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**THE CONCEPT OF LOVE IN DYSTOPIA NOVELS “WE” BY YEVGENY
ZAMYATIN AND “1984” BY GEORGE ORWELL: STYLISTIC DEVICES**

Bachelor’s thesis

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PREFACE

The culture of totalitarianism and dictatorship described in dystopian literature generates readers' interest in considering mostly aspects of society and governmental regimes (Finden, 2022). However, dystopian novels have the potential of being relevant for studying them as works that reveal other aspects, such as the concept/theme of love. Love and relations as key literature themes are present in dystopian novels, although literary means of creating images and developing the concept of love throughout time might vary – to understand how this universal concept is depicted in dystopian literature present research interest and research problem. Hence, the objects of the comparative study are stylistic devices employed by Zamyatin and Orwell to reveal the concept in love in their famous novels “We” and “1984”. The aims of the thesis are to define features of dystopian literature of the 20th century; to determine the features of the dystopias “1984” and “We” regarding the theme of love and its linguistic expression; to consider theories of the concept of love; to formulate the concept of love in the dystopias “1984” and “We”; to identify stylistic devices that express the formulated concept of love in the dystopias (foreshadowing in “1984” and aposiopesis in “We”); to analyse the meaning of the identified stylistic devices and to compare the expression of the concept of love in the dystopias “1984” and “We” .

The Bachelor’s thesis consists of the Introduction, Chapter I, Chapter II and the Conclusion. The Introduction is devoted to the consideration of themes of dystopian literature, aspects of love and relationships in the dystopias “We” and “1984”. Chapter I “Theories of the Concept of Love and Stylistic Devices” describes the disclosure of the theme of love according to philosophical theories, forms the concept of love in the dystopias “We” and “1984” on the basis of these theories, and provides an overview of stylistic devices. Chapter II “Stylistic Devices of Expressing the Concept of Love in the Dystopias “We” and “1984” ” is devoted to the analysis of lexical and syntactical stylistic devices (foreshadowing consisting of metaphors and similes in “1984” and aposiopesis in “We”) in conveying the concept of love formulated in Chapter I and to the comparative analysis of the conveyed meanings. The Conclusion summarises the results of the research paper.

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INTRODUCTION

Themes of Dystopian Literature

Dystopias are primarily analysed from the standpoint of the characteristics of a totalitarian society and a dictatorial regime of government, as warning novels for humanity about a possible future (Finden, 2022). Dystopias are actualised due to parallels drawn in them between real historical events of the last century (political regimes under Hitler and Stalin, the Cold War), parallels between sociological aspects (Seeger & Davison-Vecchione, 2019; Stoner, 2017). However, such a characteristic feature of dystopian literature as identifying negative tendencies in the development of contemporary societies may not always remain on the agenda. For example, according to the sociologist Bauman, the “difficult period” of capitalism, during which the novel “1984” by George Orwell was created, is a passed stage (Seeger & Davison-Vecchione, 2019).

Sociological aspects (aspects of interaction between members of society) discussed in dystopian literature, however, remain relevant for consideration (Seeger & Davison-Vecchione, 2019). Love relationships are a direct reflection of this interaction. The topic of love is one of the most absorbing topics for people. In 2023, the question “what is love?” was included in the list of the 100 most googled questions in the world (Voitsekhovskaia, 2023).

Before studying the representation of this concept, it is necessary to review the background of dystopias as a literary genre. Dystopias are works primarily devoted to the unjust society's life, the quality of which suffers as a result of oppression, poverty or terror (Gale, 2019). The concept is often used in conjunction with the genre of science fiction or speculative fiction. The term itself, which means “bad” in Greek, was coined in 1868 by the philosopher J. S. Mill. Dystopian literature appeared on the basis of criticism of the utopian one, of which it is the opposite. The dystopian writers of the 1930s and 1960s were largely inspired by the totalitarian regimes of the Nazis and the Stalinist Soviet Union, the development of industrial technology (which was seen as a possible blight on human essence), and advances in nuclear weapons. Political oppression, the fight against it is one of the central themes in many dystopias, including Orwell's “1984”. Another motive for anti-utopias is an environmental problem that does not cease to be relevant (considered in the context of the possible death of mankind due to the depletion of natural

resources). Another topic of dystopias that is raised is religious tyranny, an example of which is partially considered in the novel “We” by Zamyatin (Gale, 2019).

