviđena za police s knjigama. Sjedeći u niši i držeći se dobro u sjeni, Winston je mogao biti izvan dometa telezaslona, dokle je pogled sezao. Mogao se čuti, naravno, ali sve dok je ostao na svom sadašnjem položaju, nije ga se moglo vidjeti. U jednu ruku, upravo mu je neobičan zemljopis prostorije nagovještavao ono što se sada spremao učiniti.

Ali, to isto je također nagovještavala i knjiga koju je upravo izvadio iz ladice. Bila je to osebujna i lijepa knjiga. Njezin glatki, kremasti papir ponešto je požutio od starosti, a bio je od one sorte koja se nije proizvodila najmanje posljednjih četrdeset godina. Mogao je, međutim, pretpostaviti da je knjiga mnogo starija od toga. Vidio ju je kako leži u izlogu jednog zapuštenog malog antikvarijata u sirotinjskoj četvrti grada (sada se više nije sjećao o kojoj se točno četvrti radi) i odmah ga je obuzela neodoljiva želja da uzme tu knjigu. Članovi partije nisu smjeli ulaziti u obične dućane ('poslovanje na slobodnom tržištu', tako se zvalo), ali se pravilo nije strogo poštovalo, jer je bilo raznih stvari, poput vezica i žileta, kojih nije bilo moguće nabaviti na bilo koji drugi način. Letimično je pregledao ulicu sa svih strana, a onda kliznuo unutra i kupio knjigu za dva dolara i pedeset. U to vrijeme nije bio svjestan toga da knjigu želi iz bilo kojeg drugog naročitog razloga. Nosio ju je kući u svojoj aktovci, osjećajući krivnju. Čak i da

u njoj nije bilo ničeg napisanog, bila je to opasna imovina.

Ono što se spremao učiniti bilo je da krene voditi dnevnik. To nije bilo protuzakonito (ništa nije bilo protuzakonito, jer više nije bilo važećih zakona), ali ako bi se sve ovo otkrilo, s priličnom bi sigurnošću bilo kažnjeno smrću ili barem s dvadeset i pet godina u logoru za prisilni rad.

Winston umetne pero u držalo i usisa ga kako bi isprao masnoću. Pero je bilo starinsko oruđe, rijetko se koristilo čak i za potpise, a on ga je nabavio, krišom i uz ponešto muke, samo zbog osjećaja da prekrasan kremasti papir zaslužuje da se na njemu piše pravim perom, umjesto da ga se grebe kemijskom olovkom. Zapravo, nije navikao pisati rukom. Osim ponekih veoma kratkih bilješki, obično se sve diktiralo po principu "govori-piši", što je naravno bilo nemoguće za njegov trenutni zadatak. Umočio je pero u tintu i zatim se zaledio, samo na tren. Utrobom mu protutnji drhtaj. Obilježavanje papira bio je odlučujući čin. Malim nespretnim slovima napisao je:

4. travnja 1984.

Povukao se. Obuzeo ga je osjećaj potpune bespomoćnosti. Za početak, nije sa sigurnošću znao da je ovo 1984. godina. Moralo je biti negdje oko tog datuma, jer je bio prilično siguran da mu je trideset devet godina, a vjerovao je da je rođen 1944. ili 1945. godine; ali ovih dana nikada nije bilo moguće točno odrediti bilo koji datum unutar godine ili dvije.

Za koga, odjednom mu je palo na pamet i on se zapita, za koga on piše ovaj dnevnik? Za budućnost, za nerođene. Njegov je um na trenutak lebdio oko tog sumnjivog datuma na stranici, a zatim se oštro sudario s riječi na novogovoru, DVOSMISAO. Po prvi je put u potpunosti percipirao veličinu onoga što je poduzeo. Kako možete komunicirati s budućnošću? To je po svojoj naravi bilo nemoguće. Budućnost bi ili nalikovala sadašnjosti, a u tom slučaju ga ne bi slušala: ili bi budućnost bila drugačija od sadašnjosti, a njegova bi nevolja bila besmislena.

Neko je vrijeme sjedio i tupavo zurio u papir. Telezaslon je promijenio program u resku, prodornu vojnu glazbu. Bilo je to sve neobično, činilo se da je on ne samo izgubio moć izražavanja, nego, čini se da je čak i zaboravio što je prvobitno namjeravao reći.

(Orwell, 1949, pp. 3-11).

5.2. Analysis of the translation workflow of the introductory pages of Orwell's *1984*

The main points for analysis of my own translation of the selected pages of the work of dystopian science fiction, Orwell's *1984* (published in 1949) revolve around my own translation choices regarding:

5.2.1. Creative innovation in translating Orwell's terminology constructing the dystopian society

As a translator honing her craft, I wasn't as straightforward in reinventing the "doublethink" or "duck-speak" into any sort of translational equivalents in Croatian that are of my own making. Orwell introduced these dystopian terms in his dystopian novel "1984" (1949), so I perused through the well-established Croatian translation of Orwell's *1984* (1949), produced by Antun Šoljan (Zagreb: "August Cesarec", 1983), and in attempting to avoid the mistranslation of crucial Orwell's terms, I was keen to follow Šoljan's translation decision, especially considering the fact Šoljan is also a writer and literary creator, hence I respected his creative vision while translating Orwell. Overall, I appreciate Šoljan's translation, because of the clear presence of a creativity and playfulness with words known to literary artists. When attempting to produce creative content and thereby enrich the translation, a translator must make sure that his/her creative freedom during translation does not impede or obstruct the intention and flow of the original work. However, there was a term coined by Orwell, which I translated in a slightly different way than Šoljan, which is the "Thought Police". (Orwell, 1949, p. 8). Šoljan translated it as "Misaona policija", while I decided on "Policija Misli", because of the syntactic impact that comes with switching the cases in the Croatian language. In my opinion, Šoljan's version of the translation connects the word "thought" with the police too narrowly, as if the police itself possesses many thoughtful qualities, which isn't the intention of the author. In my version of the translation, I decided to switch the syntactic elements and rearrange them in such a way that the "police" comes first, while the "thought" comes second, which may not be as faithful to the

original in terms of syntactic structure, however, semantically speaking, I aimed for the meaning to be accurately conveyed. In other words, my logic behind the translation was that the police, a word which is associated with authority and instilling obedience, is the one standing before such a word that invokes creativity and freedom of expression as well as vastness or expanded knowledge, which is “thought”. In this way, from a semantic point of view, it looks as if the police is conditioning thought, based on the syntactic reorder, and when speaking about meaning, this is exactly what they are trying to do in Orwell’s novel.

5.2.2. Syntax and style

The syntax, style and literary expression of Orwell’s dystopian novel is straightforward, precise and descriptive, hence I did not make any notable changes during the translation, I adapted and rearranged the elements of the sentence to reflect the natural sentence structure in the Croatian language. I will note I used far more direct translations than Šoljan used in his translation, which only speaks about his literary expertise and prowess, that is, being able to use metaphors and ornate expressions without hindering the original flow and intended message of the author.

5.2.3. Reselection of certain descriptive words and the accentuation of the tone and impression

When translating, I took the liberty of selecting some bold adjectives to be replaced in Croatian, the meaning of which can seem more strongly accentuated than the intended original, however, I was careful to only replace those that still remain within the context of the storyline (e.g. the adjective in the original is “compromising” – the Croatian translation I procured for this adjective is equivalent to „dangerous“, and to justify this translation choice, the sentence after the aforementioned adjective by Orwell demonstrates the danger of the situation of owning a book and writing in it, that is, he mentions certain death or at least twenty five years in a forced labor camp, which is a fairly dangerous situation, hence I consider the selection of the adjective in Croatian as justified, and the original sentence is as follows:

„Even with nothing written in it, it was a compromising possession.

The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty- five years in a forced-labour camp.“ (Orwell, 1949, pp. 9)

5.2.4. Omitting of certain parts of speech given their redundancy in the Croatian language

As an example to illustrate this point, I will take the phrase “the far distance” (Orwell, 1949, p. 4.). It is not required to supplement the additional adjective “far” in Croatian, given that it already contains the identical meaning to “distance” in the Croatian language. In a way, the translation of Orwell’s dystopia was the easiest translation experience for me, perhaps because of the bluntness and the immensity of thought Orwell gave to build his dystopian fictional world, which was in itself concise and clear for the translator to transfer into another language without as much technical terms Huxley incorporates. This is because Orwell shifts the focus to the line of thought of the protagonist, as well as the evident lack of thought which the dystopian world he builds tries to maintain. In this way, linguistically speaking, from the point of view of world-building, Huxley’s novel incorporates more physical descriptions of the machinery used to engineer an artificial society, whereas Orwell draws upon the linguistic devices which aim to restrict the thought processes of the masses, hence his dystopia is built upon psychological imposition instead of a mechanical one, and this is clearly seen in the language that these writers use. Specifically, when translating Orwell’s *1984* (1949), the short paroles and vague, but incredibly precise slogans are effectively reducing the capability of the masses to revolt or intellectually challenge the state and the Big Brother, using linguistic techniques to control, limit and reduce the people’s psychological disposition of critical thought, which is something Huxley’s dystopian world also aims to achieve, albeit incorporating more physical and technical strategies

(e.g. physically limiting the oxygen so the humans cannot achieve full physiological potential of growth, maintaining the status quo of complacency), while Orwell uses linguistic tools and visual description of idolatry and propaganda to limit the mental capacities of the people to think any different than what they see around them. These are very useful observations for the translator of both of these works, because it provides the translator with a clear distinction and perspective from which the translator can approach the dystopian works and develop his/her translation, backed by these observations about the body of work he/she is translating.

5.2.5. Homonyms

In the original sentence, during my own attempt at a translation, I encountered a very specific problem in terms of the semantic meaning of a certain word used as a metaphoric linguistic device in the context of the following paragraph:

“In the far distance a helicopter skimmed down
between the roofs, hovered for an instant like a bluebottle,
and darted away again with a curving flight. It was the police patrol, snooping into
people’s windows. The patrols did not matter, however. Only the Thought Police
mattered.” (Orwell, 1949, p. 4-5.)

While I struggled to translate the cited paragraph without consulting the previously crafted translation by Šoljan (Zagreb: "August Cesarec", 1983), I was deliberating the difference between a blue bottle, which is a sea animal, and a blue bottle as in a flower. We are dealing with homographs, i.e. “each of two or more words spelled the same but not necessarily pronounced the same and having different meanings and origins.” (Oxford Languages, 2022). In this instance, it is necessary to take context into consideration, as seen in the cited paragraph, both bluebottls are

entities that can hover, however, in the case of helicopters, we also must take into consideration the sound they produce, which flowers don't. Initially, I decided to translate the bluebottle as a flower as in: "U daljini, helikopter je proletio između krovova, lebdio na trenutak poput **različka**, i onda ponovno odjurio krivudavim letom." (Orwell, 1949, pp. 4-5.). However, upon further inspection, I concluded that it was a mistranslation, hence I changed the initial presupposition, that is, the flower, into a fly.

5.2.6. Capitalizing the names of the institutions and the contributing effects at the level of psycho-linguistic importance of this practice

The capitalized names of the fictional authoritarian institutions in Orwell's dystopian world contribute to the psycho-linguistic importance and prominence of their dictator-like governing. However, Croatian has clear grammar rules for this instance, which is that the second part of the institution name (if not the name itself) is lowercased.

