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**Генеза британського роману-дистопії:**

**від соціальної та політичної парадигми до глибини людської природи**

Ковач Наталії Петрівни

Студентки 2-го курсу

Освітня програма «Філологія» (мова і література англійська)

Ступінь вищої освіти: магістр

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**Department of Philology**

**Genesis of British dystopian fiction:**

**from social and political paradigm to the depths of human nature**

**Master`s Thesis**

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a 2$^{nd}$ year student

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"Philology (language and literature English)"

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Writers write to influence their readers, their preachers, their auditors, but always, at bottom, to be more themselves.

Aldous Huxley

# CONTENT

# ЗМІСТ

# INTRODUCTION

In first decade of the 21st century, there appeared a dystopian boom in British adolescent literature market, where a series of dystopian fiction were published and approvingly accepted. It conveys a common anxiety over the status quo of contemporary society and a pessimistic prospect of science application in the future. (Xiaolan W., 2016).

The rapid development of science and technology becomes the basis and reason for a not very positive vision of the future of humanity. It contributes to the widest possible use of dystopian or crisis elements in the creation of computer games, literary trends and even economic and political forecasts.

The theme of our thesis is "Genesis of British dystopian fiction: from social and political paradigm to the depths of human nature". We will try to trace the birth of this genre in British literature, its development, and its features.

The term dystopia is relatively new and arose as a response or even a warning against an overly optimistic style of utopia. The moment of first appearance of «utopia» is considered to be the work «Republic» by the outstanding philosopher Plato.

It literally translates as "no place", coming from the Greek: οὐ ("not") and τόπος ("place"), and meant any non-existent society, when 'described in considerable detail'. However, in standard usage, the word's meaning has shifted and now usually describes a non-existent society that is intended to be viewed as considerably better than contemporary society. (Cambridge dictionary, no data)

A broader and deeper meaning was given to this term by Sir Thomas More in his most famous work of 1516, «Utopia». He created a blueprint for an ideal society with minimal crime, violence, and poverty.

As opposed to utopia, the word «dystopia» first appeared in Lewis Henry Young's Utopia: or the Golden Days of Apollo in 1747. Later it gained even greater popularity and completeness in the speech of John Stuart Mill in one of his parliamentary speeches in 1868.

"Dystopia – a very bad or unfair society in which there is a lot of suffering, especially an imaginary society in the future, after something terrible has happened; a description of such a society" (Cambridge dictionary, no data)

Dystopian fiction offers a vision of the future. Dystopias are societies in cataclysmic decline, with characters that battle environmental ruin, technological control, and government oppression.

Government is one of the prominent elements in most works of dystopia. It is presented as a powerful and oppressive entity that oppresses society and the state or even a possible scenario of the absence of government, where anarchy prevails.

Showing the danger of conformism, the loss of individualism, dystopian fiction represents a world where the personal choice of the individual, such as his appearance or way of life, is controlled by an authoritarian state.

The authors of dystopias, referring to the analysis of real social processes, with the help of fiction tried to predict the dangerous consequences of the existing order or utopian illusions. Dystopias are divided into four groups depending on the type of group controlled by society:

- bureaucratic control is a government with relentless rules;

- corporate control - a large corporation controls people through the media or products;

- philosophical/religious control is an ideology implemented by the government that controls society;

- technological control - computers, robots or science help to manage people.

However, we must remember that the genre continues to evolve. Writers gradually move from external causes of dystopia, such as wars, and crises, to internal ones - human nature.

Dystopia is freer in using artistic means; it turns to science fiction, satirical techniques, allusions, and reminiscences. There is always an unfolding plot, built on a conflict of ideas, which receives the concrete embodiment in the characters of the heroes. It is a relevant, contemporary genre, as the themes and models that can serve as its basis multiply and modify along with humanity.

According to Vieira, the primary aim of a dystopian novel is "didactic and moralistic". In this genre, a vision of the future is presented to scare the reader, and to make him/her realise that the future will not be bright if they do not take action to prevent the dystopian situation or event. (Vieira F., 2010, p.17)

Both utopian and dystopian literary works have a common theme or common target which is also seen in the aforementioned definitions and this common denominator is society. The former tries to create a flawless and ideal society that even can be an alternative to the one that existed while the latter pictures the worst that could happen either as a warning or only as an expression of imagination. The connection between society and dystopia is reflected in Booker's definition of dystopian literature as "imaginative literature that constructs flawed fictional societies the shortcomings of which satirize ideal utopian societies, or specific real-world societies, or both." (Booker K.M., 2005, p.39) Although the connotation of utopia is positive and that of dystopia is negative, it is crucial to note that both can be read from reversed perspectives.

The aim of the thesis is to analyse what factors seem to the authors to be important in the management system of human society, which can contribute to avoiding bad result. Also, an important goal of the research is the role and significance of language in the development of personality against the background of modern events.

Hence, the following tasks arise:

- to analyse A. Huxley's approach to annihilation of personal freedoms;
- to show traces of social disintegrity in H. Wells' "Time Machine";
- to depict digitized individual and semiotic dictatorship in E. Zamyatin`s "We";
- to describe the main philosophical and psychological implications in George Orwell's novel "1984";
- to find out existential roots of social catastrophe in W. Golding's "Lord of the flies";
- to compare different kinds of dystopian novel and their evolution in British literature.

The actuality of our Master's thesis lies in the attempt of describing and predicting the dangerous consequences of dehumanization of society, annihilation of personal freedoms, to define the notions of good and evil as the main markers of the picture of the world.

The subject of our work is the peculiarities of the development of dystopian novels in British literature.

The object of the research is the novels "Time Machine" by H.G.Wells, "Brave New World" by Aldous Huxley, E. Zamyatin`s "We", George Orwell's "1984", and W. Golding's "Lord of the flies".

The practical value of the research is that it can be used by teachers of foreign literature at the lessons and special courses, by students of the relevant specialty and students who have chosen a special course related to literature.

We have used historical, comparative and empirical methods of investigation. Also the process of our research involves the use of textual analysis.

The theoretical basis of our research is the works of prominent world literary scholars Fredric Jameson, Mark Robert Hillegas, Erika Gottlieb and the Internet sources. Since we will consider the work predicting the fate of mankind, we need to remember the philosophical theories of Kant and Nietzsche, the evolutionary theory of Darwin, and other "inspirers" of social thought.

Our work consists of the literature analysis of the works of the British iconic writers of the dystopian genre such as Aldous Huxley, Herbert Wells, Eugene Zamyatin, George Orwell and William Golding. We`ll try to understand if the anti-utopia and the dystopia are the same things.

We will also analyse how the works of writers and their texts have influenced the development of the language, in particular English.

Structurally the thesis consists of introduction, three parts, conclusions and references.

Introduction includes general overview of the topic under research, its actuality, aim, tasks, theoretical frame, methods of investigation and its practical value.

Part 1 is aimed at revealing the problem of dehumanization of society now and in the future, its causes and consequences. Our study begins with the Victorian era, the flowering of scientific thought, and the decline of social relations. The whole world, with fear and uncertainty, stands on the threshold of the revolutionary changes.

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair."(Dickens C., 1998, Para. 1, Line, 1)

The research is based on A. Huxley's Brave New World and H. Wells' Time Machine. However, the study of these works would not be complete without E. Zamyatin's We. In world literature his work is consider the primary source of modern dystopia. He gave impetus to the creation of several dystopian works of a political and social nature and, having the "gift" of foresight, predicted problems that are still relevant today.

Part 2 outlines the future of a dehumanized society under a totalitarian regime. The world that survived fascism is recovering and healing its wounds, but this is not the last "ism" it will encounter. One of the victorious countries actively "promotes" and "develops" communism, as a positive and perhaps the most important reason for the victory over fascism, but are they really so different?

The object of our research is Orwell's iconic work 1984. Having his own experience of fighting fascism in Spain, the writer understands very well the price and danger of the promises of communism. Writer was sure than there is nothing good in the society led by "force or fraud."

In Part 3, we will analyse the importance of social and psychological skills in building a society without technological progress and how the desire for power and the desire to survive can lead to disaster for the individual and society.

The basis for the study is Golding's work "Lord of the Flies", an allegorical novel that shows not the clichéd of a cheerful and happy childhood, but the irrepressibility of instinct. This novel was almost the first attempt to prove that technical progress and political crisis are nothing compared to human nature and desires. Golding shows what a "natural" person is without social rules and prohibitions.

In this paper we try to summarize and reveal the ways of development of dystopian fiction in Great Britain. We will show what cultural, economic and political events have influenced this type of literature and what changes have become major.

**PART I. Aldous Huxley's dehumanizing society in "Brave New World"**

The end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries was marked by great scientific discoveries, military conflicts, and changes in the political system. At the same time, this period in the history of Great Britain was marked by a sharp aggravation of class contradictions, the rapid development of the labour movement, and a change in the priorities of the monarchical power.

The mood of society was reflected in fiction, as in a mirror. Most of the authors increasingly turned to socio-political and scientific aspects in their works.

**1.1. Traces of social disintegrity in H. Wells` "Time Machine"**

The Victorian era saw revolutionary breakthroughs in the arts and sciences, which shaped the world as we know it today. These transformations led to many social changes with the birth and spread of political movements, most notably socialism, liberalism and organised feminism.

It was the best moment for the publishing of H. Wells` "Time Machine". The adherent of socialism, a person who did not care about class and treated everyone with respect, the writer tried to predict what class inequality could lead to. So he created a legend within science fiction that has been written and theorized about since its publication in 1895. The novel, like many other texts during the Victorian era focuses on the undiscovered intricacies of mankind; specifically, where is the line between civilized human and primitive beast. Darwin's theory of evolution and its followers increase fear about the future of a "civilized" society. The mechanisms that can do work instead of people threaten unemployment and hunger. The poor get poorer, and the rich get richer. The Time Machine explores the themes through a journey into the future.

The Time Traveller invites the guests over for dinner where he presents a time travelling machine, with which he travels to a degenerated future. Definitely, this moment is the first attempt to dehumanize society in order to avoid the personal responsibility of an individual. The frame narrative introduces us to a dinner where invited people are named after their professions rather than proper names, such as "The Editor", "The Medical Man" and "The Very Young Man", which indicates that they represent parts of society, rather than individual characters. Further acquaintance with the guests explains this choice of the author, thus he tried to show the public attitude of the Victorian society toward something new, unknown, unexplored, or uncomfortable.

"But," said the Medical Man, staring hard at a coal in the fire, "if Time is really only a fourth dimension of Space, why is it, and why has it always been, regarded as something different? And why cannot we move in Time as we move about in the other dimensions of Space?" (Wells H. G., 2004, p.6)

It is a scientific question; a critical approach has to be taken with all new discoveries and theories, but if he was discussing the point with true scientific interest, eye contact might have been a valid option. By not looking at the Time Traveller while asking this question, it could be seen as if he was asking as a defence mechanism rather than as a scientific method. The Medical Man is avoiding the Time Traveller's eyes by looking at a coal burning in the fire. Its disintegration in the fire could be seen as further emphasizing the fear of the future.

However, we can't despite the fact that it was a time of discovery, of science and possibilities; the industrial revolution had recently taken place, full of new inventions such as the steam engine, electricity and the bicycle. These inventions would indicate that scientific imagination in Victorian society could not have been lacking and that the guests present at the dinner party should have been able to understand and accept the possibility of time travel.

We must once again mention the invited listeners. All of them are representatives of the middle or upper class. In this way, the author emphasized class inequality in solving important issues, as well as limitations in the possibility of getting knowledge.

Simultaneously there are some representatives of science, like the Medical Man and the Psychologist; some who ignore science, like the Provincial Mayor, and even some who are hostile toward it, like the Editor and the Journalist. They symbolize different branches of government that manage the country: political, scientific, and informational. However, it is surprising that there is no representative of the religious community.

Thus, rather than saying that they do not believe, we say that they do not want to believe in time travel, and hence a degenerated future, which consequently means that they do not want to believe in the fall of Victorian society.

Meanwhile, this fear was heightened by the Industrial Revolution, or rather by the incredible wealth of Britain, which went almost entirely to the upper classes instead of being distributed evenly among the lower class workers whose labour was the key to industrial prosperity. This class anxiety of the late nineteenth century was particularly pronounced because of the rigidity of the social hierarchy there - it was very difficult for a person to escape the conditions of the class into which he was born under any circumstances.

With the help of a fantastic time travel machine, the hero makes a flight to a distant world of the future. And now a picture of the decline of civilization unfolds in front of him, a picture that inspires not admiration, but horror.

The author tries to soberly and rationally assess the consequences of scientific progress, for this purpose fiction serves. Wales creates a picture of the distant future in which humanity lives, divided into "lower" and "upper" worlds.