The Concept of Love in the Novels “We” and “1984”

The concept of love in dystopias in this research work will be studied on the basis of the novels “We” by Yevgeny Zamyatin and “1984” by George Orwell. The following factors became the reasons for the selection: the significant influence of the novel “We” on the dystopias of the 20th century as a template novel for writing them; large popularity of the novel “1984” (Stoner, 2017). The creation of the dystopia “1984” was influenced by the novel “We”, therefore, these literary works can be compared (Stoner, 2017).

A number of researchers have already addressed the study of these two novels and the disclosure of the theme of love in them. Several similar ideas emerge from the studies reviewed. Stoner (2017) and Kryuchkov (2003) define the role of love and female characters as initiators, “instigators” that encourage the main characters to change. In addition, all articles emphasise the importance of the factor of self-discovery of characters in totalitarian societies, and Kryuchkov indicates that love had the greatest influence on the character's awareness of the existence of feelings beyond the repression of the state. Relative ideas were found in works by Reese (2004) and Tirohl (2000) regarding the “1984”: the Party forbids emotional intimacy in marriage and sex for pleasure, as distractions from duty to the state, and as factors that make members of society more attached to each other than to Big Brother. The affection of one member of a totalitarian society to another in dystopia is considered a crime. Besides, all the authors mention the destructive influence of a totalitarian society on human relationships.

In particular, Stoner (2017) considers the characteristics of dystopian literature that appeared under the influence of Zamyatin’s novel. He distinguishes such features as the representation of the totalitarian government in dystopias based on the image of the political regime created in the novel “We”; repression of individuality; self-exploration as a way to reveal gutless submission to dictatorship; a dark ending as a caution about the consequences of a totalitarian culture; use of the image of a female-instigator. The last mentioned characteristic directly relates to the concept of love in the novel “We”. Stoner reveals that Zamyatin’s novel demonstrates the significant influence of the totalitarian regime on love relationships. The female character is the initiator of the disclosure of the personality and manifestation of the nature of the main

character. I-330 inspires D-503 to disagree and conflict with his previously adored government. The significant influence of the female character, as the inspirer of the main character to change, is also found in the novel “1984” (Stoner, 2017).

The role of love in the total transformation of the character of the novel “We” is also indicated by Kryuchkov (2003). D-503 becomes a person who is subject to love, from a person who is subject to an idea (the norms of a totalitarian state). Relations with I-330 lead D-503 to self-disclosure, conflict with the totalitarian regime of authority and contradiction with the “rationalized” part of his self-consciousness. The image of a female instigator is mentioned as common for Russian literature. Ultimately, in D-503 the “idea” of a dictatorial culture wins, which is associated not only with the assertion of the omnipotence of the totalitarian regime, but also with the final loss of personality (Kryuchkov, 2003).

In the course of studying the concept of love in the novel “1984”, the attitude towards marriage under the conditions of rigid totalitarianism is also considered (Reese, 2004). According to Reese, the idea of marriage in a totalitarian culture is determined by the need to continue the human race (the birth of children) and the absence of any emotional attachment between spouses. The concept was installed by the Party for the succeeding goals: to prevent the opportunity of a stronger loyalty of people to each other than to the Party; implementation by people of their main “duties to the government”. Consequently, marriage for Winston becomes an unbearable mental anguish. The government also controls love outside of marriage (between Julia and Winston), “cultivates” it, and then eliminates it. According to Reese, there is also a specific “attachment” of Winston to O'Brien. The existence of such attraction between the victim and his torturer is explained by the failure of “normal” love in a totalitarian society. Love in the novel is allowed only in relation to the dictator (Reese, 2004).