Šoljan also followed this rule, but he was very creative with the abbreviated names of the Ministries, as follows: "Na Novozboru njihovi su nazivi glasili: Minisis, Minipax, Miniljub i Minibog." (Orwell, transl. by Šoljan, 1983, p. 10.). It is important to recognize the psychological innuendo alluding to the Soviet system in which there were abbreviations prevalent in the world of bureaucracy, which is a part of the culturological context and historical framework. My mentor was creative still by suggesting the following translations of the abbreviated institutions (ministries): "Istinmin, Mirmin, Ljubmin i Obiljmin" (Tutek, 2023). My first intuition regarding the translation of these institutions was to reinstate the "Mini" prefix at the beginning of the abbreviation for each ministry, as Šoljan does, however, there is another inconvenient meaning attached to this phrase, which is "little" or "insignificant", "negligible", which provides a meaning opposite to what the ministries in Orwell's novel are trying to achieve. They are the dominant structures that dictate the pace

and proceedings of the dystopian society, hence, their role in maintaining the ‘iron grip’ over the citizens stretches into many domains of the public sphere in Orwell’s dystopian world.

The psychological effects of abbreviated institutions are presented in the fact that at first, it is relatively unimpactful, however, the abbreviations play a role in psychological conditioning and complacency by accepting the authority of the abbreviated institutions. The shortened terms serve to diminish the thought processes and limit critical thinking by not supplying abundant information for the people to process, hence not providing enough context for any type of intellectual debate and argumentation about the function of these facilities.

Psychology embedded in the linguistic expression of the work of fiction is important for translators because of the socio-cognitive implications and behavioral patterns that are elicited due to a response to linguistic stimuli. For example, the short abbreviations serve to deplete the citizens of the linguistic stimuli necessary to fully process and perceive the information behind the abbreviation name, therefore, diminishing the ability of the citizens to inquire or investigate the (wrong)doings of the abbreviated establishment. The intellectual ability of fruitfully discussing that for which the perceivers have no sufficient information provided is nullified, subjected to wrong or superficial interpretations and twisted by the dystopian framework of Orwell’s “Newspeak”. The language becomes a tool for control precisely because the authoritative figures in Orwell’s dystopia have abolished the right of free expression and subjected the linguistic output to their own agendas and input, effectively creating a dystopia without too much external boundaries (as Orwell implies at the beginning of the novel that the laws are essentially non-existent) (Orwell, 1949, p. 9).

5.2.7. The inversion of human values in dystopian novels

he three slogans Orwell plasters in the introductory paragraphs are the paragon propaganda pamphlet material that encapsulate the entirety of the inverted society and its twisted values and pretense promises:

“From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH” (Orwell, 1949, p. 6).

The linguistic inversion is present in Bradbury’s *Fahrenheit 451* (1953), where the “firefighters” are not actually fighting fire, they are igniting it and destroying that which they are supposed to protect. This inverts the true purpose of the profession. The inversion is clearly seen in Orwell’s grotesque ministries, whose purpose and function is distorted to the point of creating a dystopian society, the names of which are completely misleading as:

“The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs.” (Orwell, 1949, p. 7)

The boundaries of this dystopia are internal, not so much physical as mental, bound by the materially invisible threads of the linguistic structures in the novels of dystopia and speculation. As Wittgenstein wrote in his *Tractatus logico-philosophicus*, (1921).: “The limits

of my language mean the limits of my world.” This means the limitation of one’s perceptual outlook is determined by linguistic shortage, i.e., if the language is limited, so is the capability of the people to resist the shackles of dystopias in all three analyzed novels. This inversion and diminishing of free thought serves as a cautionary warning pointing to the fragile delicacy of free speech, easily shackled by placing limitations on expression, either written or verbal.

6. Translation of the introductory pages to *Fahrenheit 451*

The first seven pages of the final text I have chosen to translate for the purposes of this master's thesis in the field of translation are taken from the introductory word of the third dystopian science fiction novel, and the newest of the three selected novels, which is *Fahrenheit 451*, written by Ray Bradbury, and first published on October 19th, 1953. This book also depicts a dystopia, albeit it is oriented towards a single aspect which is knowledge oppression and shunning of education by means of book burning.

While studying the work, I came across descriptive guidelines and delineation of the exact purpose and process of world-building in the works of science fiction and in *Fahrenheit 451* itself, which is formed as an introductory word written by Neil Gaiman in April 2013, as a new introduction for the novel reaching its 60th anniversary edition. (Gaiman, April 2013, introduction to the novel by Bradbury, 1953. pp. 7-13).

As an alteration to the original plan and outline of this master's thesis, which was to translate the first eight pages of the three selected novels in a chronological order, by Huxley (1932), Orwell (1949) and Bradbury (1953), respectively, instead of translating the work by Bradbury himself who starts his story with an "in medias res" technique, possibly not providing as detailed of a description of the dystopian world he builds as Huxley and Orwell do in their respective introductory chapters, I have decided to translate the finely structured introductory argumentation to the selected novel, which is, to my mind, a masterful description of the literary creation process which would have been applauded by many writers and authors of numerous genres, not solely referring to the field of writing revolving around the genre of science fiction, as this short dissertation serves to educate writers in the universal process of creative writing and the literary stages and structural outline that the author must go through in his/her mind to "set the linguistic stage" for his/her novel. The final introductory text will provide the final context for the creation of linguistic structures that impact perceptual mechanisms through

world building.

6.1. Prelude to Bradbury's *Fahrenheit 451*, by Neil Gaiman (2013)

The eloquent dissertation and a piece of skillful creative work was made by Neil Gaiman in his introduction to Bradbury's novel (60th anniversary edition of the publication demanded a new introduction to this work of dystopian science fiction), to capture the main points of dystopian fiction creation as well as the process of world-building as a crucial tool for the narrative and the lessons it carries. From the seven-page long introduction, in my workflow analysis, which will follow my attempt at a translation of the mentioned introductory narrative, I will extract the points which supply and support my own thesis in this work, (in this way, this supplement of the introductory word, a prelude into the novel by Bradbury under the title: *Fahrenheit 451* (1953), has the function of theory, more so than literature background and resources for this thesis, because Gaiman provides the literary pillars of creative writing within the genre of speculative and dystopian fiction, that is, the linguistically-charged process of creation of worlds in dystopian science fiction works, which is primarily achieved by language interplay and linguistic devices that aim to build an all-encompassing fictional universe for the readers to immerse themselves in as well as extract the necessary 'morale' and purpose of the dystopian setting, which is driving the plot and the characters within the novel. This is something uniquely prevalent in works of science fiction, especially when an author sets a task for himself to build a world which is, in many aspects, different or alternate, than the one we are treading upon.

The immersive world-building is presupposed for a dystopian novel in order to delineate the main drive of the novel and its narrative, by drawing from the contrasts and the juxtaposition of the dystopian world vs. the real world outside of a fictional universe. The more contrast and opposition between them, the stronger the author's purpose of pinpointing the specific troubles the society is facing, seen from the historical context of the times in which the author lived in.

Gaiman makes a few argumentative statements about the purpose of creating a different world through novel-writing, and this process of world-building is in itself rewarding in that *speculative fiction*, such as the dystopian sub-division of the said fictive creation, allows for many creative innovations to be incorporated into the fictional world being built, which gives the writers the freedom to express their own purpose and (non)figurative meanings which they tried to transmit to the world by writing the novel. Gaiman's introduction poses a fine collection of the questions the author presents himself or herself when trying to build a wholesome and autonomous fictional universe, and these premises are the founding stones of linguistically creating a world of fiction to drive the plot and produce an immersive and realistic experience of reading. In the workflow analysis, I will specifically analyze certain key introductory points that Gaiman articulates in the beginning of his argumentative text, which are, to me, a beneficial illustration of the creative process of world-building for the purposes of each particular novel, which is necessary to take place in the writer's stream of consciousness before he or she can delve into linguistically molding the world he or she is progressively building. (Gaiman, 2013, pp. 7-13).

Theoretical and contextual preludes into a work of fiction also guide and help translators of each work to better understand the creative process behind the world-building in the work, before the story itself has shaped. This gives the translators a leverage and creative insight into the thought processes of the author. The translation process begins based on the introductory premises and building blocks of the fictional world which carries the story and its characters, depending on the setting of the world.

Gaiman goes on to incorporate and determine the novel itself, *Fahrenheit 451*, and its place and purpose in the world of speculative fiction, and the readers are presented with an analysis of the purpose of world-building and speculative fiction as a genre, based on the questions previously mentioned, which the author poses before answering them and building a fictional world based

on the answers.

I will also cite and translate the first quote that illustrates the meaning behind the book title, as it is positioned after the initial title of the novel in the 60th anniversary edition of the work (Bradbury, 1953), as well as the introductory quote before the first words of the novel, cited just after the introductory note of Neil Gaiman. The quotes are positioned purposefully and strategically in the work to introduce the readers to the main moral perspectives the novel builds upon. The author creatively enshrouds the problems of the real world into a fictional one, which makes their distinction and emphasis all the more prominent.

It is also important to note that Neil Gaiman provides the readers with an array of background information about the historical happenings of the times when the novel was penned (The Cold War, reckless youth culture in America in the 1950s, the steady decline in the use of radio, which is being replaced by the next gadget in line, the television) (Gaiman, 2013, pp. 9-10.), however, the style of this historic report is fitting for a creative information exchange in lieu of the work of fiction before the readers, rather than the dull news-like outlet report. Hence, even the background listing the historic and social setting of the period the novel was produced in, is weaved into the writer's note in an expressive and cohesive manner allowing for a natural flow of Gaiman's argumentation, providing only extra information and context for the readers and not the dry climate of the times. The historical setting is also a part of the world-building taking place in the novel, one can conclude, as it explicates and further deepens the events of the novel, fitting them into the picture of the novel's mosaic, like a piece framing the fictional puzzle that echoes and looms on the world stage.

Gaiman also documents previous works made by Bradbury to provide the literary context and the creative reasoning and backdrop which permeates the works of Ray Bradbury, creating a common theme to draw attention and parallels to. (Gaiman, 2013, pp. 9-10).

In the final remarks of his introduction, Gaiman goes beyond the objective documentation of

factual and verifiable knowledge of the writer's trade, to incorporate his own subjective interpretations of Bradbury's *Fahrenheit 451* (Gaiman, 2013, pp. 11-12.), which changed as he matured and gained experience by observing the plot points being discussed in the novel and rereading it throughout his youth, acquiring different perspectives as he did. Gaiman's subjective insight illustrates and supports the augmentation of the book's ultimate morale through the passage of time and generational gap. This illustrates the timeless quality of the novel, its purpose not limiting to any one historical period. Words echo in the minds of the readers if they are properly weaved through a book, which is where the creative writing process and world-building linguistic structuring are at play, both for the original work and for the translated rendition to capture the essence of any novel.

The translation process, supplied by the introductory or editorial notes at the novel's beginning, as well as being able to gain insight into the interpretations and thoughts of the readers themselves, becomes a fruitful cooperation, a creative interplay of ideas journeying from the author's creative endeavor to his/her curious audience and finally, from the audience of the original work towards the skillful rationale of the translator, who is to intertwine the two inputs. A translator may not always have the input of the original audience, however, it could be useful to extract and pinpoint as much useful information about the novel as is retrievable, and the input of the audience about the main points of the novel is certainly one of the focus points for a prolific translation.

Gaiman ends the introductory note with an optimistic precept and morale of the entire work, which is the author's warning to the readers of all social and demographic setting, be it youths, workers, officials or policemen; *books are an invaluable companion to a man's life*, and without them, the creative expression of mankind would not advance, nor would it illuminate and educate the generations to come about the endeavors and struggles of the generations past.