The images of the people of the "lower world" are grotesque and fantastic: the whitish-bent figures of Morlocks, their predatory habits and eyes burning in the dark with red light. In the novel, the concept of "industrial hell" takes on a literal meaning. The metaphor is personified and turns into an image. The era of the flourishing of science and technology, and brilliant achievements of human thought has long passed. Wonderful palaces, lush gardens, and parks have survived it, but all these beautiful monuments of the past are marked with the stamp of destruction. A layer of dust lies on the magnificent velvet curtains; cracks cover the statue of the giant White Sphinx.

The humanity of 802701 is no longer capable of creation. It split into two opposite and hostile types. One of them - graceful fragile "Eloi" – "beautiful worthless things", capable only of playing and acting - live on the surface of the earth, and in its gloomy depths hide terrible monkey-like "Morlocks", who have already completely lost traces of their human origin. This future state of humanity is the result of the development of modern social contradictions.

The Traveler's initial observations lead him to think about "communism." This idea comes to the scientist after a tour of the city. The houses and the cottages, familiar to the Victorian era, disappeared, and the Eloi`s society settled in "palaces" for communal living. They are free from the routine life of work and responsibilities, and raising children is reduced to the transfer of fear of the "darkness of the night".

However, the hero quickly realizes his mistake when he meets the inconspicuous inhabitants of the planet - Morlocks. Joy for the future of humanity disappears instantly with the realization of the terrible result of social inequality, which he saw even in his own society.

According to John Partington "the Time Traveller's analyses of the future society are simple extrapolations from his own time". (Partington, John S., 2002, p.58)

The author draws a direct parallel between the Morlocks and his contemporaries.

"At first, proceeding from the problems of our own age, it seemed clear as daylight to me that the gradual widening of the present merely temporary and social difference between the Capitalist and the Laborer, was the key to the whole position. ... Even now, does not an East-end worker live in such artificial conditions as practically to be cut off from the natural surface of the earth?" (Wells H. G., 2004, p.40)

The fierce class struggle led to the complete degeneration of people. Manifestations of social inequality in the society of the future have a roughly zoological form: the Morlocks still continue to care for the Eloi by inertia, but the last pay a terrible price for their "comfort": the Morlocks devour them.

Humanity as a biological species simply ceased to exist. Social factors forced the process of evolution to branch out. Eloi and Morlocks replaced humanity. Man has disappeared from the face of the earth for eight hundred and a half thousand years.

According to H. Wells, the contradictory nature of modern social relations can not only lead humanity to degeneration but also cause the end of life on earth. The writer outlines this ominous prospect in the final scenes of his novel.

"... There is almost no life on earth ... All that is left of it are giant spiders crawling on the yellow sandy shoals, under the red rays of a huge, gloomy, frightening sun ..." (Wells H. G., 2004, p.58)

However, the plot does not end there: from the kingdom of the Morlocks, the Traveler flies to an even more distant future and, having overcome a millennium, falls into a desert, gloomy, depopulated world.

That is the picture of the distant future painted by H. Wells in his first novel. And somewhere in the farthest corner, away from the main storyline of the novel, the tragic motif of the helplessness of science is already beginning to sound. A wonderful time machine, tangled in grass, got lost in a wild, scary, unknown world, powerless to pave the way for people to happiness and a reasonable future.

"...thought but cheerlessly of the Advancement of Mankind, and saw in the growing pile of civilisation only a foolish heaping that must inevitably fall back upon and destroy its makers in the end. If that is so, it remains for us to live as though it were not so. But to me the future is still black and blank—is a vast ignorance, lit at a few casual places by the memory of his story." (Wells H. G., 2004, p.72)

We think that in this work it is also worth mentioning time, not as a period, but as a result. The result of time is history. If we don't learn from history, it will repeat itself today, as we can see and feel it ourselves. The Eloi could not learn history because they had lost that ability. Time meant nothing to them anymore. So, history, present, and future are nothing but spaces that you must occupy. History is a time that has passed, but there is still a lot of time ahead of us, so we should not become Eloi.

The Time Machine became a looking glass and a warning example of how we shape our own future and the necessity of taking new ideas under consideration and not disregarding them because of our own comfort or fear, thus embracing the possible decline of society to avoid it. Parallels can be drawn to our own society today, for example the issue of global warming. We live in our bubble of present comfort, exploiting the earth's resources to its very limits, knowing that the future is getting darker and hotter every day. Still we refuse to do something about it, hence condemning ourselves to a degenerated future. Just as the Medical Man, the Very Young

Man, the Psychologist, the Editor, Newspaperman and the Provincial Mayor condemn themselves to a degenerated future because they refuse to see the issues and dark sides of the society.

Even today, in such a seemingly developed and progressive society, there is a class division. The reasons for this division vary from religious beliefs to material opportunities. However, the simple truth remains unchanged: to whatever class a person belongs, he cannot exist without others. If classes appreciate each other's strengths and replace each other's weaknesses, they will change the world, not destroy it.

The final of the novel is open; we don't know what happened to the traveller or if his story changed something in the future, but we hope that humanity has got a chance.

**1.2. Digitized individual and semiotic dictatorship in E. Zamyatin`s "We"**

"A dystopia is a place dominated by: loss of identity due to its hypothetical and dehumanising status; dismaying setting representing images of worlds worse than our own; distorted intellectual life that dehumanises the future people; decaying inter-personal relationships stemming out of nightmarish social trends; and a continuous process of redescription that led the future to be a hypothetical society slipping into degradation" (Abdelgawad N., 2018, p.2)

The printing of "The Time Machine" by Wells, being the first example of dystopia, provoked, however, the rapid development of the genre of science fiction. Only in 1924, the world first reads Evgeny Zamyatin's "We".

Before the beginning of the Bolshevik revolution, Zamyatin lived in England. Being an engineer by education, and having considerable technical talent, he watched with admiration how technical progress and science changed society. The latest discoveries and ideas, in his opinion, were supposed to contribute to the construction of an almost ideal society. Wanting to implement his own ideas, Zamyatin returns to the Motherland, because where else in a young state to create a new society? However, great disappointment awaited him, the communist ideology did not seek development, it sought power, and wanted to keep and preserve it.

The life experience of the author and the real life of the post-revolutionary country are hyperbolically described in this novel. This work is a political dystopia on world events. The methods of creating the Soviet Union, the desire for power of the victors, the fear of losing this power, and the means of maintaining it are specifically and clearly presented in the text.

Unlike H. Wells, E. Zamyatin does not show a gradual, planned change of the world, but presents the reason for a sudden change in the order of life. Later, this method will be used by almost all dystopian authors: a natural cataclysm, an atomic explosion, an economic or political crisis, etc. All these events are catastrophic and inevitable, with a complete loss of social relations.

""We" is, as Zamyatin himself calls it, the most jocular and the most earnest thing he has thus far written. It is a novel that puts most poignantly and earnestly before every thoughtful reader the most difficult problem that exists today in the civilized world,—the problem of preservation of the independent original creative personality. Our civilization today depends upon the energetic movement of great masses of people. Wars, revolutions, general strikes—all these phenomena involve great masses, large groups, enormous mobs." (Zilboorg G., 1924, p.V )

"The end justifies the means."( Dictionary, Merriam-Webster, no data)

The events take place 1000 years after the Bicentennial War - the last revolution on Earth. The reader could catch a hint of the recent revolution. Thus, the work describes

approximately the 32nd century in human history. The action of the novel begins in the spring and ends in the fall, during the collapse of hopes.

The novel is written in the first person by the main character, a mathematician, a construction engineer of the "Integral" - a perfect mechanism that should bring the idea of the One State to the universe, integrate it, and make it the same everywhere.

"Your mission is to subjugate to the grateful yoke of reason the unknown beings who live on other planets, and who are perhaps still in the primitive state of freedom. If they will not understand that we are bringing them a mathematically faultless happiness, our duty will be to force them to be happy." (Zamyatin E., 1924, p.1)

Having received power, the government tries to keep it by any means. Studying the work, we enter a strange, unfamiliar, and scary world, fenced off from all living things by a deaf glass wall. This is the One State, a place of unfreedom, and uniformity, a place without love, without music, without poetry, without a personality, and, naturally, without a soul. Although no there is love and music in it, some artificial ones, created with the help of mathematical formulas. Everything in this world is subject to mathematics, planning, and calculation, an ideal controlled world.

The One State in some paranoid fear controls everything: work, life, rest, communication, even walks and sleeps of its citizens. Everything is clearly calculated for "screws of a big machine."

"... the Numbers were walking slowly, four abreast, exaltedly keeping the step. I, we four, were but one of the innumerable waves of a powerful torrent. To my left, O-90 (if one of my long-haired ancestors were writing this a thousand years ago, he would probably call her by that funny word, mine), to my right, two unknown Numbers, a she-Number and a he-Number." (Zamyatin E., 1924, p.5)

All spheres of life are reduced to a single standard. Numbers do not even have their own needs, anything that they have needed, need, or will need is determined by the state. It reliably protects itself by destroying the concept of individuality. Feelings, dreams, and doubts are considered destructive diseases and are surgically removed. There are clear rules of what is beautiful and what is not.

"Why is a dance beautiful? Answer: because it is an *unfree movement*. Because the deep meaning of the dance is contained in its absolute, ecstatic submission, in the ideal non-freedom. If it is true that our ancestors would abandon themselves in dancing at the most inspired moments of their lives (religious mysteries, military parades) then it means only one thing: the instinct of non-freedom has been characteristic of human nature from ancient times..." (Zamyatin E., 1924, p.4)

People - robots are under the constant and unceasing supervision of the Great Benefactor even before their birth. Zamyatin considers the very important issue of the possibility of changing the nature of a person for the sake of the state. He finds a way by asserting that in addition to education, deep nutritional and medical intervention is necessary. Therefore, from birth to death, everything is put on a conveyor. In the novel, there is a concept of the Maternal Norm, according to which only certain women have the right to be mothers.

"O—. She is approximately ten centimetres shorter than the required Maternal Norm." (Zamyatin E., 1924, p.5)

Children of the One State are brought up by robots and do not know their parents. They learn from diapers that happiness is, being a gram, "feeling like a millionth part of a ton," and having the same thoughts as everyone. They have no freedom of choice, "unfreedom" is "happiness," and "happiness" consists in the disclaimer of the "I."

Human life has ceased to be the highest value. This is evidenced by the episode of the Integral test: the narrator calls the ten numbers that died during the test infinitesimal of the third order. After all, they will be replaced by "... the Numbers, hundreds, thousands of Numbers in light blue uniforms (probably a derivative of the ancient uniform) with golden badges on the chest." (Zamyatin E., 1924, p.5)

We know that there is life behind this wall, but we can only guess at what part it occupies.

The One State prevents any possibility of the coexistence of these worlds. Outsiders are represented as wild creatures, without purpose, social structure, and laws, while Numbers obey the Time Tablet and the Great Benefactor.

Only 2% of the total mass of people lives in the One State - in the revolution, the city won over the countryside. The government provides them with housing, security, and comfort, for which the residents pay by renouncing their individuality and receiving numbers instead of names.

It is worth paying attention to the choice of the names of the heroes. In general, this is a grey mass of beings where male names are consonant letters, and female names are vowels. Most likely, this is explained only by the fact that consonant letters give hard, loud, sharp, and sometimes aggressive sounds in contrast to vowels - singing, sonorous, "crystal", soft and smooth.

We are primarily interested in female names O-90 and I-330. O cheerful, gentle, law-abiding, despite the irresistible desire to have a child. She is a representative of convenient "housewives". She is in love, but society rejects the basic concept of feelings: any number can belong to each other.

However, even O ultimately values her own desires more than the public good. The child, who will undoubtedly be born beyond the Wall, becomes, on the one hand, a symbol, a hope for the collapse of the all-encompassing gross immoral power of Zamyatin's mathematized society, and, on the other hand, contrasts one person with the entire society and compares the strength and capabilities of one and the mass does not happen in favour of one: one runs away behind the wall.

"We comes from God, I from the Devil." (Zamyatin E., 1924, p.43)

I-330 appears before us in a completely different way. She is brave, extraordinary, and certain of her desires. In the English alphabet, her name means "I – person". Unlike other heroes, I does not fit into the faceless crowd, it is impossible not to notice her.

She acts as a provocateur, a criminal: because before accepting the philosophy and outlook of I-330, D-503 becomes, first of all, her accomplice: she makes him feel the fear of exposure and punishment. For this, I leads him to the Ancient House, then beyond the Wall, where another world of wild but free people opens up to him.

I-330 is a free person and as a free person she made her choice - she betrayed the ideals of the One State, she transported the pregnant O-90 over the Wall - she bore responsibility for her choice. The execution of I-330, according to Zamyatin, indicates that the time of such people has not yet come, their successes are insignificant, and the dreams of an ordinary person are worthless and imaginary.