Moreover, Tirohl (2000) determines the importance of sexual intercourse in the relationship of the protagonist of “1984” with a woman as a tool to struggle against the Party. The sex urge is distinguished as dangerous to society and is restricted, for example, through the existence of the Anti-Sex League. It is done by the Party in order to preserve in its members the energy and desire that are necessary for the successful implementation of government plans, starting with such basic acts as demonstrations by members of society of their enthusiasm for the ruling establishment. Each sexual intimacy between Julia and Winston indicates an enfeebling of the

Party, since the desires of the characters at these moments are outside the prerogative of the government. Besides, the female character is used to show an even more severe crime committed by Winston - the development of an emotional attachment to another member of the Party, when such an affection is permissible only in relation to Big Brother (Tirohl, 2000).

In addition, the sexual connection in “1984” is highlighted by Borisenko (2004) as fundamental to Orwell’s concept of love. This distinguishes the novel from the novel “We”, in which love is interpreted as a feeling that elevates and ennobles a person.

Irrer (1978) reveals the similarities and differences between the novels “We” and “1984”. Among the similarities, he indicates the existence of totalitarian cultures, control by states, and efforts to get rid of dictatorships. By differences, he denotes the nature of conflicts (the conflict between the character and the Party in “1984” and the internal conflict of D-503 in “We”); factors influencing these conflicts (differences in the professional field of the characters in the two novels; the duration of established government regimes; self-knowledge; relationships with female characters). The last point is of particular interest in relation to this study. Winston sees a way of political confrontation in relations with Julia, and D-503 is less crucial in this regard (Irrer, 1978). Thus, the different attitude of the characters of the two novels towards love is demonstrated.

Conlin (2017) formulates another decoding of the protagonist's relationship with a woman in the novel “1984”. Julia becomes for Winston not only a person with whom he can share his feelings about the Party, but also with whom he can maintain confidence in the reality of his memories, which are routinely questioned by him due to the current interpretation of events by the state. The Party “takes control over the past”, as it sees in changing the historiography that does not meet its guidelines one of the key methods of influencing society (this is covered in more detail in the next subchapter on researches on language) (Orwell, 1949, p. 314).

Linguistic Features of Dystopias “We” and “1984”

Regarding the use of language (as a system of vocabulary and grammar) in dystopias, researchers (Borisenko, 2004; Conlin, 2017; Lehewych, 2022; Pervukhina, 2015) mainly consider its nature as an instrument of influence from the government, artificially modelling it (this is especially clearly reflected in the existence of *Newspeak* in “1984”). In addition, the

main characteristic features of the speech of members of a totalitarian society, including those with oppositional positions, are studied.

Borisenko (2004) points to the role of language and love along with power as three concepts that form the dystopian genre. Language, or rather the speech of government authorities, dictates the norms of human behaviour. According to Borisenko, the function of language in dystopias is primarily determined by the method of exercising social power.

According to Conlin (2017), language in the novel “1984” is viewed as being manipulated by the Party in order to impose and maintain its “truth”. The control of language affects the ability of the population to have access to real individual and collective experience. Since the past (in particular, “literature of the past”) in its traditional concept for the society of Oceania must be destroyed, as not corresponding to the concept of the Party (Orwell, 1949, p. 68). Winston’s language, whose consciousness is initially out of control and in opposition to the Party, demonstrates his connection with the reality of the past, which is being destroyed by the government. For example, it is shown in Winston’s use of rhymes (Conlin, 2017).

This language of the Party has a name – Newspeak, which is defined as a state-imposed limitation on certain forms of speech and, as a result, thinking (Lehewych, 2022). However, language is not the only way to express thoughts (in particular, Winston and Julia’s thoughts about rebellion are reflected in their actions - in establishing relationships with each other) (Lehewych, 2022). Therefore, the Party will not succeed in its intentions solely by restricting the language.

The language in the novel “We”, according to Pervukhina (2015), demonstrates the evolution of the protagonist - from a man of ideas, a mechanized man to a man with a soul. Such evolution is manifested, for example, in D-503’s use of pronouns: at the beginning of the novel, feeling his belonging and inseparability to the integral mechanism of society, he identifies himself as “we”. With the course of events and the emergence of personality in the character, he begins to use the pronoun “I”. Another change in D-503’s speech, noted by Pervukhina, is the appearance of inconsistency, reticence, contrasting with the former logical and consistent structure of his speech. This change is associated with the appearance in the character of feelings of love previously unknown to him, respectively, he was unfamiliar with the words by which this love can be expressed (Pervukhina, 2015).