6.2.Contextual framework for *Fahrenheit 451*

This edition of the novel (Bradbury, 1953, Publisher: Simon & Schuster, 2012, Simon & Schuster Paperbacks, 60th anniversary edition) also offers the content section titled “PART TWO: OTHER VOICES” (Bradbury, 2012, p. 4), whereupon a collection of other author’s notes and thoughts after reading the novel *Fahrenheit 451* (Bradbury, 1953) is assembled into a collage of creative inputs that enrich and vastly increase the universal understanding of the plot and premise of the novel. Provision of the literary context as well as various subjective interpretations of authors creates a direct parallel between the dystopian society Bradbury created in his novel, and the reality of the world surrounding us, which is why the interpretations and thoughts of the audience, whether they are professional writers or amateur reading and science fiction enthusiasts, the feedback of the readers is important both to the author and to the translator because of the contextual framing and the key points of the novel which are design to appeal to the audience or to point to an actual problem in society being disguised in a dystopian setting. I am citing the introductory remarks of another analysis paper regarding this classical work of dystopian fiction as well as the role of world-building in creating an immersive and detailed reading experience:

“Fahrenheit 451, probably the most famous of Ray Bradbury’s works, is also the most famous novel about books and their role in the life and development of humankind. Any time at outbreak of obscurantism the educated people would mention Fahrenheit 451, a dystopian grim tale of firemen burning books, because reading is mostly banned in their society. A compelling story revolves around Guy Montag, a fireman, who undergoes a personal evolution from a lawful citizen and a family man into a hunted criminal and exile, just because he dares to read forbidden books and doubts the perfectness of the existing order of things. *Themes*

of relations between a reader and a book, the right to be different and censorship thread many works of Bradbury, such as *Bright Phoenix* (1941-1942), *The Pedestrian* (1951), *The Smile* (1952), *Usher II* (1950), to mention a few, but in *Fahrenheit 451* they gain a full bloom and, being written in 1953, this novel still enchants contemporary readers in the whole lettered world.” (*A Research Guide for Students*, 2023).

Based on the information and the plot, the summary of *Fahrenheit 451* (Bradbury, 1953) can be formulated as such:

“Fahrenheit 451 can be boiled down to a story of a man in course of soul searching, but, as it usually happens with Ray Bradbury’s works, the reader is completely immersed into his fictitious world outlined with creepy detailing. The timeline is XXIV century, and life in this period is fast and depreciated.” (*A Research Guide for Students*, 2023).

As is cited, the detailing of the fictional world (world-building by means of linguistic structuring) serves an important role in the visualization and plot illustration of the novel, which gives the readers and the translators the necessary tools to render the plot of the book either for the purposes of proper understanding and immersive experience in the world the characters dwell in, or for the purposes of proper translation rendition, giving the same experience to foreign audience. This is why I believe translating science fiction works, and dystopian fiction is ultimately rewarding, especially when translating the types of introduction to a work of dystopian fiction as was written by Gaiman.

After the story's end, in the section of the book titled "History, Context, and Criticism" (Bradbury, 2012, p. 181), we are presented with the images and contextual description of how *Fahrenheit 451* came into existence, building upon Bradbury's previous works, the ideas of which he ultimately developed and presented fully in *Fahrenheit 451*. It's important to outline the author's progress and evolution of the body of work throughout multiple stories, documenting the author's work corpora in order to connect the works into a unit of creative ideas rendered in a story for the reader to understand the context and perceive the creative and linguistic growth of the author.

6.3. Creative imagery in *Fahrenheit 451*

Bradbury's quote at the beginning of the section "History, Context, and Criticism", edited by Jonathan R. Eller (Bradbury, 2012, p. 183), outlines his perspective on the importance of books and the knowledge they preserve:

"THE STORY OF FAHRENHEIT 451

Books were only one type of receptacle where we stored a lot of things we were afraid we might forget. There is nothing magical in them, at all. The magic is only in what books say, how they stitched the patches of the universe together into one garment for us.

—Ray Bradbury, *Fahrenheit 451*" (Bradbury, 1953., p. 183)

The contextual information given about Bradbury's previous work ties into and further develops the thematic exploration and main plot points of *Fahrenheit 451*, expanding on Bradbury's previous works and character development. This section provides a perfect example of the chronological documentation and evolution of Bradbury's literary corpora, detailing the failure of one literary work, for it to ultimately fuel the creation of another:

“Where Ignorant Armies Clash by Night ended up a creative dead end for Bradbury, but his metaphor-rich description of the burning of Matthew Arnold’s book offers an early glimpse of the powerful prose he would bring to Montag’s story:

The book turned and fought, like some small white animal caught within the fire. It seemed to want very much to live, it writhed and sparkled and a small gust of gaseous vapor blew up from it. Leaf by leaf it burned in upon itself, as if hands of fire were turning each page, scanning and burning with the same fire. The pages cringed into black curls and the curls departed on puffs of illumination.” (Bradbury, 2012, p. 186.)

This ominous imagery served as the basis for Bradbury’s extension of his creative argumentation in the form of literary achievements:

“This unsettling image—the death of living words—emerges from a world without hope or meaning, but Bradbury soon realized that predicting this kind of dark future ran counter to his creative instincts. He was more effective at exploring the sources and celebrating the achievements of the human imagination, and gradually began to examine where present-day threats to creativity might lead.” (Bradbury, 2012, p. 187.)

It is interesting to note that Bradbury expands upon a single idea and builds upon it through various stories and characters, incorporated in a detailed and all-encompassing storyline culminating in the novel *Fahrenheit 451* (Bradbury, 1953). We hereby witness

the growth and development of a single idea into an entire storyline brimming with complexity and connecting seemingly different plotlines into a cohesive whole:

“Bradbury’s well-known “Carnival of Madness,” given an even longer life as “Usher II” in *The Martian Chronicles*, extended the scope of his storytelling to include broader threats to canonical literature and other creative aspects of the cultural tapestry. His vengeful protagonist Stendahl, the millionaire who builds all of Poe’s infamous death devices into a single, Usheresque mansion, uses these horrors to destroy the governing elite responsible for the burning of all art and literature.” (Bradbury, 2012, p. 187.)

In the following paragraph, it is clear that the characters Bradbury creates pass on their motivation for acting into other works of fiction, building upon that which Bradbury already started telling the readers, and outlining the more complex character arcs:

“Stendahl’s account of this future history is clearly a trying-out of the explanations that Professor Faber will convey to Montag in *Fahrenheit 451*:
“They began by controlling books and, of course, films, one way or another, one group or another, political bias, religious prejudice, union pressures, there was always a minority afraid of something, and a great majority afraid of the dark, afraid of the future, afraid of the past, afraid of the present, afraid of themselves and shadows of themselves.” (Bradbury, 2012, p. 186-187.)

6.3.1. Bradbury's fictional imagery in development throughout his literary opus

Bradbury's creative invention and ideas form into a single chronological unit consisting of his literary achievements that build upon one another to strengthen the main idea behind Bradbury's writing: the perception of the tools of oppression and repression of knowledge. Bradbury delivers a grueling description of book burning, presenting the book as a living being fighting for its life against the fire, in order to preserve the words pressed upon it. This is the creative world-building and metaphoric image creation by means of linguistic figuration and structuring that I was looking to exemplify and analyze in this thesis. It is the example of masterful creative writing to create a world of dystopia where books are burned and knowledge repressed, creative thought controlled and dwindling by the fires of oppression.

The single image of book burning, supplemented with the linguistic devices such as personification, heavy metaphors and poetic images created through emotional expression, rendered by a skilled writer and, subsequently, the translator, is enough to thoroughly capture the basis of a crafted dystopian world, and point of conflict to be explored and resolved in *Fahrenheit 451*:

The book turned and fought, like some small white animal caught within the fire. It seemed to want very much to live, it writhed and sparkled and a small gust of gaseous vapor blew up from it. Leaf by leaf it burned in upon itself, as if hands of fire were turning each page, scanning and burning with the same fire. The pages cringed into black curls and the curls departed on puffs of illumination. The Killer thrust his sword into the heart of the book and held it up so a shower of burning pages fell glittering down into the crowd. The pages were caught in eager hands and clenched and popped into mouths like sweetmeats.

The book was now a dwindling torch. His face, turned up in the light, wore a fixed and ghastly smile. Within, he was cold and felt nothing. No elation, no emotion except a heavy weariness and a sickness that made each of his bones groan with the weight of a simple book. He picked out the vilest, jeering face in the crowd and hurled the now fire-emptied book Bull into that face.

There remained only Shakespeare.

Image taken from Bradbury, 2012, p. 188.

I will also cite the interpretation and further explanation of this imagery and fictional narrative:

“Bradbury’s earliest sustained images of book burning survive in the fragmentary episodes of his unfinished 1946–47 novel, *Where Ignorant Armies Clash by Night*. In this postapocalyptic culture where all treasures of the old world are reviled, a volume of Matthew Arnold’s poetry is burned in front of a frenzied crowd as a prelude to the burning of the world’s last volume of Shakespeare’s works. The metaphorical agonies of the burning book, and the secret misgivings of the book

burner himself, anticipate the emotions that Bradbury would fully develop in “The Fireman” and *Fahrenheit 451*.” (Bradbury, 2012, p. 188.)

Furthermore, I will include the continuation of the above cited argumentation, which documents the evolving of Bradbury’s body of work, which also drew inspiration from Bradbury’s personal experience, ultimately providing him with the material for character description and landscape detail. Thus, the creation of Bradbury’s story he opted to tell, formulated the narrative based on the historical happenings and societal pressures he encountered in his life, which served as a starting point for him to expand upon and creatively charge the plot of his novels, in order to document the problems of the society he lived in by enveloping them in the genre of dystopian science fiction and creative imagery to allow for greater freedom of expression. This is a common strategy and tool for science fiction writers because it gives them the opportunity to pinpoint and analyze the problems they see in society, embedding them in the plot and the fictional world (dystopia or utopia) that they build, and the genre of science fiction provides the necessary freedom to express creative ideas and also play with the fictional settings of the world being built, which need not be as rigidly postulated as the real world, but it can and should serve as a mirror to reflect the real world’s downfalls:

“In revising “Usher II” for *The Martian Chronicles*, Bradbury added “books of cartoons and then detective books” to the destruction list, an allusion to the earliest targets of local groups and national organizations intent on enforcing behavioral “norms” in the early postwar era. Given these activities and the emerging agenda of the House Un-American Activities Committee in Washington, it required a relatively small leap of the imagination for Bradbury to extend his storytelling into civil liberties.” (Bradbury, 2012, pp. 188 - 189.)

It is clear Bradbury is using fictional narratives to outline the injustice not properly addressed in the real world.

The quote below illustrates the development of Bradbury's literary corpora incorporating a warning about the consistent violation of human rights which could escalate into further incidents of injustice towards the members of society if gone unnoticed:

“As Bradbury has often noted, “The Pedestrian” provided the final bridge into “The Fireman,” the short novella that later bloomed into *Fahrenheit 451*. By 1950, he had come to view the pedestrian as a threshold or indicator species capable of foretelling things to come—if the rights of the pedestrian were threatened, it would be an early indicator that broader freedoms of thought and action were also at risk.”

(Bradbury, 2012, p. 188.)

As we can see, Bradbury is focusing his work on a wronged member of society, beckoning the readers to perceive the injustice, before similar incidents are repeated without being properly addressed. In this way, fiction writers become stewards perceiving the early onset of civil rights' violation, as well as urging the necessary changes for this to seize to happen.