It is not surprising that the writer, having considerable knowledge of mathematics, chose the name I, because it denotes the magnitude of an imaginary number - a number that can cooperate with any other, but there is no number to express it. Such a case is called Euler's formula. Another amazing British mathematician, Michael Atya, called this formula "... a mathematical analogue of Hamlet's phrase – "to be or not to be" - very short, very compressed, and at the same time very deep." (Siobhan R., 2016)

We believe that the image of I is a generalized characteristic of individuals who think, feel, and predict far beyond the boundaries of their time. They often become leaders or inspire others, but they are few and disappear without support.

The sharp mathematician's mind of the writer helped him to clearly substantiate the norms and laws of the life of Numbers. The fascination with logic, the worship of expediency, and the recognition of the good of the majority at the expense of the few, unhesitatingly eliminate irrational feelings.

Life in the state is a mechanism. Freedom and happiness are incompatible here. The ideal unfreedom consists of the fact that all the needs and natural desires of citizens are satisfied according to the schedule, without taking into account spiritual needs.

As for spiritual requests, the state did not follow the path of their satisfaction but the path of suppression, restriction, and strict regulation. The first step was the introduction of the sexual law, which reduced the great feeling of human love to a "pleasant - useful function of the body." Violence against a person does not cause a natural pain reaction in people but admiration.

Any art is "no longer an unforgiving nightingale's whistle, "when" everyone wrote what he wanted, "but" public service, "in which an unsuccessful poem or rhyme is punishable by death."

The Numbers live in identical rooms with glass walls as if to prove that the regime of the state is completely transparent. The previous examples make us compare this world with real historical events when the Bolsheviks rebuilt the state into a "common dormitory" after the revolution. There everyone knows about everything, everyone sees each other, the basic law is the communitarian dogma, and dissent is the path to destruction.

Another revealing element of the work is the election of the Great Benefactor. This event took place every year and was like a performance, but not this year. The worst thing is that people don't even try to think about electing someone other than the Benefactor to the position of Benefactor. It seems ridiculous to them that the results of elections were not known ahead of time among ancient people. For them, the Benefactor is not only the embodiment of some divine, higher power; it is God himself who came down to earth. The Benefactor is the only being who is allowed to think. For him, the concepts of love and cruelty are inseparable. He is strict, unfair and enjoys the unlimited trust of the residents of the One State.

The same episode reveals the problem of the relationship between power and religion. For the citizens of the One State, their ruler - the Benefactor - was the embodiment of divine power, God. This point of view is common to most totalitarian states. Theocracy in a modified form existed both in the Soviet Union and in fascist Germany: religion was replaced by official ideology and dogma. The fusion of power and religion was considered a necessary condition for the strength of the State, but it excluded any possibility of the presence of freedom in society.

However the Great ideal society of the Numbers has ceased to be so. After the formal vote, there was an unexpected - against. The response of the government is predicted - detection and destruction. The unshakeable and untouchable authority of the Great Benefactor was violated; the human nature and the desire for change manifested themselves.

The events in the novel are strikingly similar to the present and seem that the writer has created a "methodology" of the modern totalitarian states.

E. Zamyatin also introduced the concept of "dehumanizing semiotics of dictatorship." If the previous works of novelists and fiction writers used first names, surnames, nicknames, or titles of professions, he turned to the simplest signs of "letters" and "numbers."

Naming generally marks some information about character: nationality, religious, culture, or traditions. This process in "We" is absolutely different. Numbers used by Zamyatin don`t belong to the field of linguistics – but to semiotics.

Having followed all the available numbers, we can draw several conclusions:

- the most common class of Numbers - Keepers - has the longest numbers. Indeed, to maintain order in a totalitarian society, they are needed more than other professions.

- the main character belongs to the professional community that serves the functioning of the state.

- people who don`t influence the state life (O-90 - can`t become a mother) and who are few, such as poets, have only two digits in their names.

Only two characters have names, the Great Benefactor and the Second Builder, which indicate to us the role of these people in the society of numbers, or rather above it.

Despite all the efforts of the totalitarian government, we see that in a society where everything is aimed at suppressing the individual, where every human "I" is ignored, and where individual power is unlimited, rebellion is possible. The ability and desire to feel, to love, and to be free in thoughts and actions push people to struggle.

E. Zamyatin positions his work primarily as literary. The main character has many features in common with the author, but his fate is completely different.

D-503 is an architect (Zamyatin - a shipbuilding engineer) the adherent of the One State and its strict structure. Even his speech betrays his fascination with mathematics and planning.

"The speed of her tongue is not correctly calculated; the speed per second of her toungue should be slightly less than the speed per second of her thoughts..." (Zamyatin E., 1924, p. 23)

The main character is like a microworld of reflection of the system that created him. He is proud of his appointment and the trust with which the state awarded him by appointing him as the architect of the Integral. The highest happiness for D-305 is to feel like a cog in a majestic mechanism.

"I see myself as part of a huge, energetic, unified body; and what exact beauty! No extra gesture or bow or turn." (Zamyatin E., 1924, p. 38)

However, the quiet life ends soon. We observe a gradual change from an obedient robot to a full-fledged, emotional person. For D-503, this is a complicated process. He doubts his desires and thoughts, and his usual world is collapsing. The hero compares his new condition and feelings to a disease, which he tries to justify his "otherness".

"I continue to believe that I will recover, that I can recover. I slept very well. No dreams, no other symptoms of illness." (Zamyatin E., 1924, p. 77)

He sees nothing wrong with not having emotions or acting as a small piece of a big engine. Technically, emotions exist for him, but he does not quite know how to react to them:

"I can feel my cheeks burning as I write this. I think it resembles what a woman feels when she first hears a new pulse inside her—the pulse of a tiny, blind, mini-being." (Zamyatin E., 1924, p.7)

Gradually, the hero becomes aware of the restrictions imposed on him by the government. His inner world was separated by another "green wall." Everything that did not obey mathematical formulas was rejected; the ideology created a prison inside a person.

According to the author's experience: the transformation into a human is quite painful. In this case, D-503's suffering is mainly psychological, as he is affected by these unpleasant little things called "emotions." The conflict between what he thinks he should be and what he can become is growing gradually.

However, despite such a complex transformation of the hero, the writer unexpectedly returns him to his original state. The One State, with the help of surgical intervention, finally creates ideal citizens.

"Is it possible that I ever felt, or imagined I felt all this?... (...) No more delirium, no absurd metaphors, no feelings,—only facts. For I am healthy, perfectly, absolutely healthy.... I am smiling; I cannot help smiling; a splinter has been taken out of my head and I feel so light, so empty! To be more exact, not empty, but there is nothing foreign, nothing that prevents me from smiling.

(...) And I hope we win. More than that; I am certain we shall win. For Reason must win." (Zamyatin E., 1924, p.284)

With such an ending, the author tries to convince the reader that in a totalitarian world, no person can be happy. He either joins the crowd or will be destroyed.

## 1.3. A. Huxley's approach to annihilation of personal freedoms.

*"COMMUNITY, IDENTITY, STABILITY"*

*(Huxley A., 1932, p.30)*

This motto of the ideal society of the World State may seem wonderful, but the price that the inhabitants pay for it is terrible.

"Freedom is the condition or right of being able or allowed to do, say, think, etc. whatever you want to, without being controlled or limited." (Cambridge Dictionary, no data)

"Annihilation is complete destruction, so that nothing or no one is left." (Cambridge Dictionary, no data)

Rather than propose a hopeful reconfiguration of society which eradicates collective ills, the dystopia envisages the worst possible future in which utopian dreaming has been subverted by repressive forces. We see this position in A. Huxley`s Brave New World.

Despite the fact that the appearance of Huxley's Brave New World was accompanied by a scandal, the work is considered one of the most influential in the development of the dystopian novel genre. Unlike Zamyatin's "We," which the author positioned as a literary work, Huxley's work is primarily social, philosophical, economic, psychological, political, scientific, and then literary.

Huxley's "novels of idea" deal with moral dilemmas for which solutions must be found. His characters usually choose sarcasm as a form of defence that hides their desperation for an explanation or a means to make sense of their world. After the decline of enthusiasm for technical progress and its achievements, a world realized that science, technology, and industry couldn`t answer vital questions. As for the heroes in Huxley, they are either fascinated by mysticism or fall into nihilism.

The writer Aldous Huxley, living in an unstable political time between the First and Second World Wars, was both fascinated by the idea of stability at the cost of democracy and horrified by what any kind of domination could bring. During his trip to the US, he was struck by the culture of consumerism, drugs, debauchery, and partying. Impressions from the trip and the author's fears and experiences resulted in a wonderful dystopian novel.

The Brave New World was published in 1932 and immediately became popular. The work became another attempt to rethink the world system, find possible ways to change it, and prevent undesirable results. It is full of sarcasm, hints, and allusions.

"Personal freedom – means belonging to or intended for a particular person and no-one else" (Collins Dictionary, no data). We can distinguish three types of freedom:

- "freedom from," freedom from the restrictions of society;
- "freedom to," freedom to do what we want to do;

- "freedom to be," freedom not just to do what we want, but to be who we want to be.

"The world was full of fathers-was therefore full of misery; full of mothers-therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts-full of madness and suicide.(...)

Mother, monogamy, romance. High spurts the fountain; fierce and foamy the wild jet. The urge has but a single outlet. My love, my baby. No wonder those poor pre-moderns were mad and wicked and miserable. Their world didn't allow them to take things easily, didn't allow them to be sane, virtuous, happy." (Huxley A., 1932, p.30)

In this quotation, Mustapha Mond explains how life before the World State consisted of things that distracted people from being happy, and justifies the path to happiness in his world.

Imagine yourself in a world where everything is already decided for you, even your personality. This is the "World State", an uncomfortably sterile and controlled futuristic society. It has a disturbing dehumanizing effect based on three main principles: lack of spirituality and family, obsession with physical pleasure, and misuse of technology. "God" is replaced by "Ford," as in Henry Ford, as in the man who perfected the assembly line and mass production.

The first principle is ensured by the complete rejection and prohibition of such concepts as family, feelings of love, respect for traditions and family relations, etc.

We meet our heroes in the place where the first principle is implemented: a factory of the London Hatchery and Conditioning Centre.

"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." (Huxley A., 1932, p.5 )

This is only the first part of the "cultivation" of the right person, the main part in which occupies the science and technological progress. In this world, each "body" is raised in a test tube rather than a mother's womb, and the government controls every stage of their development, from embryo to maturity.

The entire population is divided into castes: alphas, betas, gammas, deltas, and epsilons. The difference between them is established during the development of the embryo, gradually reducing the level of oxygen in the incubators. However, despite this division, Huxley's heroes, unlike Zamyatin's, have their own names. They allude to the figure of famous people. For example, it is easy to associate Bernard Marx with Bernard Shaw and Karl Marx, Lenina with Vladimir Ulyanov, better known as Lenin, Savage John with the "noble savage," a popular character in the literature of the Enlightenment, Mustafa Mond with Mustafa Kemal Atatürk.

The next step is the education of the future resident. The neo-Pavlovian theory, the hypnotherapy, the shock therapy, and sleep were used in raising children.

"Books and loud noises, flowers and electric shocks —already in the infant mind these couples were compromisingly linked; and after two hundred repetitions of the same or a similar lesson would be wedded indissolubly. What man has joined, nature is powerless to put asunder." (Huxley A., 1932, p.21)

Along with general information, children received instructions about social relations between castes, their purpose, and the fear of death that was suppressed in them.

The highest caste is the Alphas - these are physically and intellectually developed individuals who perform highly skilled work. Betas, dressed in red, are assistants and companions of Alphas, dressed in grey; they usually are workers in the incubator.

However, one of the heroes belonging to the Alpha caste, Bernard Marks, does not meet the requirements. He is intelligent, calm, solitary, and slightly taller than a dwarf, whereas Lenina is the ideal Beta. The author explains such a difference in the boy as an error in the growing process.

Below the Alphas and Betas are the Gammas, Deltas, and Epsilons. Gammas are semi-skilled workers, and they wear green. Deltas are low-skill workers, such as packaging employees and machinists, and they are dressed in khaki. Epsilons are the very bottom of the hierarchy - carriers, sewage workers and so forth - and they wear black. Epsilons are generally considered of very low intelligence and are referred to as 'morons,' and they can't read or write.

Note that all three of these lower castes have their designation in the centre of their chests, as opposed to Alphas and Betas who have their designations on the right. Gammas, Deltas, and Epsilons can have a plus or minus designation, and Epsilon Minuses can also be divided into "semi-morons" and "regular morons." In this way, none of the residents have any doubts or complaints about their status in society.

Using the artificial breeding of children, the government destroys the concept of family, motivating it by eliminating the source of problems. The notions of "father" and "mother" become swear words unacceptable in society.

"In brief," the Director summed up, "the parents were the father and the mother." The smut that was really science fell with a crash into the boys' eye avoiding silence. "Mother," he repeated loudly rubbing in the science; and, leaning back in his chair, "These," he said gravely, "are unpleasant facts; I know it. But then most historical facts are unpleasant." (Huxley A., 1932, p.18)

The second principle of control is obsession with physical pleasure. Modern society is already getting used to the widespread use of the term "sex" and reminders of it. However,

taking into account traditions, religions, and social opportunities, it leads to a discussion about the role and importance of this phenomenon.