Thus, the studied aspects of the concept of love in the novels “We” and “1984” are: the role of female characters as instigators of change, the suppression (or prohibition) of emotional intimacy by state structures, the destructive influence of a totalitarian society on love relationships, changes in the structure of speech D-503 during the development of relationships with I-330. The linguistic expression of the concept of love has not been studied. Analysis of speech in printed text can be carried out by searching and studying stylistic devices. Therefore, the following hypothesis is formulated:

The linguistic expression of love in the dystopias “We” by Zamyatin and “1984” by Orwell employs lexical and syntactic stylistic devices to express difficulties and confusion of lovers: the internal conflict of the character of the novel “We” via aposiopesis and love as predestined for destruction due to conflict with a totalitarian regime via foreshadowing in “1984”.

CHAPTER I THEORIES OF THE CONCEPT OF LOVE AND STYLISTIC DEVICES

1.1 The Concept of Love

Love is a complex emotion characterised by strong feelings of affection and tenderness towards someone (American Psychological Association, 2023; Decherney, 2023). It involves pleasurable sensations in their presence, a devotion to their well-being, and a sensitivity to their reactions towards oneself (APA, 2023). According to Fromm (1995), the fundamental principles of love are care, responsibility, respect and knowledge. Love can arise from kinship, companionship, admiration, or benevolence (Decherney, 2023). It can also refer to a benevolent concern for the welfare of others or to sexual attraction and desire.

The word "love" is derived from the hypothetical term "leubh", which means care or desire in Proto-Indo-European (Decherney, 2023).

In psychology, there are different concepts of love. In particular, the triangular theory by Robert Sternberg (1986) suggests that love consists of three emotional components: intimacy, passion, and commitment. According to this theory, love that is representative of close friendship or sympathy, is composed only of a component of intimacy; infatuation is composed of passion alone; "empty love" (may be characteristic of an arranged marriage or a deteriorating marriage) consists only of commitment; romantic love is composed of intimacy and passion; "companionate" love is composed of intimacy and commitment; meaningless love is composed of passion and commitment; and consummate or complete love is composed of a combination of all three components. Sternberg (1986) also argues that forms of love consisting of amalgamations of components are generally more durable than forms of love based on a single component.

According to Solovyov (1890-1907), love is seen as the attraction of one being to another for the purpose of uniting and mutually enriching life. He classifies love into three types: downward (more gives than receives), which characterises primarily parental love; ascending (receives more than gives), characterising the love of children for their parents; balanced (equally gives and receives), characterising sexual (conjugal) love. In addition, the philosopher defines love for deceased ancestors and for God as ascending love.

The colour wheel model, a psychological theory of love introduced in 1973 by Canadian psychologist John Lee, is based on ancient Greek terms that denote different forms of love. Lee (1973) compares love styles to primary and secondary colours. The model identifies three primary love styles: Eros (erotic love), Ludus (playful love), and Storge (familial love). These primary styles can be combined to form secondary love styles, which Lee also named using ancient Greek terms. For example, Mania (obsessive love) consists of Eros and Ludus, Pragma (mature love) is a combination of Ludus and Storge, and Agape (unconditional love) is a blend of Storge and Eros.

In addition to the above notions, the ancient Greeks emphasised *philia* (friendship/ affection). Bennett (2021) defines *philia* as one of the fundamental philosophical concepts of love, along with *eros* and *agape*. *Eros* is understood as the love of passionate desire, arising on the basis of the external merits of the object, and therefore this love is also positioned by philosophers as selfish (Bennett, 2021). According to Bennett (2021), *agape* is characterised as love that is not motivated by any self-centered reasons and has its origins in religion, correlates with the love of God. *Philia* is defined as love between equals (friends), which can arise on the basis of sympathy for the qualities of the object, distinguished from *eros* by the absence of sexual attraction (Bennett, 2021).