6.3.2. Bradbury's personal experience interwoven into his work

The following quote explains and draws connections between Bradbury's personal experiences and the subsequent events that sparked conflict and fictional narrative in his work:

“This conclusion was deeply rooted in personal experience.

...

Bradbury often wrote and spoke about being questioned that evening by a passing patrolman, and usually described as well his somewhat confrontational response (“What am I doing? Just putting one foot in front of the other . . .”). He wrote “The Pedestrian” while the emotions were still close at hand, and in March 1950 sent it on to his New York agent, Don Congdon. Although it didn't reach print in *The Reporter* until August 7, 1951, its composition in the early months of 1950 predates Bradbury's conception of “The Fireman.” ” (Bradbury, 2012, p. 189.)

Based on his personal experience and emotions that were sparked within him, he shaped his characters and gifted them similar experiences, which is a profound writing strategy, as it serves as a sort of “catharsis” for his own turmoiled emotions he experienced following the events of the police encounter. In this way, it is as if the author is documenting and rewriting his own life story, supplying his characters with realistic and worldly struggles to resolve through and emerge triumphant, while at the same time, strengthening the characters with the traits necessary to survive through the ordeal of the conflict:

“Sometime in the spring of 1950, Bradbury suddenly envisioned his solitary pedestrian, considered a dangerous deviant in a culture where virtual-reality entertainments had replaced evening walks, in an entirely different role and gender. The pedestrian became young Clarisse McClellan, a reader of forbidden books, a questioner of authority, and a solitary late-night walker. She turns a corner and encounters Guy Montag, fireman, walking home from his station shift in a future where firemen set fires rather than prevent them. She smells the kerosene on his tunic and says, “I know what you do.”” (Bradbury, 2012, pp. 189-190.)

With this literary achievement, Bradbury escaped the pessimistic lack of closure in his work *Ignorant Armies*, subsequently forming a protagonist who indeed survived the trials of fate. Accompanied by other survivors, the protagonist was also able to safeguard the forbidden literatures, the definition of which is debatable given that these provide insight into “what it means to be human”. (Bradbury, 1953, Publisher: Simon & Schuster, 2012, Simon & Schuster Paperbacks, 60th anniversary edition, Edited by Jonathan R. Eller, p. 190.)

6.4. The main theme of *Fahrenheit 451* (Bradbury, 1953)

The final remark of this quote, appealing to the human values and remembrance of the human legacy which must build upon the lessons of the past, ties into what is perceived as the main theme of Bradbury’s novel, *Fahrenheit 451*:

“The main theme of *Fahrenheit 451* is censorship and the declining level of mass culture against the background of increasing government control over citizens. The

novel was published in 1953, with its nuclear hysteria, Cold War, book burning by Nazis and Stalin's "Great Purge" that horrified Bradbury. For him love for books means intellectualism and spirituality, education, and enlightenment. Lack of these makes the world of *Fahrenheit 451* so terrible and doomed, for hedonistic illiterate society had opposed itself to the whole world and lost the "quick war". (*A Research Guide for Students*, 2023).

This novel serves as a mirror for self-reflection, a safe space where people can evaluate their deeds and actions, looking from the point of different perspectives, with the natural human instinct to acquire more knowledge about oneself and the world. (*A Research Guide for Students*, 2023).

The image of the phoenix that is presented to the readers in different circumstances and points of the novel, can be interpreted in various ways, depending on the symbolism the readers focus on and also, it is important to note that the readers themselves have the power to interpret a symbol or recurring imagery based on their own experiences and emotions that come to the forefront during their reading experience. The symbol of rebirth is a common metaphor that arises when faced with the phoenix, a mythical creature who defies fire, and, instead of being burnt by it, it is rebirthed and resurrected by it. Thus, it evolves into a symbol of hope for the likes of men, "a hope that man can learn on his mistakes." (*A Research Guide for Students*, 2023). It is the ultimate defiance of Bradbury's initial imagery of the book burning, for the phoenix thrives in the fire and is not annihilated, hence the books are also heightened to a status of a symbol for the rekindling of the fire of knowledge for mankind. In conclusion, the very vivid and creative imagery Bradbury presents the readers with has a profound role in the overall

understanding of his work, and it can serve as a literary stimuli for the kindling of the reader's interpretative knowledge and creative and critical thinking by analyzing and reviewing the presented fictional imagery and applying the emotional and experiential knowledge for the acquisition of perspectival inquiry and conscious cognition enriching the inner world of imagination of the reader.

6.5. The first translation of Bradbury's *Fahrenheit 451* and views regarding the main title translation

In this section, I wish to demonstrate the translation trial and error as well as incite the critical argumentation of the selected title translation, following the subsequent reactions and alterations to the title translation.

The translation of the title of the literary work is the most delicate part of literary translation. The title is the focal point of the novel, providing the reader with a single piece of information that may define the reader's outlook on the work of fiction, and it may serve as a categorization and classification of the literary genre, based on the individualistic interpretation of the title by the potential readers.

The original title represents a clue entailing the symbolic contextual information to enhance the effect of the plot and the conflict that drives the story, as is stated in the short explanatory addition after the title:

“Fahrenheit 451 –

The temperature at which

book paper catches

fire and burns . . . “ (Bradbury, 2012, p. 3.)

The entire work revolves around the oppression of knowledge and information and the repercussions that follow if one is to attempt to acquire knowledge from any paper-rich source, whereupon we might take the book as being an epitome of such knowledge being transferred.

If the work is titled after the circumstances under which books are turned into ash, it is clear the author is pointing to the fact the story's narrative will attempt to mitigate or confront the circumstance. Hence, the novel's headline encompasses and reflects the dystopian setting of the story, conveying the scope of the coup on knowledge and information.

I will provide an image of the Danish translation of the title, as well as the annotated explanation in the 60th anniversary edition of Bradbury's *Fahrenheit 451*:

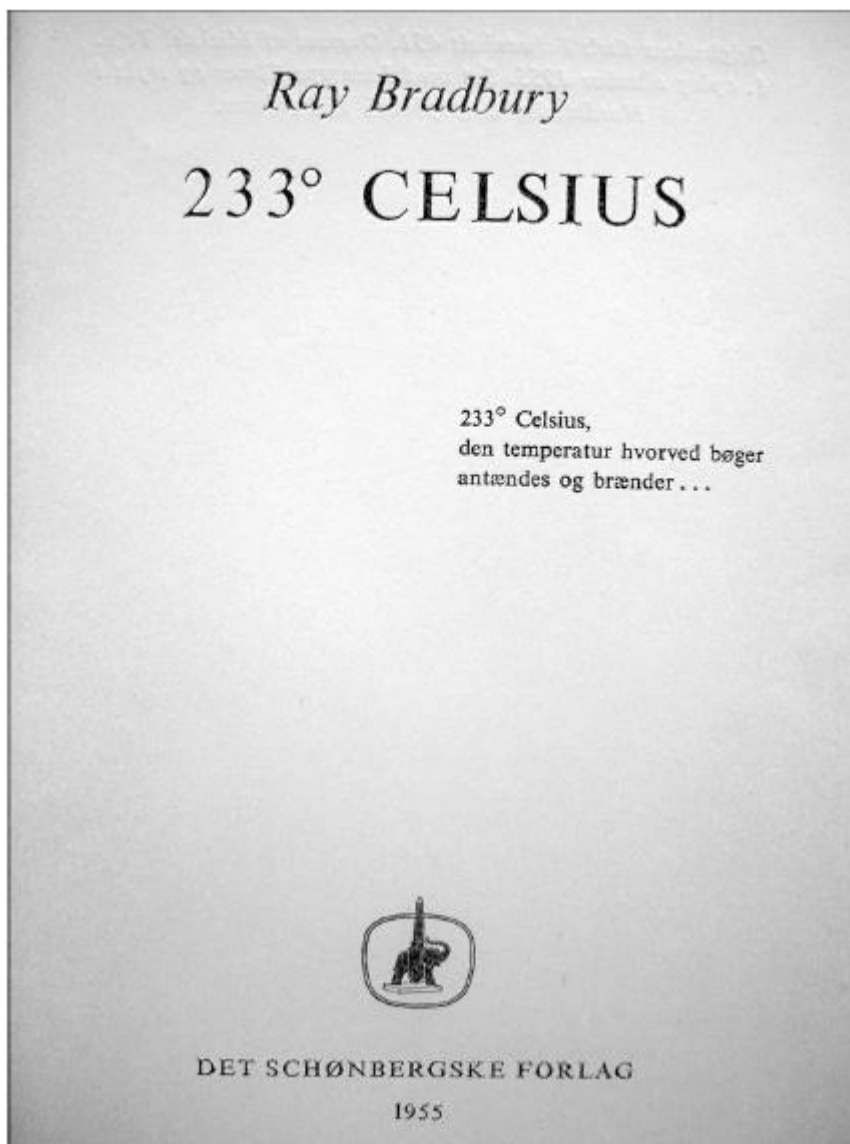


Image taken from Bradbury, 2012, p. 235.

From the picture, we can also witness the technical marker of the thermometry of the centigrade scale (the circle), which further reshapes the title translation and provides it with a different context, shifting the focus of the title translation.

Furthermore, I include the quote detailing the translation choice of converting the thermometry present in the title:

“*Celsius 233: the temperature at which book paper burns.* The 1955 Danish translation, with the title converted to centigrade, represents one of the first foreign language editions of *Fahrenheit 451*. All other Latin alphabet foreign language editions (including subsequent Danish editions) have been published with the *Fahrenheit 451* title restored.” (Bradbury, 2012, p. 235.)

This information is important in a translator’s analysis and background research of previous translations of the work to maintain the originality and remain faithful to the work of fiction, without unnecessary translation interventions that might hinder the reader’s understanding of the text as a coherent unit. The title: *Fahrenheit 451* (Bradbury, 1953), is deliberately coined to achieve the effect of shock and disapproval of the readers once they find out the meaning behind it. If the act of book burning is emphasized in the title itself, one might ask whether the translators should modify the title to the unit of measurement prevalent in the country’s official language the translation is being rendered into. Even if at first tempting, it is crucial to maintain the author’s original creative thought process and then easily translate the explanatory annotation behind the title *Fahrenheit 451*, without the necessity to translate the title itself. To my mind, the originality and the linguistic creation of the author must be respected in full before any works of translation can be produced as its literary extensions. Of course, another perspective would be that by rendering the title *Fahrenheit 451* (Bradbury, 1953) into a unit of

measurement used in the country the translation is aimed towards, we might accentuate the impact of the act of book burning and bring it closer to the target audience, however, we will still, as translators, be obliged to sacrifice the original coinage made by the author, and subsequently, relinquish all the instances in the novel whereupon the unit of measurement: *Fahrenheit*, is being used as a plot point, in which case, the translators must weigh the advantages and disadvantages of doing so, without jeopardizing the story as a cohesive unit. There is also the danger of excessive translation, which would equate to the omission of the imperative storytelling points produced by the author, breaching the delicate boundaries of the translator's creative freedom.

6.5.1. Literary reflections of Bradbury's peers in the aftermath of *Fahrenheit 451*

In "PART TWO: OTHER VOICES" (Bradbury, 2012, p. 236-274.) of the selected book, the readers are presented with the subsequent influence and legacy of Bradbury's work, as well as the following theatric renditions of the novel, documenting the reviews of Bradbury's literary peers and compiling the perspectives of distinguished readers on the work. As I wrote before, these efforts to document the audience reaction and subsequent creations based on the work, are of great help to the translator, as he/she might draw inspiration from the experienced audience in order to render the most authentic and contextually precise translation of the work, taking into account the contextual and cognitive climate of the readership.