The World State solves this issue in one fell swoop. Everything that distracts from problems and thoughts is allowed. Here "everyone belongs to everyone." People are encouraged to find as many partners as they want, and it is considered anti-social to deny the desires of another. Along with the user ideology, children aged 7-8 are encouraged to play intimate games.

"In a little grassy bay between tall clumps of Mediterranean heather, two children, a little boy of about seven and a little girl who might have been a year older, were playing, very gravely and with all the focussed attention of scientists, intent on a labour of discovery, a rudimentary sexual game." (Huxley A., 1932, p.23)

In the society, where the birth of children is done by machines, where feelings are dismissed as an unnecessary burden, sex becomes another control lever.

Although people are programmed from birth, nature takes its course. Sometimes they have doubts and questions. Suppressing the will, the state, however, cannot suppress the desire, so science comes to its aid.

There is the third principle of the control: the misuse of technology. The latest technologies are not aimed at solving society's problems, but at hiding them. Scientific discoveries are used for convenience, not development. The author demonstrates how needs are not only met in society but, what is fundamentally important, are formed with the help of manipulation of consciousness. The only answer to any question is Soma.

"And there's always soma to calm your anger, to reconcile you to your enemies, to make you patient and long-suffering. In the past, you could only accomplish these things by making a great effort and after years of hard moral training. Now, you swallow two or three half-gram tablets, and there you are. Anybody can be virtuous now. You can carry at least half your morality about in a bottle. Christianity without tears-that's what soma is." (Huxley A., 1932, p.162)

These are the main bases that support the World State and annihilate personal freedoms. Life in the World State is Peter Pan`s dream, where adults are nothing more than spoiled children who never grow up. The level of science can control the human mind and body to avoid any conflicts. One button can solve all problems. Meanwhile, if something is inevitable, it will happen.

Along with the ideal world of the One State, there is Reservation. All over the territory of the State, there are reservations of indigenous people who, for one reason or another, refused to "civilize."

They preserve what the ideal world gave up - history. The inhabitants of the reservation live in families and have religions and traditions. They embody the world known and close to us. There we meet the character whom Huxley contrasts with the Great Controller.

John the Savage is the only person in Brave New World, born naturally to his mother. He is a unique individual with an identity and family relationship, unlike any other character. Despite being the son of two upper-caste Londoners, the boy grows up in the squalor of the Savage Reservation.

"The dress of the young man who now stepped out on to the terrace was Indian; but his plaited hair was straw-coloured, his eyes a pale blue and his skin a white skin, bronzed. (...) They could have had twice as much blood from me. The multitudinous seas incarnadine." He flung out his arms in a lavish gesture; then, despairingly, let them fall again. "But they wouldn't let me. They disliked me for my complexion. It's always been like that. Always." (Huxley A., 1932, p.162)

Separated and rejected, John does not feel a part of Malpais or London. From lonely reality, he escapes to his inner world - the kingdom of Shakespeare, which he inhabits with energy and false idealism. The guy is a real recluse, and his life is full of confusion and pain. John lives by his ideals, albeit foolishly, completely rejecting social values.

He acts boldly, calling Delta to revolt and throwing away the soma. Finally, he deliberately and intelligently confronts the powerful Mustafa Mond. The conversation between these two best reveals the essence of the World State.

The relationship between the two men is difficult, but not hostile. Mond is impressed by John's mental abilities and enjoys their philosophical debates. He questions John's ideas about art and religion, pointing out that members of the World State do not need such distractions.

"You can only be independent of God while you've got youth and prosperity; independence won't take you safely to the end.' Well, we've now got youth and prosperity right up to the end.

- That's your fault.

- Call it the fault of civilization. God isn't compatible with machinery and scientific medicine and universal happiness. You must make your choice. Our civilization has chosen machinery and medicine and happiness." (Huxley A., 1932, p.159)

Mustafa Mond, tries to "teach" John, to attract him to the way of thinking of the World State. "... As if one believed anything by instinct! One believes things because one has been conditioned to believe them. Finding bad reasons for what one believes for other bad reasons- that's philosophy. People believe in God because they've been conditioned to. (...) "We make

them hate solitude; and we arrange their lives so that it's almost impossible for them ever to have believes." (Huxley A., 1932, p.160)

However, until the end, John continues to prove Mustafa Mond his right to be miserable. He sees an attempt to control his life and decides to withdraw.

"But I don't want comfort. I want God, I want poetry, I want real danger, I want freedom, I want goodness. I want sin." (Huxley A., 1932, p.163)

Feeling the futility of his own efforts and trying to avoid the power of the World State at any cost, the hero commits suicide.

After analysing the work, we are confident that the World State is a totalitarian society, completely controlled, where any individual will be broken or destroyed.

## PART II. Future vs totalitarian regime in George Orwell's "1984"

"Defenceless villages are bombarded from the air, the inhabitants driven out into the countryside, the cattle machine-gunned, the huts set on fire with incendiary bullets: this is called pacification. Millions of peasants are robbed of their farms and sent trudging along the roads with no more than they can carry: this is called transfer of population or rectification of frontiers. People are imprisoned for years without trial, or shot in the back of the neck or sent to die of scurvy in Arctic lumber camps: this is called elimination of unreliable elements. Such phraseology is needed if one wants to name things without calling up mental pictures of them." (Orwell G., Politics and the English language, 1946)

This is one of the examples of the "breadth of the meaning" that Orwell tried to avoid and fought against. In 1946, worried about the topical situation of the English language, in his essay "Politics and the English language" he tries to warn against its complete decline due to the use of pompous language and "empty words" that do not mean anything. The writer states that "language is a tool for expressing, not hiding or avoiding thoughts" and "if you don't know what fascism is, how can you fight it?" (Orwell G., Politics and the English language, 1946)

Language is the most important means of communication for people, related to thinking. Thinking cannot be without speech, and language cannot be without thinking. Language and thinking are deeply social characteristics - by their nature as by their function in society. With the help of thinking, we learn about the surrounding world and realize the laws of nature and social life. Cognitive activity of the personality, its thinking is possible only based on linguistic material, words, and sentences. Every moment of the activity is determined by thought and its main carrier - language. Thanks to language, everything acquired by previous generations serves as a foundation for the further development of personality and humanity.

The consciousness and self-identification of an individual begin with language. It is laid down genetically and is a code that binds generations. Language determines the national character of an individual.

Any modern language is an invaluable asset of the people, created by the efforts of many generations. Language signs of words, phrases, and sentences are the forms in which all creations of human consciousness find expression. The beginning of the language coincides with the formation of human society when there is a need to say something to each other. It performs three main functions in human society: communication, message, and influence.

**2.1. Language as a tool of concealing political, ideological and social corruption.**

"Political language – and with variations this is true of all political parties, from Conservatives to Anarchists – is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind." (Orwell G., Politics and the English language, 1946)

In the post-war world, language greatly influenced people's consciousness. The tired and confused society, accustomed to appeals and slogans, was waiting for instruction or clarification on how to live on. In our opinion, Orwell's 1984 seems to summarize the works of Zamyatin and Huxley. After reading and analysing the work, there is a desire to add Shakespeare's well-known saying, with a life warning: "To be or not to be? ... That is not we who decide!" In their works the state governs people with the help of technical progress and science. Orwell, however, chooses a completely different, natural path through language and thoughts, and the development of science becomes only an assistant in achieving the goal.

The world of 1984 is divided into three mega-power states: Oceania, Eurasia and Eastasia. According to the government information, which the residents haven`t a way to verify, these states are constantly fighting over the disputed territory, located mainly around the equator. And in general, all that citizens know about the outside world is the information given to them by the Party, so it is not known how the world turned into three states; do they exist in the reality of the novel, or are they a plot line invented by the Party to promote social control.

Oceania occupies a third of the world. The events described in the novel take place in London, Airstrip One. Zones are the territories of the former countries that have become the provinces of a huge state. According to the Party, the reason for this division of the world was the atomic war, which, strangely enough, did not destroy the world, but plunged it into a totalitarian hell.

All States of this world are built on three varieties of communism. In Oceania, the official ideology is English socialism, abbreviated as "Ingsoc". It became established in the country after the socialist revolution of the 60s. The country is ruled by the nameless dictator "Big Brother." The government is divided into 4 ministries.

"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." (Orwell G., 1949p.7)

This mechanism was created with the sole purpose of controlling all spheres of public life. Nothing should escape the state's eye; every person completely, from birth to death, belongs

to the regime and knows only duties, not rights. And her first duty is boundless devotion to the party: not out of fear, but out of faith, which has become second nature.

In contrast to previous works, the division of society into classes takes place with the help of a test for internal and external parties and Proles. The Party's ideology is based on the proposition that all societies are divided into a ruling class, a class that aspires to power, and the Proles, who aren`t important. A ruling one can remain so forever if it systematically and continuously destroys the class that aspires to power. The Inner Party will possess the power forever if it ruthlessly and consistently exterminates the Outer Party.

The Inner party represents the smallest percentage of the population. They are leaders who essentially consist of the ruling class. The Inner Party controls the government and oversees every aspect of people's lives. They are Big Brother, the people behind the fictional character who represents the surveillance state. They are not protected from the supervision to which other classes must be subjected, but they have more freedom. Inner Party members are often much wealthier than the other classes. They are not limited to substandard rations that other citizens have to endure.

O'Brien, as a representative of this party, often boasts to the main character, provoking him to betray or make a mistake.

The Outer party is the second largest class. Our main character Winston Smith belongs to her. Members of the Outer Party are educated and perform administrative duties for the government. Although they work for the government, they do not enjoy the freedoms of the Inner Party. They are only allowed cigarettes and Victory Gin as their vices and are constantly monitored via television screens. They are also not allowed to have sex unless it is for procreation. The gap between the Inner and Outer Party is great. Even though one is the leader and the other is the administration, the members of the Outer Party have a slightly better life than the Proles.

The lower class of Oceania is the non-party proletariat (Proles in modern language) who, like the Outer Party, have certain needs but, unlike the Outer Party, the Proles are themselves; their homes have almost no television screens, and crime is rampant and speculation. They make up about 85% of the entire population of Oceania and are the main source of labour.

To manage this system and protect itself from unpleasant incidents in the future, Party decides to create and develop the so-called Newspeak. So far, it appears only in some concepts and eventually may completely replace Oldspeak.

"By 2050, earlier, probably - all real knowledge of Oldspeak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron - they'll exist only in Newspeak versions, not merely changed into something different, but

actually changed into something contradictory of what they used to be. Even the literature of the Party will change. Even the slogans will change. How could you have a slogan like 'freedom is slavery' when the concept of freedom has been abolished? The whole climate of thought will be different. In fact there will be no thought, as we understand it now. Orthodoxy means not thinking - not needing to think. Orthodoxy is unconsciousness." (Orwell G., 1949, p.68)

Words themselves are just sets of sounds that denote things, events, or feelings. However, they have the power to change the world around them depending on the moment or situation when they are used. Realizing that information governs the world and the one who controls information owns the world, the Party decides to manage it independently. Information is words, sentences, thoughts, dreams, doubts, life, and history. Oceania has created a society based on total government control over all information.

Words and speech, even if it is Newspeak, have no power unless they become the basis of an ideology, an algorithm of rules which everyone obeys. In 1978, Vaclav Havel, writer and president of the Czech Republic wrote: "In an era when metaphysical and existential certainties are in a state of crisis, when people are being uprooted and alienated and are losing their sense of what this world means... ideology inevitably has a certain hypnotic charm. To wandering humankind it offers an immediately available home: all one has to do is accept it, and suddenly everything becomes clear once more, life takes on new meaning, and all mysteries, unanswered questions, anxiety, and loneliness vanish. Of course, one pays dearly for this low-rent home: the price is abdication of one's own reason, conscience, and responsibility, for an essential aspect of this ideology is the consignment of reason and conscience to a higher authority. The principle involved here is that the centre of power is identical with the centre of truth." (Havel V. 1978, no data)

The characteristic features of the language of politics at the end of the 20th century are:
- semantic uncertainty (politicians often prefer to express their opinions in the most generalized form, using words of extended or uncertain semantics - we will take adequate measures; this issue is being discussed);
- phantom (many signs of political language do not have a real object);
- irrationality (reliance on the subconscious);
- esotericism (the true meaning of many political statements understandable only to the chosen ones);
-theatrality.

The specified properties, at first glance, contradict the main goal of communication - to convey certain information to the addressee. However, almost every one of these properties can "serve" the manipulative strategies of the speaker: uncertainty and phantoms allow you to veil

the true meaning of the statement, to get away from a specific answer; irrationality and theatricality increase the effect on the listener; esotericism focuses the audience, dividing everyone on initiates and non-initiates.