Concepts of love in fiction can be correlated with the above classification. For example, Romeo's love for Juliet in Shakespeare's tragedy can be defined as eros. Since he passionately falls in love with a girl at the first meeting, while focusing on her external beauty ("Did my heart love till now? Forswear it, sight, / For I ne'er saw true beauty till this night") (Shakespeare, 2000). *Philia* has a prominent presence in the Harry Potter series. Harry, Ron and Hermione form a strong friendship between themselves, which is demonstrated by their willingness to sacrifice themselves for each other (Rowling, 1998). Reflections of Storge are found in the novel "Little Women". For example, one of the four sisters, Jo, cuts off and sells her hair to help her mother financially to go to the hospital to see her father (Alcott, 1953). This demonstrates the daughter's unconditional familial love for her parents.

From the perspective of such a discipline as biochemistry, love is considered to be a biological phenomenon (Decherney, 2023). Positive social interactions trigger cognitive and physiological processes that lead to desirable emotional and neurological states. Being in a relationship

constantly stimulates sensory and cognitive systems, prompting to seek love and respond positively to interactions with our loved ones, while reacting negatively to their absence. Biological theories divide love into three biological processes: lust, attraction, and attachment (Decherney, 2023). Each of these components is determined by the presence of different hormones (for example, lust is facilitated by the hormones testosterone and estrogen). According to evolutionary biologists, each of these processes implements a specific purpose: lust encourages sexual reproduction, attraction helps in selecting healthy mates, and attachment facilitates familial bonding (Decherney, 2023).

Thus, the concept of love has different interpretations. Love is classified on the basis of the emotional components that prevail in it (Stenberg's triangular theory, Lee's colour wheel model), on the basis of the differences in interacting objects (Solovyov's theory), on the basis of the biochemical discipline. There are some similarities between philosophical theories. In particular, all theories consider lovers or spouses, family members (parents and children) as objects of love, in addition, Solovyov and Bennett identify God as an object.

Regarding the concepts of love in the dystopias considered in this study, several similarities and differences can be identified between them, based on the interpretations previously given by philosophers.

The similarity is that the main characters of both novels initially experience hostility towards the future objects of their adoration, and not admiration or goodwill, which are interpreted as the basis of love by Decherney (2023). However, the reasons for hostility are different. In the novel "We", D-503 feels a certain irritation and anxiety, then hatred, on a mental level understanding that I-330 is in confrontation with the world that was familiar and comfortable for him at that time. In the novel "1984", Winston directs his hatred towards Julia, admitting, however, that this feeling arose from the desire to take possession of her, but the impossibility of doing this due to the norms of a totalitarian state. Such experiences resemble Mania, obsessive love (according to Lee's concept).

Further development of the concepts of love in both novels reveals passion, sexual attraction, as a key aspect, which characterises Eros (in accordance with Lee's colour wheel model (1973)). In the novel "We", D-503, in entry 10 of his diary, describes his feelings as follows: "my other self jumped up suddenly and yelled: "I won't allow it! I want no one but me.... I shall kill any

one who.... Because I.... You”, “... I saw my other self grasp her rudely with his hairy paws, tear the silk, and put his teeth in her flesh!” (Zamyatin, 1967, p. 52). In the novel “1984”, Winston's real passion appears only after learning that Julia likes to receive sexual pleasure that destroys the party (by distracting from fulfilling public duty and love for Big Brother), that is, learning about a commonality of interests (“That was above all what he wanted to hear. Not merely the love of one person but the animal instinct, the simple undifferentiated desire: that was the force that would tear the Party to pieces”) (Orwell, 1949, p. 158).

Another aspect concerning the concept of love in both novels, but not mentioned among the philosophical concepts discussed, is the presence of confusion, doubt in one's feelings, which precedes love and leads to the questioning of the entire worldview of the characters. In the dystopia “We,” the hero's spiritual confusion is reflected in the internal conflict between his rational subordination to the state system and his unconditional love for the I-330, which becomes the reason for his reluctance to have surgery to destroy fantasy, violation of social norms with the awareness of the wrongness of his actions. D-503 was ready to betray everything in order to be with I-330. However, in the end, such love cannot be called Agape (Lee's colour wheel model), since despite constant self-sacrifice, the character eventually gives up and tells a member of the state apparatus about the relationship, thereby exposing I-330 to mortal danger. At the same time, according to Lee (1973), it consists of Eros and Storge, and therefore does not deny passion and desire as the basis of the relationship between D-503 and I-330, as mentioned above.