7. The original introduction written by Neil Gaiman in 2013

In my attempt at a translation for the purposes of the thesis' literary and contextual research, I am also including the title page of the novel, containing the annotated explanatory supplement to the novel's title, as well as the contents of the entire novel which provides the basis for the translation process in terms of terminology and historical context. I will end the translation with the short dedication made by Bradbury, along with a concise remark serving almost as the introductory slogan to the novel's narrative, inscribed by Juan Ramón Jiménez, a Spanish poet and Nobel prize winner (December 23, 1881 – May 29th, 1958).

Below, I cite the original seven pages containing the introductory word written by Neil Gaiman in April 2013 as a respective addition and supplement to the 60th anniversary edition of Bradbury's *Fahrenheit 451* (Bradbury, 2012, p. 3; 7.-14.).

Fahrenheit 451

Fahrenheit 451 –

The temperature at which

book paper catches

fire and burns...

Ray Bradbury

Introduction by Neil Gaiman

Simon & Schuster Paperbacks

New York

London

Toronto

Sydney

New Delhi

Contents

Epigraph

Introduction by Neil Gaiman

one The Hearth and the Salamander

two The Sieve and the Sand

three Burning Bright

History, Context, and Criticism

PART ONE: THE STORY OF FAHRENHEIT 451

“The Story of *Fahrenheit 451*” by Jonathan R. Eller

From “The Day After Tomorrow: Why Science Fiction?” (1953) by Ray Bradbury Listening Library Audio Introduction

(1976) by Ray Bradbury

“Investing Dimes: *Fahrenheit 451*” (1982, 1989) by Ray Bradbury “Coda” (1979) by Ray Bradbury

PART TWO: OTHER VOICES

The Novel:

From a Letter to Stanley Kauffmann by Nelson Algren

“Books of the Times” by Orville Prescott

From “New Wine, Old Bottles” by Gilbert Highet “New Novels” by Idris Parry

“New Fiction” by Sir John Betjeman “1984 and All That” by Adrian Mitchell

From *New Maps of Hell* by Sir Kingsley Amis

Introduction to *Ray Bradbury’s Fahrenheit 451* by Harold Bloom

“Fahrenheit 451” by Margaret Atwood

The Motion Picture:

“Shades of Orwell” by Arthur Knight

From “The Journal of *Fahrenheit 451*” by François Truffaut

About Ray Bradbury

This one, with gratitude,

is for Don Congdon

Introduction

Sometimes writers write about a world that does not yet exist. We do it for a hundred reasons. (Because it's good to look forward, not back. Because we need to illuminate a path we hope or we fear humanity will take. Because the world of the future seems more enticing or more interesting than the world of today. Because we need to warn you. To encourage. To examine. To imagine.) The reasons for writing about the day after tomorrow, and all the tomorrows that follow it, are as many and as varied as the people writing. This is a book of warning. It is a reminder that what we have is valuable, and that sometimes we take what we value for granted.

There are three phrases that make possible the world of writing about the world of not-yet (you can call it science fiction or speculative fiction; you can call it anything you wish) and they are simple phrases:

What if . . . ?

If only . . .

If this goes on . . .

“What if . . . ?” gives us change, a departure from our lives. (*What if aliens landed tomorrow and gave us everything we wanted, but at a price?*)

“If only . . .” lets us explore the glories and dangers of tomorrow. (*If only dogs could talk. If only I were invisible.*)

“If this goes on . . .” is the most predictive of the three, although it doesn't try to predict an actual future with all its messy confusion. Instead, “If this goes on . . .” fiction takes an element of life today, something clear and obvious and normally something troubling, and asks what would happen if that thing, that one thing, became bigger, became all-pervasive, changed the way we thought and behaved. (*If this goes on, all communication everywhere will be through text messages or computers, and direct speech between two people, without a machine,*

will be outlawed.)

It's a cautionary question, and it lets us explore cautionary worlds.

People think—wrongly—that speculative fiction is about predicting the future, but it isn't; or if it is, it tends to do a rotten job of it. Futures are huge things that come with many elements and a billion variables, and the human race has a habit of listening to predictions for what the future will bring and then doing something quite different.

What speculative fiction is really good at is not the future but the present—taking an aspect of it that troubles or is dangerous, and extending and extrapolating that aspect into something that allows the people of that time to see what they are doing from a different angle and from a different place. It's cautionary.

Fahrenheit 451 is speculative fiction. It's an "If this goes on . . ." story. Ray Bradbury was writing about his present, which is our past. He was warning us about things; some of those things are obvious, and some of them, half a century later, are harder to see.

Listen.

If someone tells you what a story is about, they are probably right.

If they tell you that that is *all* the story is about, they are very definitely wrong.

Any story is about a host of things. It is about the author; it is about the world the author sees and deals with and lives in; it is about the words chosen and the way those words are deployed; it is about the story itself and what happens in the story; it is about the people in the story; it is polemic; it is opinion.

An author's opinions of what a story is about are always valid and are always true: the author was there, after all, when the book was written. She came up with each word and knows why she used that word instead of another. But an author is a creature of her time, and even she cannot see everything that her book is about.

More than half a century has passed since 1953. In America in 1953, the comparatively recent medium of radio was already severely on the wane—its reign had lasted about thirty years, but now the exciting

new medium of television had come into ascendancy, and the dramas and comedies of radio were either ending for good or reinventing themselves with a visual track on the “idiot box.”

The news channels in America warned of juvenile delinquents—teenagers in cars who drove dangerously and lived for kicks. The Cold War was going on—a war between Russia and its allies and America and its allies in which nobody dropped bombs or fired bullets because a dropped bomb could tip the world into a Third World War, a nuclear war from which it would never return. The senate was holding hearings to root out hidden Communists and taking steps to stamp out comic books. And whole families were gathering around the television in the evenings.

The joke in the 1950s went that in the old days you could tell who was home by seeing if the lights were on; now you knew who was home by seeing who had their lights off. The televisions were small and the pictures were in black and white and you needed to turn off the light to get a good picture.

“If this goes on . . .” thought Ray Bradbury, “nobody will read books anymore,” and *Fahrenheit 451* began. He had written a short story once called “The Pedestrian,” about a man who is incarcerated by the police after he is stopped simply for walking. That story became part of the world he was building, and seventeen-year-old Clarisse McLellan becomes a pedestrian in a world where nobody walks.

“What if . . . firemen burned down houses instead of saving them?” Bradbury thought, and now he had his way in to the story. He had a fireman named Guy Montag, who saved a book from the flames instead of burning it.

“If only . . . books could be saved,” he thought. If you destroy all the physical books, how can you still save them?

Bradbury wrote a story called “The Fireman.” The story demanded to be longer. The world he had created demanded more.

He went to UCLA's Powell Library. In the basement were typewriters you could rent by the hour, by putting coins into a box on the side of the typewriter. Ray Bradbury put his money into the box and typed his story. When inspiration flagged, when he needed a boost, when he wanted to stretch his legs, he would walk through the library and look at the books.

And then his story was done.

He called the Los Angeles fire department and asked them at what temperature paper burned. Fahrenheit 451, somebody told him. He had his title.

It didn't matter if it was true or not.

The book was published and acclaimed. People loved the book, and they argued about it. It was a novel about censorship, they said, about mind control, about humanity. About government control of our lives. About books.

It was filmed by Francois Truffaut, although the film's ending seems darker than Bradbury's, as if the remembering of books is perhaps not the safety net that Bradbury imagines, but is in itself another dead end.

I read *Fahrenheit 451* as a boy: I did not understand Guy Montag, did not understand why he did what he did, but I understood the love of books that drove him. Books were the most important things in my life.

The huge wall-screen televisions were as futuristic and implausible as the idea that people on the television would talk to me, that I could take part if I had a script. *Fahrenheit* was never a favorite book: it was too dark, too bleak for that. But when I read a story called "Usher II" in *The Silver Locusts* (the UK title for *The Martian Chronicles*), I recognized the world of outlawed authors and imagination with a fierce sort of familiar joy.

When I reread it as a teenager, *Fahrenheit 451* had become a book about independence, about thinking for yourself. It was about treasuring books and the dissent inside the covers of books. It was about how we as humans begin by burning books and end by burning people.

Rereading it as an adult, I find myself marveling at the book once more. It is all of those things, yes, but it is also a period piece. The four-wall television being described is the television of the

1950s: variety shows with symphony orchestras and low-brow comedians, and soap operas. The world of fast-driving, crazy teenagers out for kicks, of an endless cold war that sometimes goes hot, of wives who appear to have no jobs or identities save for their husbands', of bad men being chased by hounds (even mechanical hounds) is a world that feels like it has its roots firmly in the 1950s.

A young reader finding this book today, or the day after tomorrow, is going to have to imagine first a past, and then a future that belongs to that past.

But still, the heart of the book remains untouched, and the questions Bradbury raises remain as valid and important.

Why do we need the things in books? The poems, the essays, the stories? Authors disagree. Authors are human and fallible and foolish. Stories are lies after all, tales of people who never existed and the things that never actually happened to them. Why should we read them? Why should we care? The teller and the tale are very different. We must not forget that.

Ideas—written ideas—are special. They are the way we transmit our stories and our thoughts from one generation to the next. If we lose them, we lose our shared history. We lose much of what makes us human. And fiction gives us empathy: it puts us inside the minds of other people, gives us the gift of seeing the world through their eyes. Fiction is a lie that tells us true things, over and over.

I knew Ray Bradbury for the last thirty years of his life, and I was so lucky. He was funny and gentle and always (even at the end, when he was so old he was blind and wheelchair-bound, even then) enthusiastic. He cared, completely and utterly, about things. He cared about toys and childhood and films. He cared about books. He cared about stories.

This is a book about caring for things. It's a love letter to books, but I think, just as much, it's a love letter to people, and a love letter to the world of Waukegan, Illinois, in the 1920s, the world in which Ray

Bradbury had grown up and which he immortalized as Green Town in his book of childhood, *Dandelion Wine*.

As I said when we began: If someone tells you what a story is about, they are probably right. If they tell you that that is *all* the story is about, they are probably wrong. So any of the things I have told you about *Fahrenheit 451*, Ray Bradbury's remarkable book of warning, will be incomplete. It is about these things, yes. But it is about more than that. It is about what you find between its pages.

(As a final note, in these days when we worry and we argue about whether ebooks are real books, I love how broad Ray Bradbury's definition of a book is at the end, when he points out that we should not judge our books by their covers, and that some books exist between covers that are perfectly people-shaped.)

—Neil Gaiman

April 2013

If they give you ruled paper, write the other way.

—*Juan Ramón Jiménez*

(Bradbury, 1953, Publisher: Simon & Schuster, 2012, Simon & Schuster Paperbacks, 60th anniversary edition, p. 3-14.).

7.1. Translation of the cited pages extracted from *Fahrenheit 451*

I will now provide my translation of the introductory pages of Ray Bradbury's *Fahrenheit 451* (Bradbury, 2012, p. 3-14.).

Fahrenheit

451

Fahrenheit 451 –

Temperatura na kojoj se

papir za knjige zapali

i izgara . . .