Language is a political channel, a political product and a political force. In totalitarian regimes, language is a political tool. It performs the function of political control, distorts and suppresses a person's ability to think about politics, analyse the situation in which he finds himself, and imagine that it is possible to act differently. It destroys not only man's ability to be free, but also destroys the desire for political freedom. Totalitarian language determines the linguistic mechanism of perpetuation of totalitarian power. This is linguistic fraud – the language of lies, manipulation, absurdity and imitation. The language of emptiness. She seems to exist and sounds, but she is unable to say or explain anything.

Orwell uses Newspeak not only as a stylistic device but also as a plot device. It performs an important manipulative function, thanks to which the state exercises total control over the lives of citizens: "since the smaller the area of choice, the smaller the temptation to take thought." (Orwell G., 1949, p.388)

Confirming with his novel the thesis about the inextricable connection between language and thinking, G. Orwell shows that it is a language that structures and limits the ideas that people are able to formulate and express.

In many respects, the process of language degradation in the English press of the 1930s and 1940s served as the basis for the creation of a "new language", for example, the publication in 1934 of the 850-words abbreviated dictionary of the English language "System of Basic English." In his novel G. Orwell turns to the realities of the era of fascism and Bolshevism, borrowing samples of word construction, for example, "Nazis," "Gestapo," "Comintern," and "agitprop." Thus, the words "Newspeak" express political concepts and beliefs and are formed according to word formation and contraction models. In some cases, some words underwent changes in the semantic structure: polysemic words were removed from the dictionary and replaced by unambiguous synonyms, which once again confirms the role of language policy in manipulating the consciousness of citizens. The slogans such as "War is peace," "Freedom is slavery," and "Ignorance is strength," introduced into the structure of the novel, contribute to the satirical exposure of the absurdity of real totalitarian systems and existing social myths, while their constant repetition in the text resembles a system of mental influence in Huxley's works.

The intellectual purpose of Newspeak is to make all thoughts against England "literally unspeakable" in verbal terms. In this form, the vocabulary of the modern language conveys the exact expression of meaning and sense, eliminating the expressions of indirect thinking that allow the word to have additional meanings. Linguistic simplification of the Oldspeak into the

new language was implemented with the help of neologisms, the elimination of ideologically undesirable words, and the elimination of politically unorthodox word meanings.

The word "free" still exists in the modern language, but only to report the absence of something, such as "a free room." The word could not denote freedom of thought since intellectual freedom no longer exists in Oceania.

The limitations of Newspeak's vocabulary allowed the Party to control effectively the population`s minds; allowing the user only a very narrow range of spoken and written opinions. Therefore, such words as "crimethink" (crime of thinking), "doublethink" (acceptance of contradictory beliefs), and "Ingsoc" convey only their direct meanings. The Ministry of Truth is the most active user of Newspeak. Having divided linguistic diversity into the A, B, and C categories, it used its power not only to influence society but also to change its consciousness. Language has a crucial role in the ideological process. It is the linking element between individuals' knowledge of the world and their social practices, since it mediates individuals' thought and behaviour.

In Oceania, Science, in the old sense, has almost ceased to exist. In Newspeak there is no word for "science". The empirical method of thought, on which all the scientific achievements of the past were founded, is opposed to the most fundamental principles of Ingsoc. The system of teaching children is perfectly described by the quote of Edward Louis Bernays: "The preaching of what we believe is education. Preaching what we don't believe in is propaganda."

"Nearly all children nowadays were horrible. What was worst of all was that by means of such organizations as the Spies they were systematically turned into ungovernable little savages, and yet this produced in them no tendency whatever to rebel against the discipline of the Party. On the contrary, they adored the Party and everything connected with it… All their ferocity was turned outwards, against the enemies of the State, against foreigners, traitors, saboteurs, thought-criminals. It was almost normal for people over thirty to be frightened of their own children." (Orwell G., 1949, p.31) They do not hesitate to betray their relatives and acquaintances at the slightest suspicion of "the crimethink".

Since the life of society is constantly changing and it is difficult to prevent, the Party found a way out of the situation by creating the Ministry of Truth. Using Newspeak, workers like Winston change the information so that it is correct.

"The Party said that Oceania had never been in alliance with Eurasia. He, Winston Smith, knew that Oceania had been in alliance with Eurasia as short a time as four years ago. But where did that knowledge exist? Only in his own consciousness, which in any case must soon be annihilated." (Orwell G., 1949, p.44)

This happened with any information about any aspect of social life. Big Brother was never wrong in his orders and predictions because there weren`t records. Language is the basis of communication in society. It contributes to the development, survival, and improvement of mankind. However, current research shows that language is almost the most effective factor influencing society. Propaganda, ideology, censorship, and many other concepts arose due to excessive distortion or twisting of language by those who don't shy away from getting what they want at any cost.

Orwell's warnings about the importance of language in society are more relevant now than ever. Being at war with russia, Ukraine is experiencing considerable pressure on the state language and culture. The aggressor country, having lost all sense, tries to change Ukrainian history, rewriting it to suit its needs.

**2.2. The main philosophical and psychological implications of the novel**

"The greatest guilt of today is that of people who accept collectivism by moral default; the people who seek protection from the necessity of taking a stand, by refusing to admit to themselves the nature of that which they are accepting; the people who support plans specifically designed to achieve serfdom, but hide behind the empty assertion that they are lovers of freedom, with no concrete meaning attached to the word; the people who believe that the content of ideas need not be examined, that principles need not be defined, and that facts can be eliminated by keeping one's eyes shut. They expect, when they find themselves in a world of bloody ruins and concentration camps, to escape moral responsibility by wailing: "But I didn't mean this!"" (Rand A., 1946, p.10)

The novel "1984" embodied the best features of the writer's style and finally confirmed his civic position. After what he saw and experienced in Spain: the police, secret torture chambers, denunciations, constant persecution, and distortion of facts, as well as letters with terrible descriptions of torture from friends from his brigade, thoughts about concentration camps did not leave him until his death. The Second World War and the events after it only strengthened the desire to open the world`s eyes and warn all of humanity against such a thing as totalitarianism.

"Totalitarianism is a political system in which those in power have complete control and do not allow anyone to oppose them." (Cambridge Dictionary, no data). This is a form of government that theoretically permits no individual freedom and that seeks to subordinate all aspects of individual life to the authority of the state.

"1984" is relevant for any country in the world, but first of all, Orwell wanted his native England not to repeat the fate of the USSR, and the fake socialism of the Soviet Union, which was aimed after the Second World War in the West, in no way spread to the whole world.

"I saw newspaper reports which did not bear any relation to the facts, not even the relationship which is implied in an ordinary lie. I saw great battles reported where there had been no fighting, and complete silence where hundreds of men had been killed. I saw troops who had fought bravely denounced as cowards and traitors, and others who had never seen a shot fired hailed as the heroes of imaginary victories, and I saw newspapers in London retailing these lies and eager intellectuals building emotional superstructures over events that had never happened. I saw, in fact, history being written not in terms of what happened but of what ought to have happened according to various "party lines"". (Orwell G., 1943, no data)

The most disturbing thought that confronts the philosophical reader, beyond the brutality and excesses of the totalitarian state, is the total subversion of the ideal of truth. Understanding

that truth is a valuable, objective standard, and not just a means to get some target, led Orwell to reinforce certain elements of utopia based on his own experience.

In his essay Looking Back on the Spanish War (1943), he says: "Nazi theory indeed specifically denies that such a thing as 'the truth' exists. There is, for instance, no such thing as "science". There is only "German science", "Jewish science'' etc. The implied objective of this line of thought is a nightmare world in which the Leader, or some ruling clique, controls not only the future but the past. If the Leader says of such and such an event, "It never happened" – well, it never happened. If he says that two and two are five – well, two and two are five. This prospect frightens me much more than bombs – and after our experiences of the last few years that is not a frivolous statement." (Orwell G., 1943, no data)

"1984" is an extremely detailed novel. The main thing in it is not the plot because everything is immediately clear at the beginning of the work. The heavy work, imbued with sadness and hopelessness, illustrates a person's struggle with the system, that struggle in which each individual is doomed to defeat. Orwell managed to depict a harsh totalitarian regime, pointing out the place of man in it and illustrating the futility of the struggle.

The ideology and dangers behind totalitarianism, propaganda, and censorship are conveyed by Orwell through the use of symbolism and motifs. He uses the irony of doublethink to show how manipulation and control can limit individuality and freedom. The mention of the 4 Ministries of Oceania is the most vivid irony in this work.

"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." (Orwell G., 1949, p.7)

The concept of Big Brother represents not just a leader of Oceania but rather a dictatorial presence over the nation.

"Does Big Brother exist? Of course he exists. The Party exists. Big Brother is the embodiment of the Party. 'Does he exist in the same way as I exist? 'You do not exist,' said O'Brien. Will Big Brother ever die? 'Of course not. How could he die?" (Orwell G., 1949, p.327)

The most important problem of all that interests Orwell is how violence can turn a person into a blind supporter of a system that crushes him morally and physically. The writer sees the answer to this question in the combination of people with fear. It is fear, which gradually becomes one of the strongest impulses, that breaks a person's consciousness and prompts him to forget everything except the instinct of self-preservation.

The regime achieves this with the help of a strong apparatus of violence, with the police of thought, and with a new language that erases the individuality of a person. There is no need to

specify the prototype of the world that appears on the pages of the work. This is not only Stalinism or fascism. This is a general social disease that has taken deep roots in the soil of the 20th century, and as a result, a person has turned into a cog in the mechanism of the state machine.

Winston Smith is just such a "screw" in Orwell, on whose behalf the story in the novel is told, which contributes to the disclosure of the psychological state of the hero during the development of the main conflict of the work - between man and the system.

Smith is a "crimethinker" because he is still able to think, feel, he still remembers the past and can still compare and analyse facts.

"It was curious to think that the sky was the same for everybody, in Eurasia or Eastasia as well as here. And the people under the sky were also very much the same—everywhere, all over the world, hundreds of thousands of millions of people just like this, people ignorant of one another's existence, held apart by walls of hatred and lies, and yet almost exactly the same— people who had never learned to think but who were storing up in their hearts and bellies and muscles the power that would one day overturn the world." (Orwell G., 1949, p.277)

Winston intuitively feels that a person could live and may have lived before: loved, laughed, and grieved without the instructions of the party. He is looking for the truth. He is looking his past - but it is falsified by the government.

"But the world itself is only a speck of dust. And man is tiny—helpless! How long has he been in existence? For millions of years the earth was uninhabited."

"Nonsense. The earth is as old as we are, no older. How could it be older? Nothing exists except through human consciousness." (Orwell G., 1949, p.334)

At his present the vision of the world is not made by people, but by the impersonal mechanism of the state.

"For certain purposes, of course, that is not true. When we navigate the ocean, or when we predict an eclipse, we often find it convenient to assume that the earth goes round the sun and that the stars are millions upon millions of kilometres away. But what of it? Do you suppose it is beyond us to produce a dual system of astronomy? The stars can be near or distant, according as we need them. Do you suppose our mathematicians are unequal to that? Have you forgotten doublethink?" (Orwell G., 1949, p.335)

With the last hope, Smith turns to the Proles, but the government treats them like animals, that is, keeps them in subjection.

Throughout the work, Winston Smith wanders through the labyrinths of his society, trying in vain to find his place in it, the place of a man, not a slave. However, there is no place for the humans in a totalitarian system.

"Every record has been destroyed or falsified, every book has been rewritten, every picture has been repainted, every statue and street and building has been renamed, and every date has been altered. And that process is continuing day by day and minute by minute. History has stopped. Nothing exists except an endless present in which the Party is always right." (Orwell G., 1949, p.195)

The end of Winston Smith is natural. He falls into the trap of sophisticated political provocation, and then into the "room 101" of the Minluv.

"What happens to you here is for ever. Understand that in advance. We shall crush you down to the point from which there is no coming back. Things will happen to you from which you could not recover, if you lived a thousand years. Never again will you be capable of ordinary human feeling. Everything will be dead inside you. Never again will you be capable of love, or friendship, or joy of living, or laughter, or curiosity, or courage, or integrity. You will be hollow. We shall squeeze you empty, and then we shall fill you with ourselves." (Orwell G., 1949, p.323)

Orwell showed how the brutal machine of totalitarianism destroys a person - his memory, love, individuality. And if a person is destroyed, then the whole of humanity is under threat, - the author claims.

The hero of the novel is a person who is physically weak and sickly but endowed with a sense of self-worth, a desire for freedom, and a strong memory that doesn`t want to erase anything, forced to exist in a society where there is no freedom, memory is forbidden, where everyone is under the control of a restless eye.

The social disease of the degradation of human society manifested itself in different ways: as the ideology of Stalinism, as the doctrine of racial and national supremacy, as a complex of ideas of the aggressive technocracy — but its essence was always the same: the instruction to devalue the human personality and the absolutism of power.

In this sense, Orwell's novel didn`t become something original, just as the writer didn`t invent anything new at the composition level or plot of the book. The peculiarity of 1984 is in the complexity of the ideas explored by the author.