Ray Bradbury

Uvod Neila Gaimana

Meki uvezi Simon & Schuster

New York London Toronto Sydney New Delhi

Sadržaj

Epigraf

Uvod Neila Gaimana

jedan Ognjište i daždevnjak

dva Sito i pijesak

tri Žarko Gori

Povijest, kontekst i kritika

PRVI DIO: PRIČA O PRIČI: *FAHRENHEIT 451*

„Priča o priči: *Fahrenheit 451*” Jonathana R. Ellera

Izvadak iz djela „Dan poslije sutra: Čemu znanstvena fantastika?” (1953) Raya Bradburyja

Audio-uvod u Knjižnicu slušanja (engl. *Listening Library*) (1976) Raya Bradburyja

„Ulaganje novčić po novčić: *Fahrenheit 451*” (1982., 1989.) Raya Bradburyja

„Coda” (1979) Raya Bradburyja

DRUGI DIO: GLASOVI DRUGIH

Roman:

„Izvaci iz Pisma Stanleyju Kauffmannu“, naziv izvornika: *From a Letter to Stanley Kauffmann*,

autor: Nelson Algren

„Knjige vremena”, naziv izvornika: *Books of the Times*, autor: Orville Prescott

Izvaci iz djela „Novo Vino, Stare Boce”, naziv izvornika: *New Wine, Old Bottles*, autor: Gilbert

Highet

„Novi romani”, naziv izvornika: *New Novels*, autor: Idris Parry

„Nova fikcija”, naziv izvornika: *New Fiction*, autor: Sir John Betjeman

„1984 i sve te priče”, naziv izvornika: *1984 and All That*, autor: Adrian Mitchell

Izvaci iz djela „Nove karte pakla“, naziv izvornika: *New Maps of Hell*, autor: Sir Kingsley Amis

Uvod Harolda Blooma u roman *Fahrenheit 451* Raya Bradburyja

„Fahrenheit 451”, autorica ogleđa: Margaret Atwood

Filmska umjetnost:

„Nijanse Orwella”, naziv izvornika: *Shades of Orwell*, autor: Arthur Knight

Izvaci iz djela „Dnevnik pisanja: *Fahrenheit 451*”, naziv izvornika: *The Journal of Fahrenheit 451*, autor: François Truffaut

O Rayu Bradburyju

Ovo je

za Don Congdona

Uvod

Ponekad pisci pišu o svijetu koji još ne postoji. To činimo iz stotinu razloga. (Zato što je dobro gledati naprijed, a ne natrag. Zato što trebamo osvijetliti put kojim će čovječanstvo krenuti, put kojem se nadamo ili ga se, pak, bojimo. Zato što se svijet budućnosti čini primamljivijim ili zanimljivijim od svijeta današnjice. Zato što vas, čitatelje, moramo upozoriti. Ohrabriti. Ispitati. Zamisliti.) Razlozi za pisanje o danu poslije sutra, i o svim sutrašnjicama koje će tek doći, jednako su brojni i raznoliki kao i ljudi koji ih pišu.

Ovo je knjiga upozorenja. Ona je podsjetnik na to da je ono što imamo vrijedno i da, ponekad, ono što cijenimo uzimamo zdravo za gotovo.

Postoje tri fraze koje omogućuju svijet pisanja o svijetu „još nepostojećem“ (možete to nazvati znanstvenom fantastikom ili spekulativnom fikcijom; možete je nazvati kako god želite) i to su zapravo jednostavne fraze:

„Što ako . . . ?“

„Da barem . . .“

„Ako se ovo nastavi. . .“

„Što ako . . . ?“ fraza koja nam nudi promjenu, odlazak iz naših života. (Što ako izvanzemaljci slete kod nas sutra i daju nam sve što poželimo, ali uz određenu cijenu?)

„Da barem . . .“ fraza koja nam dopušta da istražimo slavu i opasnosti sutrašnjice. (Kad bi barem psi mogli govoriti. Da sam barem nevidljiv.)

„Ako se ovo nastavi . . .“ najpredvidljivija je od ovih triju izraza, iako fraza ne pokušava predvidjeti stvarnu budućnost sa svom svojom nezgrapnom zbrkom. Umjesto toga, „Ako se ovo nastavi . . .“ vrsta fikcije ili stvaralaštva preuzima element života današnjice, nešto jasno i očito, no obično nešto zabrinjavajuće. Ova nas fraza tjera da se zapitamo što bi se

dogodilo kada bi ta stvar, ta jedna jedina stvar, postala veća, postala sveprožimajuća, te naposljetku promijenila način na koji mi razmišljamo i način na koji se ponašamo. (Ako se ovo nastavi, sva komunikacija posvuda odvijat će se putem tekstualnih poruka ili računala, a izravni razgovor između dvoje ljudi, bez stroja, bit će zabranjen.)

Radi se o pitanju upozorenja te nam ono omogućuje istraživanje svjetova upozorenja.

Ljudi često misle - pogrešno - da se spekulativna fikcija bavi predviđanjem budućnosti, ali tomu nije tako; ili, ako ipak jest, takva vrsta fikcije ima tendenciju da predviđa budućnost vrlo šlampavo. Budućnosti su divovske stvari koje dolaze s mnogo elemenata i milijardu varijabli, noseći njihov potencijal u sebi, ali ljudska rasa ima naviku slušati predviđanja o tome što budućnost donosi, a onda će po tom pitanju izvesti nešto sasvim drugačije.

Ono u čemu je spekulativna fikcija zbilja nadmoćna nije budućnost, već sadašnjost - uzima se aspekt te sadašnjosti koji je problematičan ili pak opasan, te se zatim proširuje i projicira taj isti aspekt u nešto što omogućuje ljudima koji žive u tom vremenu da vide što to zapravo rade, iz drugačije perspektive, kuta, i s druge točke gledišta. Time se izriče upozorenje.

Fahrenheit 451 spekulativna je fikcija. To je „Ako se ovo nastavi . . .” vrsta priče koja uzima tu frazu kao početnu točku i bazu na kojoj gradi radnju. Ray Bradbury je pisao o svojoj sadašnjosti, a ona je sada naša prošlost. Upozoravao nas je na određene stvari; neke su od tih stvari vrlo očigledne, a neke je od njih, čitavih pola stoljeća kasnije, teže vidjeti. Slušajte.

Ako vam tko kaže o čemu se radi u kakvoj priči, vjerojatno je u pravu.

Ako vam kažu da je priča samo o toj jednoj stvari za koju znaju, sigurno su u krivu. Svaka priča govori o mnoštvu stvari. Riječ je o autoru; riječ je o svijetu koji autor vidi, bavi se njime i u kojem živi; radi se o pažljivo odabranim riječima i načinu na koji su te riječi

raspoređene; radi se o samoj priči i onome što se u priči događa; radi se o ljudima u priči; polemično je; to je jedno, ali vrijedno, mišljenje.

Mišljenja i perspektive autora o temi priče uvijek su vrijedna te su također uvijek istinita: autor je, napose, bio prisutan kada je knjiga napisana. Smislio je svaku riječ i točno zna zašto je upotrijebio upravo tu riječ umjesto neke druge. Ali autor je stvorenje svoga vremena, pa čak ni on ne može (pred)vidjeti sve o čemu njegova knjiga govori.

Više od pola stoljeća prošlo je od 1953. godine. U Americi, te 1953. godine, relativno novi medij radija već je bio na izdisaju - njegova je vladavina trajala tridesetak godina, ali sada je uzbuđljivi novi medij, televizija, preuzeo vlast. Uslijed tog preokreta, drame i komedije s radija su ili dosegle svoj vječni crescendo ili su se pak ponovno stvarale vizualnim zapisom zabilježenim na „kutiji za idiote“.

Informativni kanali u Americi upozoravali su na maloljetne delinkvente — tinejdžere u bijesnim automobilima koji su vozili opasno i živjeli kao da je život sprdnja. Hladni je rat tiho kipio - rat između Rusije i njezinih saveznika te Amerike i njezinih saveznika, u kojem nitko nije bacao bombe niti ispaljivao metke jer bi bačena bomba mogla gurnuti svijet u Treći svjetski rat, nuklearni rat, bezdan iz kojeg se više nikada ne bi izvukao. Senat je održavao saslušanja kako bi iskorijenio skrivene komuniste, te je poduzimao sve nužne korake da bi istrijebio i uništio sve stripove. A navečer su se oko te čudnovate televizije okupljale čitave obitelji.

Šala iz 1950-ih ismijavala je činjenicu da se u „dobra, stara vremena“ moglo znati tko je kod kuće po tome jesu li svjetla upaljena; sada si znao tko je kod kuće po tome što si vidio kome su svjetla ugašena. Televizije su bile male veličine, a slike su bile crno-bijele, pa je bilo nužno ugasiti svjetlo da biste dobili dobru sliku.

„Ako se ovo nastavi . . .” pomislio je Ray Bradbury, „nitko više neće čitati knjige“, i tako je započeo *Fahrenheit 451*. Bradbury je prethodno napisao kratku priču pod nazivom

„Pješak“ (naziv izvornika: *The Pedestrian*). Priča je to o čovjeku kojeg je policija zatvorila nakon što je zaustavljen samo zato što je hodao. Ta je priča postala dijelom svijeta koji je Bradbury gradio u svom književnom svemiru, a sedamnaestogodišnja Clarisse McLellan postaje pješakinja u svijetu u kojem nitko ne pješači.

„Što ako . . . vatrogasci spaljuju kuće umjesto da ih spašavaju?“ pomislio je Bradbury, utabavši time put do svoje priče. Zamislio je lik vatrogasca po imenu Guy Montag, koji je spasio knjigu iz plamena umjesto da je spali.

„Kad bi se barem . . . knjige mogle spasiti“, pomislio je. Ako uništite sve knjige i njihove fizičke korice, kako ih onda još uvijek možete spasiti?

Bradbury je napisao priču pod nazivom „Vatrogasac“ (naziv izvornika: *The Fireman*). Priča je zahtijevala duže izdanje. Svijet kojeg je Bradbury stvorio tražio je više, trebao je proširenje.

Otišao je u Powell knjižnicu na UCLA (Sveučilište u Kaliforniji, Los Angeles (University of California, Los Angeles)). U podrumu su se nalazili pisači strojevi koje se moglo iznajmiti po satu, ako staviš novčiće u kutijicu sa strane pisaćeg stroja. Ray Bradbury ubacio je svoj novac u kutijicu i počeo marljivo tipkati svoju priču. Kad bi mu ponestalo inspiracije, kad bi mu trebao poticaj, kad bi htio samo protegnuti noge, šetao bi knjižnicom i gledao knjige.

Naposljetku je njegova priča bila gotova.

Nazvao je vatrogasnu službu Los Angelesa i upitao ih na kojoj će temperaturi papir izgorjeti.

Fahrenheit 451, netko mu odvrati. Dobio je svoj naslov za priču.

Nije bilo važno je li to zapravo bila istina ili nije.

Knjiga je nedugo zatim objavljena i naveliko hvaljena. Ljudima se knjiga dopala, pa su se počeli i prepirati oko nje. Bio je to roman o cenzuri, govorili su, o kontroli uma, o

(ne)humanosti čovječanstva. Roman o vladinoj kontroli nad našim životima. Roman o knjigama. Francois Truffaut pretvorio je ovu knjigu u drugi medij, film, premda se završetak filma činio mračnijim od Bradburyjeva zamišljenog zaključka, kao da sjećanje na knjige možda i nije ona neprobojna sigurnosna mreža kakvu Bradbury zamišlja, već je, samo po sebi, to još jedna slijepa ulica.

Pročitao sam *Fahrenheit 451* još kao dječak: nisam razumio Guya Montaga, nisam razumio zašto je učinio to što je učinio, ali sam ipak dobro razumio ljubav prema knjigama koja ga je pokretala i inspirirala. Knjige su bile najvažnija stvar u mom životu. Divovski zidni televizori bili su jednako futuristički i nevjerojatni poput ideje da bi ljudi s televizije mogli razgovarati sa mnom, da bih mogao sudjelovati u dijalogu, kad bih imao ulogu u scenariju. *Fahrenheit* nikad nije bio moja omiljena knjiga: bila je premračna, odviše tmurna da bi to postala. Ali kada sam pročitao priču koja se zvala „Usher II“ u „Srebrnim skakavcima“ (naziv izvornika: *The Silver Locusts*) (britanski naslov za „Marsovske kronike“, naziv izvornika: *The Martian Chronicles*), prepoznao sam svijet zabranjenih pisaca i mašte s nekom vrstom žestoke, ali odveć poznate radosti.

Kad sam je ponovno pročitao dok sam bio tinejdžer, *Fahrenheit 451* pretvorila se u knjigu o neovisnosti, o neovisnoj i slobodnoj misli koja izađe na vidjelo kada koristiš vlastitu glavu, a ne tuđu. Radilo se o čuvanju knjiga i nesuglasicama unutar korica knjiga. Knjiga je tiho oplakivala vatru ljudske misli, koju mi koristimo u zle namjere i za uništenje, dok je možemo i trebamo koristiti za stvaranje, knjiga time problematizira zastarjele obrasce prevrtljive ljudske naravi, kako mi kao ljudi započinjemo spaljivanjem knjiga, a završavamo spaljivanjem ljudi.

Ponovno je čitajući kao odrasla osoba, iznova se čudim toj moćnoj knjizi. Ona opisuje sve te važne točke, točno, ali također je to i djelo iz specifičnog povijesnog razdoblja, povijesna drama, može se reći. Televizija s četiri zida koja se opisuje televizija je iz 1950-

ih: varijetei sa simfonijskim orkestrima i komičarima nižeg reda, još za kraj i sapunice. Svijet brze vožnje, ludih tinejdžera u još luđim provodima, beskrajnog hladnog rata koji se ponekad zahuktava, žena koje, čini se, nemaju niti posao niti ikakav drugi identitet osim onaj svojih muževa, svijet u kojem loše muškarce progone psi (pa čak i mehanički lovački psi). To je svijet koji je, čini se, svoje temelje i korijene čvrsto zasadio u 1950-ima.

Mladi čitatelj koji danas ili dan poslije pronade ovu knjigu, morat će prvo zamisliti prošlost, a potom i budućnost koja toj prošlosti pripada.

Ali kako bilo, srce knjige ostaje nedirnuto, a pitanja koja Bradbury postavlja ostaju jednako valjana i važna.

Zašto nam te stvari trebaju, ti detalji i nijanse koje se iščitavaju iz knjiga? Pjesme, eseji, priče?

Autori se ne slažu, i ponekad se vatreno prepiru. Autori su ljudi, pogrešivi su i lakovjerni. Priče su, na kraju krajeva, ipak laži, priče su to o ljudima koji nikada nisu postojali i stvarima koje im se nikada zapravo nisu dogodile. Zašto bismo ih trebali čitati? Zašto bi nas bilo briga?

Pripovjedač i priča koju on pripovijeda dva su vrlo različita entiteta. To ne smijemo zaboraviti.

Ideje - zapisane ideje - one su posebne. One predstavljaju način na koji prenosimo naše priče i misli, s jedne generacije na iduću. Ako ih izgubimo, gubimo našu zajedničku povijest. Gubimo veliki dio onoga što nas čini ljudima. Fikcija nam daje mogućnost i izbor empatije: stavlja nas u umove drugih ljudi, daje nam dar da svijet vidimo njihovim očima. Fikcija je laž koja nam uvijek iznova pripovijeda istinite stvari.

Poznao sam Raya Bradburyja posljednjih trideset godina njegova života, i imao sam toliko sreće što mi je dana ta prilika i čast. Bio je duhovit i nježan i uvijek (čak i na smiraju

života, kad je bio toliko star da je bio potpuno slijep i vezan za kolica, ali čak i tada) - entuzijastičan. Njemu je bilo silno stalo, u potpunosti i posve, do svih stvari ovoga svijeta. Bilo mu je stalo do igračaka i djetinjstva i filmova. Bilo mu je stalo do knjiga. Bilo mu je stalo do priča.

Ovo je knjiga o brizi, o tome da vam zapravo treba biti stalo do nekih stvari, koje su važne, a da mi pritom ne uviđamo njihovu važnost u punom smislu, dok ih ne izgubimo. Ova je knjiga ljubavno pismo knjigama, ali moje je mišljenje, da je ova knjiga također, u jednakoj mjeri i misaonoj snazi, ljubavno pismo ljudima, ali predstavlja i ljubavno pismo, memorandum svijetu Waukegana, Illinois, 1920-ih godina, svijetu u kojem je Ray Bradbury odrastao i koji je on ovjekovječio, nazvavši ga *Green Town* u svojoj knjizi djetinjstva, „Vino od maslačka“ (naziv izvornika: *Dandelion Wine*).

Kao što sam i rekao kad smo počeli s ovom kratkom dizertacijom, a u suštini ljubavnim pismom za *Fahrenheit* i njegova stvaraoca: ako vam tko kaže o čemu priča pripovijeda, vjerojatno je u pravu. Ako vam, pak, kažu da je priča samo o tome što oni znaju, vjerojatno su u krivu. Dakle, sve što sam vam ja ispričao o *Fahrenheitu 451*, izvanrednoj knjizi upozorenja Raya Bradburyja, bit će nepotpuno. U knjizi se govori i o onim stvarima koje sam ja istaknuo, točno. Ali, u njoj se nazire i mnogo više od onih značenja i smisla koje sam ja istaknuo kao meni važna. Važno je ono što vi sami pronađete i otkrijete između stranica te knjige, o knjizi samoj, ali i o vama samima.

(Dodat ću i posljednju napomenu, kojom želim iznijeti vlastito mišljenje, kako je i prikladno u duhu romana o kojem cijelo vrijeme i govorim, a koji ističe važnost samostalnog stvaranja vlastitog mišljenja, moje je da u današnje vrijeme, kada se strašno brinemo i raspravljamo o tome jesu li e-knjige prave knjige, sviđa mi se koliko je široka definicija knjige koju daje Ray Bradbury na samom kraju svog romana *Fahrenheit 451*.

Tamo on ističe da svoje knjige ne bismo trebali suditi po koricama jer, ipak, neke knjige postoje i između korica, u savršeno skrojenom obliku ljudskih bića.)

— Neil Gaiman

travanj 2013.

Ako vam daju iscertani papir, pišite na drugu stranu.

—Juan Ramón Jiménez

(Bradbury, 1953, Publisher: Simon & Schuster, 2012, Simon & Schuster Paperbacks, 60th anniversary edition, p. 3-14.).

7.2. Workflow analysis and comparative examination of linguistic structures and semantic components used in the translation of the introductory pages of Bradbury's *Fahrenheit 451*

To start this analysis, I first noticed a tendency during my translation endeavor to expand upon and incorporate more creative freedom while translating the introductory sentences of this work. This brings into view the obvious difference between literary and non-fiction translation, as the short dissertation by Neil Gaiman (2013) provides a blend between the:

- a) The non-fiction aspect, since the purpose of the text is to expand upon and delineate the writing process and purpose of speculative fiction and cautionary tales and
- b) The literary nature of the text supplied by Gaiman's creative expression and philosophically poetic lines of argumentation.

Furthermore, unlike my attempt at a translation of Huxley's *Brave New World* (1932), whereupon I consistently and subconsciously attempted to make the sentences milder and the expressions less direct and precise, as Huxley uses words like a blunt, but sharp blade that is intended to cut through any hopes of an amiable resolution for his characters in the dystopia they are placed in, I have found that I was eager to make my translation of Gaiman's introductory words (2013) even more direct and more blunt. As an example, I can take the final sentence of the introductory word: "...I love how broad Ray Bradbury's definition of a book is at the end, when he points out that we should not judge our books by their covers, and that some books exist between covers that are perfectly people-shaped." (Gaiman, 2013, p. 13). My translation was formulated as follows: „... sviđa mi se koliko je široka definicija knjige koju daje Ray Bradbury na samom kraju svog romana *Fahrenheit 451*. Tamo on ističe da svoje

knjige ne bismo trebali suditi po koricama, jer, ipak, neke knjige postoje i između korica, u savršeno skrojenom obliku ljudskih bića.) (Tadej, 2023). In this paraphrase, I aimed for an artistic, ornate expression that expands upon the given metaphor of human beings being not unlike books with unique covers, and without altering the metaphor in a too rigid way, I decided to incorporate some form of creative freedom during translation, without straying too much from the original final sentence.

In some cases, however, Gaiman maintains a casual expression, almost as if he is narrating to a friend or a friend's child, with an innocent simplicity further fueling the otherwise quite philosophical statements, such as this one: "Fiction is a lie that tells us true things, over and over." (Gaiman, 2013, p. 12). My translation was rendered as such: „Fikcija je laž koja nam uvijek iznova pripovijeda istinite stvari.” (Tadej, 2023). I retained the original word, "things", that Gaiman uses, even if it might seem somewhat colloquial in the Croatian expression more so than the English original, I still wished to transfer Gaiman's intended meaning, because as a writer, no words are inserted into a text coincidentally, i.e., all words have some specific role to fulfill upon in the text as well as a certain effect they are meant to instill in the readers, and a translator should follow the same principle.

There were some dilemmas regarding the word order and syntactic structuring into the Croatian language, because Gaiman is, in and of himself, a person of literary prowess, who does not accidentally mold his sentences and at times, makes it seem almost an archaic in expression and construction, as if he is performing an ode to the literary genre of speculative fiction, a poetic canto paying homage to Bradbury's innovative envisage of a literary world, for example, the original sentence Gaiman penned is (and with which I had much trouble in attempting to render its Croatian translation): "The reasons for writing about the day after tomorrow, and all the tomorrows that follow it, are as many and as varied as the people writing." (Bradbury, 2012, p. 7.).

To avoid linguistic obscurity in the Croatian language, the sentences needed to be structured differently than the original to maintain the natural flow and cohesion of the translated text.

There are also some sentences which Gaiman does not fully conclude, leaving them open for interpretation and interventions of the translator and the reader, for example: “He called the Los Angeles fire department and asked them at what temperature paper burned. Fahrenheit 451, somebody told him. He had his title. It didn’t matter if it was true or not.” (Bradbury, 2012, p. 10.). From the sentence, it is not immediately clear whether Gaiman alludes to Bradbury calling the fire department and questioning the truthfulness of this premise, or rather, that the temperature at which paper burned is, indeed, Fahrenheit 451. The following sentence also beckons further explanation, which the readers and the translator do not receive, but instead are faced with the dead end of the sentence closure: “It was filmed by Francois Truffaut, although the film’s ending seems darker than Bradbury’s, as if the remembering of books is perhaps not the safety net that Bradbury imagines, but is in itself another dead end.” (Bradbury, 2012, p. 11.).

This text required more creative translation solutions in the Croatian language, employing synonyms, paraphrases and extensions of sentences in order to capture the essence and the intended meaning written by Gaiman, which was to highlight the novel *Fahrenheit 451* and its main plot points and implications for the readers and the historical and contextual background that was required to be explicated, along with a few explanatory points about Bradbury’s earlier work and socio-political climate which he observed and poured into a dystopian warning for future generations.