Firstly, Orwell was convinced that the totalitarian regime would be able to survive only when people are forbidden to dream, remember, speak their usual language, and most importantly, they are made poor people. In the conditions recreated by the writer, the hungry and intimidated faceless community was easily controlled.

"We control life, Winston, at all its levels. You are imagining that there is something called human nature which will be outraged by what we do and will turn against us. But we create human nature. Men are infinitely malleable. Or perhaps you have returned to your old idea

that the proletarians or the slaves will arise and overthrow us. Put it out of your mind. They are helpless, like the animals. Humanity is the Party. The others are outside—irrelevant." (Orwell G., 1949, p.339)

Secondly, he proves that free personality is a conditional concept. If a person is tortured for a long time and stubbornly, he will turn into a pile of bones and flesh, which will only pray for the end of physical pain. In order to stop the pain, he will do anything: betray, slander, and give not only his friends but also his beloved to death.

"Room 101" said the officer. The man's face, already very pale, turned a colour Winston would not have believed possible. It was definitely, unmistakably, a shade of green.

"Do anything to me!" he yelled. "You've been starving me for weeks. Finish it off and let me die. Shoot me. Hang me. Sentence me to twenty-five years. Is there somebody else you want me to give away? Just say who it is and I'll tell you anything you want. I don't care who it is or what you do to them. I've got a wife and three children. The biggest of them isn't six years old. You can take the whole lot of them and cut their throats in front of my eyes, and I'll stand by and watch it. But not room 101!"

"Room 101" said the officer." (Orwell G., 1949, p.298)

Constructing such a situation, the writer thereby crosses out the formed stereotype, as if the responsibility for torture rests with the victim. He is convinced that the system`s cruelty lies precisely in the fact that essentially inhuman demands are placed on the individual since torture is perceived here as a test: if you pass it, then you are a person if you don't pass it, you are a traitor. Orwell, like humanists, seeks to rehabilitate human flesh, which cannot turn into iron and is not designed for it. And so the writer shifts the emphasis for the first time — he blames not the victim for weakness but the executioner for cruelty. Another thing is that Winston could not withstand the torture because he replaced his human essence with a high goal, for the sake of which he agreed to mock others.

Thirdly is the concept of power. Some critics, examining the writer's work as a whole, pointed out that Orwell discovered an excessive lust for power in man, demonstrating the power's ability to give pleasure only from the awareness of the possibility of realizing this or that potential.

"The Party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or luxury or long life or happiness: only power, pure power. What pure power means you will understand presently? We are different from all the oligarchies of the past, in that we know what we are doing. All the others, even those who resembled ourselves, were cowards and hypocrites. The German Nazis and the Russian

Communists came very close to us in their methods, but they never had the courage to recognize their own motives." (Orwell G., 1949, p.332)

The reason for this vision of the problem lies, in our opinion, in the peculiarity of the writer's understanding of the 20th century as a certain historical period. Based on specific political theories, Orwell argued that the struggle for power is usually carried out by representatives of the middle stratum of society since the lower classes have enough to worry about their daily bread, and the upper classes already have power.

The writer divided people into intellectual and intelligent, believing that the latter - spiritually rich individuals - are not capable of ruling. But among the intellectuals of the middle classes, there are necessarily people armed with the science of management, who show enough flexibility and perseverance to achieve what they want. That is why closed systems like the one depicted by Orwell in the novel "1984" appear.

The authorities here are closely guarded round-the-clock; rule collectively, making one a symbol (the well-known Big Brother); the group interests of the ruling collective are placed above personal interests in order to preserve the status of the elite. The state apparatus is primarily aimed at programming human thinking — subordinates must be a unified mass without a past, without a future, a half-starved, humiliated mass that perceives every little thing as a gift.

Under such conditions, totalitarian rule has a real chance of lasting as long as possible. As a result, when compared with other dystopias of the 20th century, Orwell's work is the most impressive - no one would want to live in the world he created under any conditions.

In his review of Dorian Linsky's book "The Ministry of Truth", the writer Yevhen Minko called "1984" the most important work of art of the 20th century: "In terms of the number and durability of common images and metaphors, Orwell's work can hardly be compared to any other example of fiction of the past century. "Big Brother", "doublethink," "newspeak," and "thought police" entered the life of humanity not even at the level of successful terms, but at the level of strategies of total control of the state over the individual and distortion of the truth in favor of the actual interests of those in power." (Minko Y., 2020, p.38)

**PART III. Existential roots of social catastrophe in W. Golding's "Lord of the flies"**

In 1983, Golding was awarded the Nobel Prize "for the novels that help to understand the conditions of human existence in the world." The top place among these works is occupied by the novel "Lord of the Flies."

**3.1. Childhood as a genetic code for the development of different social models.**

The influence of genes on a person's life and future is decisive only in the field of health and reproduction. The genetic set that we receive from our parents is for us only "factory settings", the so-called base, which in the process of development can help us achieve our goals.

It is quite obvious that everything in our life, good or bad, is connected, first of all, with our childhood. Numerous studies by scientists prove that it is in childhood that we receive basic information about social interaction with others. However, we perceive it as a game or acting, and only over time we realize that our actions will have consequences.

In 1961, Albert Bandura initiated an experiment with the Bobo doll, where children watched an adult treat the doll cruelly. When they were later given the opportunity to play with this doll, they behaved just as aggressively with it as with an adult. Then it became clear that children while learning, have a natural ability to catch the actions of others and mindlessly repeat them. (Bandura A., 1961, no data)

According to this experiment, each of us, knowingly or not, affects the future generation and contributes to the creation of various social models of behaviour. Nevertheless, it should be remembered that the process of developing social skills lasts a lifetime.

On September 17, 1954, William Golding presented to the world an attempt to understand the source and a desire to warn of the inevitable problem using the example of children's society. His allegorical dystopian novel impressed both: supporters and opponents. Unlike his predecessors, Golding did not use technological progress or political crisis as the reason for the decline of society; he found them in the nature of man.

The Second World War had a great influence on the formation of the author's worldview. It was a period of spiritual growth when the world appeared without decorations and when the decisions made were the only possible ones.

A young English soldier with an excellent education and unconditional faith in a better tomorrow gets to the front completely unprepared for what he saw there.

"Before the Second World War, I believed in the perfectability of social man; that a correct structure of society produced goodwill; and that, therefore, you could remove all social ills by a reorganisation of society. It is possible that I believe something of the same again; but after the war, I did not because I was unable to." (William Golding, 2023, no data)

The writer with a philosophical mind and rich life experience rejected the generally accepted sociological stamp, according to which a person is good, and the responsibility lies exclusively with the criminal system. As if the crimes that took place in the world were provoked only by totalitarian regimes, be it Nazism or Stalinism. Meanwhile, cruelty was carried out by each specific person.

Many researchers of Golding's work believe that "Lord of the Flies" is a response to Robert Ballantine's adventure novel "Coral Island". Parallels are drawn between where the story takes place and the main characters' names, but this is where the similarities end.

"Coral Island" is a story about adventure, friendship, and unforgettable experiences, while "The Lord of the Flies" makes us think deeply about the inner world of man.

As S. Pavlychko notes, "The versatility of Golding's heroes corresponds to the most blurred contours of historical time and space. Nevertheless, in an indirect way, the writer touched on the most important social problems of our era, which he did not perceive and accepted as an inhumane, dangerous, apocalyptic era" (Підлинська Л.І., 2001, p. 32).

The structure of the work has a kind of duality. On the one hand - a purely external plot, characters, and vicissitudes; on the other - a more general, allegorical, philosophical significance, which is manifested in every episode, many details, and images, provides an additional philosophical load that requires understanding, interpretation, and, as it often happens in works of a parable structure, the interpretations are by no means always obvious.

Wanting to show a "pure experiment", the author settles the children on a completely deserted island. Unlike D. Defoe and J. Swift, he seeks to avoid any contact or influence with adult society. However, it is not possible to do this completely, because it is the conflict between adults, and their war, that caused the downing of the plane and the appearance of heroes on the island.

There is a widespread opinion in society that children are the flowers of life because they are too innocent, simple, and pure-hearted. At the same time, it is believed that a child is born with the same amount of good and evil, and society and upbringing change the indicators of these scales. Education and attention contribute to the high-quality development of the child, helping to form his worldview and perception of social norms.

The novel begins with the meeting of two boys - Ralph and Piggy - on a sandy beach. They find a seashell and blow into it, initially for fun, but later to gather all the survivors of the plane crash. A group of children aged five to thirteen gathers to the sound of a shell. Some of the boys are members of the church choir.

Eventually, the children realize that there are no adults on the island. It is clear that children are scared, but having already some social experience, they decide to try on the role of adults. After the general meeting, it was decided to elect Ralph as the chief.

"None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch.

The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart." (Golding W., 1954, p.28)

Ralph, being the son of a military man, perfectly understands how important order and discipline are. He immediately appoints his assistants and establishes the rules of coexistence on the island.

"We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything." (Golding W., 1954, p.58)

Children build huts, maintain fires, go hunting, and wait for adults to rescue them, but no matter how hard they try, they are just children. Children's desire to have fun and play prevails over mundane responsibilities. Unlike Ralph, most children do not yet understand what «duty» is and perceive it as a game, but the game eventually gets boring.

The limited space witnesses the transformation of the heroes. The island is shaped like an infinity sign, which gives it the privilege of being impervious to time limits. It becomes the arena of the struggle for power, which is accompanied by violence and the levelling of moral norms in children's actions.

"A strip of sand between a palm across the terrace and the sea ran through a thin meadow to nowhere and only somewhere in the boundless to Ralph's left the palm trees, the water, and the shore merged into one speck; and almost visible heat floated around" (Golding W., 1954, p.10). The mighty heat, personified by Golding, reigned on the island, distorting children's souls, and inciting them to evil.

The fragile system created by Ralph begins to fail. Not everyone shares his belief that the rules accepted by all should be followed because they are reasonable and in the best interest of children. The chimneys threaten to collapse at any moment, a baby dies due to an excessively lit fire, and the ship that could save the children passes the island due to the lack of smoke.

At the same time, we see how a conflict is brewing in the power struggle between Ralph and Jack. The beginning of this conflict was the election of the leader when the choice of boys did not meet Jack's wishes. However, having experience of power, managing the boys in choir, and being a bit of a coward, he hold back his irritation and retreat. At first, Jack increases his

authority with the skills of a hunter, providing children with food, but in time he realizes the power of fear.

The confrontation between the boys gradually reveals the author's intention - an attempt to trace which social structures grow out of individual defects. We can single out five heroes, each of which is an example or symbol of a social model.

The image of Jack represents the dark human principle. His first appearance out of the mist, surrounded by a group of choirboys dressed in black "eccentric clothes," evokes a strange sense of menace. Among all, he stood out for his "uniform superiority and unceremonious authority in his voice." "Clear blue eyes looked" from his face, and "from disappointment, anger was ready to flare up in them." No one taught the boy this, so only the instinctive desire for power and self-confidence provoked him to despotic actions. In his conversations, we can trace the signs of totalitarianism.

"We already know who should speak. Who cares what Simon or Bill or Walter said here? It's time for someone to understand that it is necessary to sit quietly, and we will decide for ourselves..." (Golding W., 1954, p.145)

Instinctively sensing Ralph's weakness through his worldview and principles, Jack does everything he can to gain power over the boys. A former choirmaster and "senior" at his school, he arrived on the island having excelled at exerting control over others by leading the choir through the drill. He likes power, and it gives him weight in his own eyes. This experience fuels his desire to set rules and punish those who break them, but he is first who break them to his advantage.

"We shall take fire from the others." (Golding W., 1954, p.232) This simple short sentence emphasizes Jack's desire and reinforces his disregard for the rules set by Ralph. He is ready to take everything he needs from others to achieve his goals, showing his wild and selfish nature. Gradually, he uses lies and fears as a lever to control his tribe and becomes paranoid like a true totalitarian tyrant.

"The chief was vague but earnest. They will. They'll try to spoil things we do. So the watchers at the gate must be careful. And then—

The chief paused. They saw a triangle of startling pink dart out, pass along his lips, and vanish again.

—and then, the beast might try to come in. You remember how he crawled—

The semicircle shuddered and muttered in agreement.

He came—disguised. He may come again even though we gave him the head of our kill to eat. So watch and be careful." (Golding W., 1954, p.230)

The island destroys the last social prohibitions. Feeling impunity and support, Jack, first by accident, and later on purpose, decides to kill. According to the author`s irony, the desire to kill one saves the lives of all. Intending to smoke Ralph out into the open space and kill him, Jack sets a catastrophic fire that is spotted on the ship sent to the boys` rescue.