My conclusion for the translation and the justification of expanded sentences by my own creative freedom is the following: if the shorter sentences written by Gaiman were to be directly translated into Croatian, they would inevitably lose the impactful resonance with the readership, hence I added some syntactic elements to demonstrate the prominence and validity of Gaiman’s

line of argumentation. This could all be united in one point: the translators' intervention and freedom serves a purpose of expanding the creative input of the original, where it is due, however, overexpansion and misrepresentation are fallacies not to be taken lightly during the translation process.

The main issue I wish to address in the final statements of the workflow analysis for the translation of Gaiman's prelude into *Fahrenheit 451* (Bradbury, 1953) is: *How did translating this text help me in translations of dystopian novels?* This text provided insightful arguments regarding the purpose and strategies of writing a speculative fiction novel, as well as delving into the perspective of the writer and the creative process, which further develops the narrative and prescribes the usage of certain linguistic devices and structures over others. For example, Gaiman introduces philosophical deliberation and starts the creative writing process with questions to be posed before the engagement into writing commences, as follows: (Bradbury, 2012, p. 7.).

“There are three phrases that make possible the world of writing about the world of not-yet (you can call it science fiction or speculative fiction; you can call it anything you wish) and they are simple phrases:

What if . . . ?

If only . . .

If this goes on . . .” (Bradbury, 2012, p. 7.).

These questions determine the overall tone and thematic structure and framework of the novel, and the translator must shape his/her translation as a response to the question the work addresses (in the words of Gaiman, *Fahrenheit 451* is a “If this goes on” novel (Bradbury, 2012, p. 8.):

“*If this goes on . . .*” is the most predictive of the three, although it doesn’t try to predict an actual future with all its messy confusion. Instead, “If this goes on . . .” fiction takes an element of life today, something clear and obvious and normally something troubling, and asks what would happen if that thing, that one thing, became bigger, became all-pervasive, changed the way we thought and behaved. (*If this goes on, all communication everywhere will be through text messages or computers, and direct speech between two people, without a machine, will be outlawed.*)

It’s a cautionary question, and it lets us explore cautionary worlds.” (Bradbury, 2012, p. 8.).

From this quote, the translators may acquire the necessary precepts to successfully render a translation of the cautionary tale that attempts to illustrate a dystopian response to the above cited question, and in this way, the translator can engage in his/her work while constantly citing the question, attempting to frame his/her translation into an appropriate and all-encompassing response.

8. Conclusion

My conclusion for this thesis is that extensive research and inquiry is necessary to grasp the full picture the three dystopian novels by Huxley (*Brave New World*, 1932), Orwell (*1984*, 1949) and Bradbury (*Fahrenheit 451*, 1953) paint with the linguistic devices specific for the genre of dystopia and speculative fiction that all three works fall into.

Furthermore, throughout my research for this thesis, I concluded that the knowledge of the following elements is crucial to examine and acquire to produce a satisfactory and wholesome translation which is accurate for the selected work, and this knowledge also greatly enriches the comparative analysis and can even provide insight into the translator's own subconscious mechanism of linguistic rendition for specific works of fiction (these could be considered as methods or pillars of argumentation – assisting principles which reinforce the attempted translation, from an academic point of view):

1. the author's biography and personal experiences that sparked the motivation to create a work of dystopian fiction and frame it in the fictional universe the author created for the purposes of rendering a message to the readers, seemingly distancing themselves from the real world, albeit addressing the very "real" societal problems the authors perceived in the world and historic period they lived in (e.g. Huxley witnessed the machinery of war and social engineering in the form of severe propaganda and class division, so he converted the machinery of war into a machinery of an artificial society; Orwell witnessed the aftermath of the Second World War (ended in 1945, and the publication of Orwell's *1984* was in 1949), and the effects it had on the psyche of both war veterans and civilians who found themselves in the line of fire. Thus, the psychological impact of the perception of the individuals as well as the subjugation of free thought to governmental control has a massive role in shaping the boundaries of the (non)fictional world; lastly, Bradbury's *Fahrenheit 451* (1953) provided a descriptive insight into a

dystopian world where the oppression and control of knowledge were taken to the extremes, and in all three works, the inversion or tarnishing of the human values creates a first step to an inhumane and manipulative society. The conclusion is that dystopian fiction serves as a warning (Gaiman, 2013) to prevent the fall of civilization as we know it, by simulating its dystopian demise, caused by the problems already glimpsed in the real world which were written above.

2. Theoretical and historical framework that encompasses the author's body of work before and after the creation of the novel chosen for translation, as well as peer review and literary analysis of the works based on their thematic units and the imagery conveying specific meaning(s) intended for the audience rumination.
3. Extensive terminology research regarding the creative innovation of the authors, as well as inquiry into previous translations of the same works that have been established and approved, so that any translation endeavor I make can be reinforced by previously examined phenomena by experienced translators and peer reviewers.
4. The method of trial and error: continual revision over a specific time period, and rereading of the produced translation, conducting a comparative analysis on the produced translation, the previous translation of the work as well as the original work, while ideally perusing through other works produced by the same author to incorporate a specific author's style which is to be echoed in the translation.
5. Finally, for the purposes of a descriptive comparative analysis of the produced translation, (reevaluating the success of a work of retranslation), it is necessary to run a background check to assure the quality of the translation goes up to par with the original literary creation. As translators, we must assure the transference of the crucial elements and linguistic features of a syntactic scope for the translated work to support and broaden the target audience, while maintaining the original authenticity of the work.

While writing the thesis, I have learned that a translator (and a literary adorer) must be well acquainted with the work he/she is selecting, because I believe a satisfactory translation is only produced if the translator exhibits equal enjoyment and enmeshment with the original work, as he/she does with his/her translation of the work. Furthermore, we ought not to look at a work of fiction as a separate and isolated unit, because it is not independent of the author's literary corpora, as we especially saw in the case of Bradbury's works, all previous renditions leading up to the ultimate thematically rich unit known as *Fahrenheit 451*, and this means that all the previous works of fiction produced by the author play a role in the literary embroidery of his/her creative endeavors, like pieces to a mosaic puzzle, which is something the translator of the given author's work must take into account to produce the most authentic and consistent work of translation that goes in line with all the previous literary achievements produced by the author. This is also important as the translator gains insight into the evolution of plotlines and characters, and from the background research on the author's personal experience which shaped his/her perspective and outlook on the historic period he/she was creating in, the translator can commence the process of translation with greater confidence and a more outlined strategy, given that he/she is acquainted with the author's persona, previous achievements and historical and literary context of the times. It is also important to note that the final rendition of the translation must be peer reviewed, ideally by more experienced translators and literary experts. Finally, based on this endeavor of translating the three classical works of dystopian science fiction (which are also three of my favorite novels), I am proud to say I gained extensive insight and broadened my own perspective while rereading and preparing for the process of translation, because I included the historical context and background information on the authors and their literary corpora, while researching the thematic units and intended audience message from the works of the authors, I was introduced into another layer of understanding a literary work. Simultaneously, I was able to upgrade my own interpretation of the novels, based on deeper

inquiry I undertook while aiming for a faithful translation. In this way, I was able to hone my skills as a literary translator while drawing inspiration and paying homage to the previously established translations of the works, as well as promote a better understanding of the plot, the characters and the author's motivation and purpose in writing them. I concluded that the linguistic features and devices the authors use to create the world of dystopia implanted into the societal system are tools for framing and advancing the arcs of the characters, and this subsequently facilitates their character and steers towards conflict resolution. The authors use specific stylistic features to shape the syntax into outlining a specific feature of the dystopian society, and the translator needs to take over the baton and incorporate the same linguistic features in another language, while also respecting the specificities and unique cultural expression of the translation language. The linguistic framework for creating a fictional world is ample with metaphors and symbolic imagery, hence the translator must use the language as a tool for deepening the symbols that drive the plot. In my opinion, Antun Šoljan produced a marvelous work of translation for Orwell's *1984* (1949), due to his capability as a writer to produce paragraphs that are rich in metaphorical and non-standard Croatian expression which add to the style Orwell used. This thesis defends the argument that the fictional world of dystopia the authors are using is specifically linguistically shaped to create pillars for an authentic representation of the problems present in the real world. As translators, we must be cognizant of and ready for background research of the work, as well as be prepared to acknowledge our own mistakes during the translation process, while conducting a comparative analysis between our produced translation and the previously established translation. As a genre, science fiction and fantasy remains one of the most open literary achievements through which authors and translators of the like can further develop their own linguistic expressions, while using the necessary tools to incorporate an authentic conception of the dystopian world.

In his essay *Propaganda in a Democratic Society* (1958), Aldous Huxley insinuates that men have become enchanted by the words of the governmental institutions and ruling system, that it led to their incapacity to think for themselves:

“In their propaganda today's dictators rely for the most part on repetition, suppression and rationalization--the repetition of catchwords which they wish to be accepted as true, the suppression of facts which they wish to be ignored, the arousal and rationalization of passions which may be used in the interests of the Party or the State. As the art and science of manipulation come to be better understood, the dictators of the future will doubtless learn to combine these techniques with the non-stop distractions which, in the West, are now threatening to drown in a sea of irrelevance the rational propaganda essential to the maintenance of individual liberty and the survival of democratic institutions.”

(Huxley, *Propaganda in a Democratic Society*, p. 268).

From this quote, it is evident that the techniques for manipulation and conformity are being applied to artistic expression, where we might find most freedom. This is why it is made hard to write and to express critically, by shortening, inhibiting and censoring writing and pathways of human expression, the range of free thought is also shortened, inhibited and censored. Language becomes the portal through which perception is shaped, by exposure to linguistic structures that are shaped in a purposeful way to instill a certain effect on the public domain. “One picture is worth a thousand words.” In my thesis, I would rather suggest: “One word is worth a thousand pictures.” The best translation method I have procured while writing this thesis is to thoroughly research the genre of dystopia and the concept of worldbuilding, provide yourself with background information about the author of the work you are about to translate

as well as the literary context and previous literary corpora from the author, because the world of the author extends into his other fictional achievements, and in this way, it would be easier for the translator to grasp the full scope of the dystopian work and the impact it aims to have to address the societal issues of the times in which it was made. I set out to write the thesis because of my philosophical background that can provide pillars of explanatory points for the argument that language shapes perception based on the structuring received by the cognitive mechanism. The dystopian novels I chose are the prime examples of this argumentative line, since both Huxley, Orwell and Bradbury elicit a story of warning of what is to come if the mechanisms of perception are consistently linguistically bombarded with tools trying to oppress and control society through psychological conditioning based on language and the perceived dystopian practices. I believe I have advanced my own understanding of all the source texts as well as expanded my perspective on the creative literary genre of dystopian fiction. I attempted to demonstrate the difficult process of the translator in order to achieve authenticity and ambience necessary for a complete understanding and immersive experience into the text. I also wished to demonstrate that the perceptive mechanisms of mankind are susceptible to external modification given the factors and intensity of complacency in each individual. These perceptive mechanisms can be manipulated into certain belief systems of the governmental making using linguistic structures to condition the thinking capacity to be reduced or nullified. Therefore, it is crucial to observe the linguistic structures we are constantly exposed to (as well as our own inner linguistic monologues) and adjust accordingly depending on the type of world we prefer to be in, a dystopian or a utopian one. If we take into account that the linguistic structures we are exposed to shape our perception of the world and our behavior and role within it, and if we are also, as intellectually apt beings, capable of forming linguistic structures of our own accord, then the imminent conclusion is that we can adjust the structures and buildings of our own perceptual doors, by adjusting the language that can open (or close) them.

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