After meeting the officer, Jack realizes that returning to the world will have consequences, and he will no longer be able to control the boys` thoughts and words. Long-erased social rules create fear, which erases his superiority, self-confidence, and ruthlessness. The inner beast that craved power and blood hides deep within until better times and we see:

"A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still." (Golding W., 1954, p.289)

If Jack became the image of a totalitarian society, then it could not exist without executioners. Roger became such an executioner for Jack.

The desire for power made Jack evil, and his domination made Roger omnipotent. If the first had evil intentions on the island, then the second carefully hid them even in the big world.

"Roger stooped, picked up a stone, aimed, and threw it at Henry— threw it to miss. The stone, that token of preposterous time, bounced five yards to Henry's right and fell in the water. Roger gathered a handful of stones and began to throw them. Yet there was a space around Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law. Roger's arm was conditioned by a civilization that knew nothing of him and was in ruins." (Golding W., 1954, p.87)

In this situation, the boy is already aware of the lack of control on the part of adults, but social attitudes are still firmly held in his mind, preventing cruelty from breaking out. However, soon during the hunt, his inner personality enjoys the sadistic abuse of a defenceless animal. From that moment on, he becomes the executioner, who plays a key role in all dictatorships. He thinks that "Ralph is a pile of hair" and "Piggy is a bag of fat," but not people. Mentally dehumanizing those who do not belong to the immediate circle, Roger frees himself from the constraints of moral norms, which seem to him "delusions from the past."

"... Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever." (Golding W., 1954, p.260) He killed a man, a peer, without any reason or need, and without a trace of remorse.

Unlike most dystopias, this parable novel does not condemn the characters to death and allows them to change their future however, the price is awful. The main evil in the work is

opposed to good. It is embodied in the image of three young heroes who symbolize a society without totalitarianism. First is Ralph, a civilized young man. He combines leadership, rationality, and faith in the rules. He is attractive, charismatic, and quite intelligent.

However, we are interested in two other guys whose stories repeatedly prove that we should never forget about human nature.

Ralph's first assistant and the second child we meet on the island is Piggy. A chubby boy with weight problems who knows a lot, but no one listens to him. An orphan raised by his aunt, he longs for someone who will understand and support him, but Ralph only protects him. According to the author's idea, he embodies and personifies the rational world. A boy who grew up under the influence of adults looks for the rational grain in everything. Piggy would make a great leader, but he doesn't have Ralph's leadership nature.

"How can you expect to be rescued if you don't put first things first and act proper?" (Golding W., 1954, p.62)

These words help us understand how big the gap is between Piggy with his worldview and boys who want to have fun. His thoughts on the situation with the beast are not entirely clear to children without social experience.

"I know there isn't no beast—not with claws and all that, I mean—but I know there isn't no fear, either. Piggy paused. Unless— Ralph moved restlessly. "Unless what? Unless we get frightened of people." (Golding W., 1954, p.118)

Whereas we can see his understanding that the fear of other people is a more dangerous and insidious threat than any physical beast. Piggy warns that allowing fear to dominate their lives will have dire consequences for humanity. This boy is also an excellent psychologist. He perfectly understands and appreciates the relations between Ralph and Jack, fully aware of his place in this conflict.

"I'm scared of him ... and that's why I know him. If you're scared of someone you hate him but you can't stop thinking about him. You kid yourself he's all right really, an' then when you see him again; it's like asthma an' you can't breathe. I tell you what. He hates you too, Ralph ... [] I done some thinking. I know about people. I know about me. And him. He can't hurt you: but if you stand out of the way he'd hurt the next thing. And that's me." (Golding W., 1954, p.132)

Piggy asks Ralph to take action and confront Jack, but he does not see or doesn`t want to notice the danger, thus dooming his friend to death. After all, due to the extent of his upbringing and social experience, the boy does not believe that agreements can be violated. Thus, Piggy's high intelligence and Ralph's social confidence make them both targets for destruction by the inner source of man's evil.

The last image that interested us in this work is Simon. He is Golding's most symbolic and ambiguous hero. Simon represents holiness and a kind of innate, spiritual human goodness that is deeply connected to nature and, in its way, as primal as Jack's instinct for evil. Other characters in the novel reject the moral behaviour imposed by social upbringing, but not him. Only Simon acts morally, not out of guilt or shame, but because of his inherent value. He learns the world intuitively, not recognizing refusals and limitations.

When the boys are confused about the air beast, Simon is still sceptical and proposes to go up the mountain to examine better the source of fear. The boy, guided by his inner vision, climbs the mountain to investigate the evil without fear of losing his life. His belief in a spiritual reality diminishes his fear of death, and he enters the dark forest without fear of the strange "beast."

During the entire stay on the island, Simon is busy with work: he builds a shelter with Ralph, feeds the best fruits to the kids, and simplifies the drawing of the map. However, his favourite pastime is solitary meditation and reflection. This is the only boy who has never acted treacherously towards others.

After analysing the work, we can say that the author depicted one open conflict for power on the island between Ralph and Jack; and a hidden one between Jack's evil and Simon's good.

Using the example of these two children, the writer shows that the answer lies in the plane of self-control, self-discipline, and mutual respect, but they are not possible without a primary source, a natural gift, an inner strength.

Simon is the only one who did not believe in the beast. And the only one who revealed the secret on his own. Not Piggy, not Ralph. He was running to tell everyone about his discovery - a confirmation of what he had been saying from the beginning, but he wasn`t listened to. Golding rejects Piggy, whom, like Ralph; he sympathizes with to a certain extent, and chooses Simon. For researchers of the work of the English writer, it looks paradoxical, strange, incomprehensible, and unnatural, while for Golding it is natural. In Golding`s system Piggy is the same dead end as Jack the Hunter, and Roger the Butcher. Golding has all hope in Simon, and now this hope is literally torn to pieces.

In creating the image of Simon, Golding used the brightest and the most recognizable symbols. Simon`s conversation with the Lord of the Flies reproduces the scene of Jesus' temptation by the devil in the desert, and the moment of death at the hands of the boys is like a biblical crucifixion.

"I'm warning you. I'm going to get angry. D'you see? You're not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don't try it on, my poor misguided boy, or else—... Simon found he was looking into a vast

mouth. There was blackness within, a blackness that spread. —Or else, said the Lord of the Flies, we shall do you? See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?" (Golding W., 1954, p.207)

Golding goes all the way in his symbolism and transforms the boy's dead body into an artistic picture of resurrection in water: "Somewhere over the darkened curve of the world the sun and moon were pulling, and the film of water on the earth planet was held, bulging slightly on one side while the solid core turned. The great wave of the tide moved farther along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out toward the open sea." (Golding W., 1954, p.221)

And while Simon embodies the natural inner goodness, Golding singles out Ralph. He is the only one who changes and matures during the story, passing a complicated path from dreams and hopes to the real world, from ignorance to awareness of life's truths.

Such a path - and this becomes especially noticeable in Golding's subsequent novels - is always painful: it leads to the truth through guilt, through awareness of this guilt, and finally through suffering, as almost the only possibility of the human development. And the mere fact of the existence of such a path is significant because it gives hope.

"The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy." (Golding W., 1954, p.209)

Violence continues to exist in modern society and is institutionalized in the military and politics. To the extent that this violence is a justified response to the needs of the group, it has positive consequences and results. However, when the violence becomes the motivation, and the desired outcome lacks social or moral value beyond itself, as is the case with the hunters, that is when the violence becomes evil, savage, and diabolical.

Golding develops this theme by having his characters create a democratic assembly that is heavily influenced by the verbal brutality of Jack's power games and an army of hunters that eventually form a small military dictatorship. Boys' debates are compared to both ends of the social or civil spectrum, from tribal gatherings to verbal assemblies of the modern state institutions indicating that while the forum for politics has changed over the millennia, the dynamics remain the same.

**3.2. The notions of good and evil as the main markers of the picture of the world.**

"We've all got both light and dark inside us. What matters is the part we choose to act on... that's who we really are." (Rowling J.K., 2003)

Everything in our world is dual: day and night, woman and man, good and evil. Even beyond the material world, there is heaven and hell. Throughout the history of its existence, humanity is constantly forced to make a choice, and it is impossible to predict it.

The question of good and evil is widespread in all cultures around the world, and it is almost impossible to give them an exact definition. They are fundamental to many religions and philosophical doctrines. It occupies a significant place in the works of the outstanding philosophers Friedrich Nietzsche and Immanuel Kant. Each of them had their own concept of good and evil, but the result is the same: there is no night without day, no end without a beginning, and therefore without evil, there is no good.

Historically, the ideas of good and evil were concepts that united individuals with the will of groups. Good and evil tell us little about human behaviour — only about how we evaluate harmful or beneficial behaviour.

These two ethical and moral concepts are very contradictory. Depending on social conditions, traditions, and historical events, the interpretation and evaluation of the same case can differ radically. In the history of mankind, there are many events and facts when false ideas about good and evil led to tragic consequences: crusades, inquisition, and fascism. Therefore, finding out the nature and essence of good and evil is an extremely important and responsible matter.

According to Kant "we become radically evil when the subordinate the moral law to our own self-interest".  He holds that we never do wrong for the sake of doing wrong but only for the sake of prudence or from inclinations to more limited goods. Kant neglects the existence of evil interests and desires, and offers a narrow view of possible immoral principles, overlooking principles of national chauvinism, for example, which need not even appear to be prudent. His neglect of suffering and harm to victim's results in a theoretical failure to distinguish what is wrong with evils, such as murder and mayhem, from what is wrong with ordinary transgressions, such as petty theft.

However, Nietzsche in his book "Beyond Good and Evil", argue that "morality is simply something we need to get past, because it constrain us in problematic ways; restricts our will and punish us in way that we now need to transcend" (Nietzsche F., 1886, p. 146)

Golding's Lord of the Flies became one of the attempts to understand the nature of good and evil. The author proved that they do not depend on age. He argued that evil is an innate

quality of a person, an inseparable part of any personality, which will certainly manifest itself when the most favourable conditions are formed for this circumstance.

"Man is a fallen being. Original sin prevails over him. Human nature is sinful; life is full of vicissitudes. I accept such theology and recognize its banality, yet the banal truth remains the truth; a banality can become more than a banality if it becomes an ardent conviction. I looked for a convenient form in which to develop this thesis and found it in a child's game. It was more convenient for me to observe her because I taught children.

Besides, I am a son, brother, and father. For many years I lived next to the boys and knew and understood them with terrifying clarity. I decided to resort to a convention, to put the boys on the island, but at the same time leave them as real boys, not dolls, and tried to show how their sick, sinful nature affects the form of the society they are building...

But their attempt turns into blood and violence only because the boys are sick with a terrible disease - belonging to humanity... " (William Golding, 2023, no data)

In the work, evil became an unconscious choice of the still unformed personality of a teenage child. And this is no accident because a child can confess consciousness, and be responsible for his actions, starting from the age of seven. Most researchers consider human nature as an "ambivalent structure," that is, the exact demarcation of its qualities depends only on the moral orientation of society and a specific life situation.

Having raised the problem of evil, William Golding took into account the modern context, that is, he wrote about the moral decline of humanity in the 20th century - the beginning of the 21st century, relying on the biblical understanding of morality, the philosophy of existentialism, and personalism.

The novelist searched for the origins of immorality in human nature. The dispute about the nature and essence of man constituted the main philosophical conflict of the novel, unfolded in the opposition of the heroes: those who lived by the illusions of a rationalist and liberal character, and other teenage characters who realized the naivety of ideas about the innate intelligence and kindness of man. The examination sometimes proved that the child in an extreme situation capitulated to uncontrolled human cruelty, selfishness, and evil.

Golding convinces us that ordinary natural conditions in an extreme situation only provoked the release of the animal element in man.

Peculiar "signals" that testified to the victory of animal nature over human traits in children were:

- firstly, complete indifference to the existence and death of their own kind;

- secondly, a refusal to consciously organize labour;

- thirdly – children's loss of sociability, mercy, compassion, desire for equal communication.

Common sense, the instinct of self-preservation, and even education did not save the boys from brutalization. The spiritual inferiority of the heroes and their depersonalization received a material embodiment in metaphors, symbols, and allegories.

Having used a lot of symbols that are understandable to readers, the writer further strengthened the opposition between good and evil.

The island became the first symbol. It represents the beginning of the world, a blank sheet of paper, perhaps heaven. The writer describes the environment as a virgin one that was not connected to any civilization and which was pure nature. The Ocean, the lagoon, the tree and even the sand of the bank keep their initial colours and one's could see far away "to a point at infinity." There are no inhabitants here, only animals. However, from the very beginning, it becomes clear that this is not a place of rest but the place of active activities. It is a wonderful place for the good life, Lord of the Flies gets everything to show a good relationship between the schoolboys. Left to their own devices, there is fruit to eat, a clear pool for swimming, and in the forest there are piglets to be hunted and as in old times, there are lenses to make fire. They cut off trees for the building of shelters, organize themselves to survive, and tried to make their presence known by boats. But the situation turns out and they started ill-treating the environment and meanwhile persecuting themselves. With the blood and entrails of pigs thrown everywhere, the massacre of Simon and Piggy was led by nature; the environment changes aspect through boys 'actions. Everything that was on the island brought good to the boys. However, the human nature of laziness, greed, and envy turned everything into something evil.

The second symbol is the fire. This is one of the oldest phenomena on the planet that helped humanity survive. Golding used it as a symbol of hope for salvation and a means of communication with the outside world.

"Life became a race with the fire and the boys scattered through the upper forest. To keep a clean flag of flame flying on the mountain was the immediate end and no one looked further." (Golding W., 1954, p.57)

At the beginning of the work, the fire unites the boys, gives them the strength to cooperate, and distracts them from negative thoughts. However, human nature comes to the fore again, and fire becomes an evil that destroys the island because of someone`s desire to kill the man.

"The fire reached the coconut palms by the beach and swallowed them noisily. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black." (Golding W., 1954, p.288)

The Conch also plays an important genus in the novel. At the beginning of the story, it is just a part of nature, like the trees, the sea, and the sky.

"Ralph had stopped smiling and was pointing into the lagoon. Something creamy lay among the ferny weeds.

A stone.

No. A shell." (Golding W., 1954, p. 18)

However, once in the hands of a person, it becomes a symbol of unity, civilization, order, and free speech. "We can use this to call the others. Have a meeting. They'll come when they hear us—" (Golding W., 1954, p. 20)

This is a thing that unites people and brings order to their social relations. "Conch? That's what this shell's called. I'll give the conch to the next person to speak. He can hold it when he's speaking. [...] And he won't be interrupted: Except by me." (Golding W., 1954, p. 45)

But human nature again comes to the fore, and the conch becomes a symbol of the prohibition of savagery, and only its destruction throws the heroes into the abyss of animal instincts. If we don`t listen to the voice of reason and don`t follow the rules, then the good of all ends where the desires of one begin.

"The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red.

[...]Suddenly Jack bounded out from the tribe and began screaming wildly. "See? See? That's what you'll get! I meant that! There isn't a tribe for you anymore! The conch is gone—"

He ran forward, stooping. "I'm chief!" (Golding W., 1954, p. 260)

The concepts of good and evil have different meanings in different cultures. Based on his own experience, upbringing, and social rules, Golding tried to explain the importance of observing social norms for the development of society. Using the example of the main characters, he proved that the natural boundary between good and evil in a person is changeable and depends only on personal choice.

Every time the author proves to us that only the inner world of a person, his natural principles shape his world. Our future depends on us.

**CONCLUSIONS**

This thesis gives account of the influence of social, economic, political, and scientific events on the development of British dystopian literature using the examples of the works of H. Wells, A. Huxley, G. Orwell, Y. Zamyatin, and W. Golding.

Time passed, science and technology developed, and people continued to starve, destroy, and kill. As a result, appeared despair reached its peak at the beginning of the 20th century. 30-40 years in the life of most European countries became a period of deep psychological crisis associated with disappointment in the bourgeois-democratic statehood, which revealed its incapacity during the First World War; to this was added the disbelief in the barracks socialism that was being built in the USSR, not to mention the crooks of the fascist regime. The literature of this period reacted to total pessimism with the rapid development of the dystopia genre.

Having appeared at the turn of the century, as a response to the perfectionist utopian vision of the world, it gradually grew into an independent, influential current that does not stop for a moment. Dystopian fiction is an increasingly well-known and popular subgenre of speculative fiction. Works tend to depict pessimistic futures of more extreme versions of our society. The genre is broad, and the works can range from dystopian science fiction to post-apocalyptic and fantasy novels.

The aim of the thesis was to analyse what factors seem to the authors important in the management of society. Interesting was the role and significance of language in the development of personality against the background of modern events.

G. Wells` "The Time Machine" is considered one of the first dystopian works in English literature. However, it does not fully meet the genre requirements and belongs more to the genre of utopian fiction. The difference between utopian and dystopian fiction is the existence of a visitor in utopian writings who goes to a utopian world and criticises his/her own social structure by comparing it to the ideal one, whereas in dystopian fiction, the story begins directly in the middle of a nightmarish society.

Wells was the first who tried to project the consequences that uncontrolled technological progress and the unequal division of the society into the classes would lead to. Traces of social fragmentation in "The Time Machine" by H. Wells are vividly illustrated with the help of several factors:

1) the choice of the main characters; scientists, politicians, journalists, all people with education and influence. No representative of the religious sphere and no ordinary builder or soot sweeper.

2) the meeting place: a room with a fireplace in a separate building. Not many of the author's contemporaries could afford such living conditions.

In this way, Wells clearly distinguished the possibilities of different social classes to make decisions and influence the future.

Besides, he first was the main responsible for the move from topos to chronos by placing his best-known dystopia, "The Time Machine" (1895), in the future rather than in an unknown location.

Instead, Zamyati and Huxley talk about time as an already accomplished event. Their worlds already "really" exist. To manage his world "We," the writer chose the logical approach closest to him.

To create his dystopian novel, Y. Zamyatin used modern artistic principles, namely the "aesthetics of the machine," and combined them with his interpretation of what modern literature should be. Using the format of a diary, an almost aphoristic style, which immerses the reader in the direct revelations of the protagonist D-503, he doesn`t allow any arbitration in the interpretation of the event that shows the sense of the internal struggle.

The main principles of building an ideal society are:

- a single idea: the world needs improvement, which "Integral" will bring to it;

- social values: one is not important, others will replace it;

- power: only one thinks, others obey.

The author widely uses the principle of a single ideology. Even the main character uses a language based on mathematical analogies: no feelings, only precise calculation.

Other interesting approach to annihilation of personal freedoms is described in Huxley`s Brave New World. After analysing the text, we can highlight several interesting points:

- to destroy interest in certain events, long scientific expressions are used in their description;

- pleasant facts are denoted by short, sometimes playful words;

- the personal freedom of citizens is a historical myth;

- at the genetic level, the role of everyone is laid down and is followed throughout life;

- any doubts are eliminated with the help of scientific discoveries.

In Huxley's faceless world, the government uses science and education to control society but has no target to develop it. The author uses "soft tyranny" - the government determines the needs of society, imposes them on the population, and then fully satisfies them. However, there is simply no personal opinion or objection.

English writers in their dystopian works protested against violence, proclaiming a person's right to a private life and to be just a person. The significance of dystopia lies primarily in the fact that artists ingeniously predicted the perniciousness of dangerous social processes during the period of their active development. Writers addressed themselves primarily to their

contemporaries, but over time it became clear that the artists' predictions did not lose their significance for posterity either because what they depicted still takes place in our world today.

Military experience in Spain, work as a correspondent during the Second World War, became the undeniable basis and reason for writing "1984" by J. Orwell . The picture of a terrible monotonous future reality is actually a coherent concept of the nature of the modern world and not the random visions of the latest Nostradamus.

The main philosophical and psychological implications are presented in the search for oneself and his own place in a totalitarian society. In the protagonist`s world space and time are controlled by the state, so it isn`t even clear how real he is.

We can divide the first aspect into:

- living space: apartment, workplace, dining room, designed by the government to maintain strong power and firm control over people;

- emotional space: the room above the antique store, the person hiding place of the hero from the all-seeing eye of Big Brother;

- psychological space: the hero's diary and room 101.

The author revealed how the external space of constant control affected the protagonist`s inner space and his thoughts.

Another aspect of the novel time is "absolutely no constant." It is connected with history, memories that change and are rewritten to please the authorities. A person doubts his knowledge, and therefore completely relies on the authorities.

In two of the most important novels of such a trend, Huxley's Brave New World and Orwell's Nineteen Eighty-Four, despite the obvious and useless man-versus-system struggle (showing not the failure of totalitarian regimes to control all individuals but, rather, the far stronger message that resistance is futile), one of the main dystopian elements is the detachment from the historical continuum. Huxley, in Brave New World creates new continuum, and Orwell constantly rewrites it

If, at the beginning of its development, British dystopian literature connected the problems of the decline of human society with technical progress, scientific revolution, or totalitarian system, then William Golding changed this vector completely. His "Lord of the Flies" proved that the only reason for the decline of human society could be only a man. His inner world and uncontrollable desires, regardless of the basic principles of social morality, first of all, destroy his personality and then his life.

Dystopia as a literary genre has a pronounced didactic character. However, this is didacticism of a special kind. Artists teach humanity primarily through vivid examples, showing the striking truth of reality and a possible version of the future life; their goal is to make people

recognize themselves in the characters of the work, and their society in the artistic world of dystopia, to be horrified and to become enlightened. And this was masterfully done by English writers of the 20th century, whose works can be considered classic examples of the dystopia genre.

English writers carried out a thorough artistic analysis of reality, showing the totalitarian`s structure of society, the complex organization of the state mechanism, and its influence on people through physical violence and ideology.

The relevance of our Master's thesis directly depends on the relevance of the works we study. After the analysis we can say with confidence that the importance of the dystopian genre will only grow. Changes in the political and economic life of society will be reflected in literature and will become an impetus for new ideas.

The results of our research prove that literature is inextricably linked with society and changes in it. Dystopia analyzes its time and warns of possible consequences. Although the object of our study was British dystopia, its influence and elements are found far beyond the country's borders. The problems of the development of society and the individual do not have a final solution therefore this genre will continue to change.

The change in the genre and its constant development doesn't allow us to claim that anti-utopia and dystopia are the same.

РЕЗЮМЕ

Початок 20 століття приніс світу чимало потрясінь та кардинальні зміни на геополітичній карті світу. Стрімкий розвиток науки та техніки викликав захоплення. Однак, з часом воно переросло в занепокоєння. Зміни, що відбувалися були неочікуваними. Поділ суспільства поглиблювався, зростала агресія та знецінювалися соціальні норми.

Світова література теж зазнала змін. Теорія еволюції Дарвіна, військові заворушення в Європі, використання першої хімічної зброї вимагали літературного жанру, котрий відображав би суспільні настрої цього періоду. Таким жанром стала дистопія (антиутопія).

В Британській літературі вона почала свій активний розвиток з творів О.Хакслі та Дж. Орвела. Однак назвати їх засновниками жанру буде не правильно. Перші ідеї антиутопії виникли разом з поняттям утопії, і розвивалися протягом століть, однак не мали значного впливу на суспільство. Кінець 19 століття змінив цю ситуацію. В цей період завдяки технологічному прориву Британія стає світовим літером в економіці. В наслідок цього в самій країни зростає прірва між різними соціальними верствами: «багаті багатіють, бідні бідніють». Саме тоді з'являється перший антиутопічний роман «Машина часу» Г.Велса. Письменник зосереджує свою увагу на впливі наукового прогресу на відносини в суспільстві та результат його дослідження не надто оптимістичний. Соціальна нерівність стає причиною зникнення людства, як біологічної одиниці.

Якщо Велс залишає нам вибір можливого майбутнього, то Євген Замятін лише дає можливість пристосуватися до нього. Саме він створює твір, який стає за словами критиків, основою дистопічної літератури. Письменник переосмислює свій досвід життя в післяреволюційній країні, не приховуючи свого розчарування. Замятін презентує світ монотонного, структурованого суспільства, де життя людини нічого не варте. Ідеологія суспільства побудована на математичних формула, навіть імена знеособлюють жителів, адже є просто набором букв і цифр.

Цей твір спричинив немало суперечок щодо появи двох найвизначніших романів британської літератури «Чудового нового світу» Олдоса Гакслі та «1984» Джорджа Орвелла. Так схожість є, але вона суто зовнішня. Обидва письменники, маючи досвід двох світових війн, намагалися попередити про наслідки мовчання, або бездумної довіри, тоді коли необхідно діяти і говорити.

В той час як Гакслі застерігає від культури споживацтва, що нівелює значення людських почуттів в обмін на безтурботне життя з сомою, Орвелл застерігає від

захоплення ідеями «комунізму». В післявоєнній Європі де «фашизм» - ще болюча рана, інший «ізм» не буде панацеєю.

Зовсім інший погляд на питання занепаду суспільства змальовує Вільям Ґолдінґ. Його «Володар мух» впевнено доводить, що не зважаючи на зовнішні фактори (війни, економічні кризи, природні катастрофи), основною причиною занепаду суспільства є природа самої людини. Ми народжуємося з задатками добра і зла, а наше виховання та суспільні норми, допомагають обрати сторону.

Основним завданням нашого дослідження було зрозуміти як вплинув історичний контекст на розвиток британської дистопічної літератури. Проведений аналіз показав, що зміни в суспільному житті були рушійною силою для розвитку цього літературного жанру. Тим не менш важливим є і зворотній зв'язок. Нові явища вимагали нових понять: «новомова», «Старший брат», «холодна війна», «залізна завіса», «двоєдумство» або «подвійний стандарт» знайшли свою нішу в різних мовах світу.

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# Модифікації

Виявлено модифікації тексту. Детальна інформація доступна в онлайн-звіті.

| Замінені символи | 2 |