The character in the novel “1984” also experiences confusion, but of a different kind, unlike the character in the novel “We”. This is revealed at the end, when it turns out that the most difficult torture for Winston, after which he betrays Julia, is being near rats. He offers to torture her instead of himself, so this love cannot be called Agape. This is an irony to the depth of his feelings. His passionate feeling for Julia was primarily an act of opposition against the totalitarian regime. However, he shares common views with Julia, which indicates closeness. Therefore, according to Sternberg's theory (1986), their love consists of intimacy and passion, and therefore can be called romantic.

In “1984”, besides the love between a man and a woman, another concept of love is Winston's love for O'Brien. Based on Lee's concept, this love can be called Philia, friendly love, since it

arose on the basis of the disposition of one character towards another, the confidence of the first in the existence of some kind of “spiritual connection” with the second (“He felt deeply drawn to him”, “Winston knew-yes, he knew!-that O'Brien was thinking the same thing as himself”) (Orwell, 1949, pp. 14, 22).

Drawing a parallel with Solovyov's concept (1890-1907), this love can be called “ascending”, since it gave more than it received (Winston betrayed Julia and his worldview). This love at the end of the novel demonstrates the cult of personality - it develops into Winston's love for Big Brother. Based on the model of Lee, the interpretation would be that *Philia* is transformed into *Agape*, unconditional love, like the love for God. Love for Big Brother is accompanied by an obsession that reaches the point of madness - this is revealed at the very beginning of the novel, when the character describes the emotions that overcome the crowd during a specific daily session (“the Two Minutes Hate”), aimed at maintaining the cult of personality (“Within thirty seconds any pretence was always unnecessary. A hideous ecstasy of fear and vindictiveness, a desire to kill, to torture, to smash faces in with a sledge-hammer, seemed to flow through the whole group of people like an electric current, turning one even against one's will into a grimacing, screaming lunatic”; “At those moments his secret loathing of Big Brother changed into adoration, and Big Brother seemed to tower up, an invincible, fearless protector, standing like a rock against the hordes of Asia”) (Orwell, 1949, p. 19).

Summarising the above, a general concept of love in the dystopias “We” and “1984” is formulated, on the basis of which further comparative stylistic analysis is performed: a strong emotional feeling of closeness of one person to another, accompanied by sexual attraction, passionate desire (that is, *Eros*), generating internal conflict in the character of the novel “We” and a manifestation of the conflict between the character and the totalitarian regime in the novel “1984”.

1.2 Stylistic Devices

Stylistic devices were chosen as an instrument in the language study of a literature text to reveal author's intentions in depicting the concept of love as a relation between lovers. They are examined in order to comment on the meaning of the text from the perspective of the concept

of love, and during the analysis, identify patterns and changes regarding the topic under consideration. The term “stylistic devices” refers to the science of stylistics.

According to Leech and Short (2007, p 11), stylistics is “the (linguistic) study of style, which is the way in which language is used”. Stylistics primarily focuses on elucidating the connection between style and the literary or aesthetic purpose. Style is determined by the selection of linguistic options available within a language. It is defined based on the specific language choices made by an author, within a particular genre or text (Leech & Short, 2007, p 31). A corresponding definition of the word “style” in linguistics is given by Fabb (2016): the term “style” refers to the supplementary choices that language provides beyond those required for conveying a basic meaning.

Stylistic devices encompass a range of techniques used to convey additional or supplementary meanings, ideas, emotions, etc (Fabian, 2021, p 10). Stylistic devices are created within speech and typically do not exist outside of a specific context. All stylistic devices result from the reevaluation of neutral words, word combinations, and syntactic structures, which imbues language units with connotations and stylistic value (Yefimov & Yasinetskaya, 2004, cited via Fabian, 2021, p 10).

Stylistic devices are categorised into lexico-phraseological (lexical), syntactical and phonetic ones (Kuprina, 2021; Lehtsalu et al., 1973).

According to Kuprina (2021), lexical stylistic devices are based on the binary opposition of the normative (fixed in the language regardless of the context) and contextual meaning of one unit. Syntactical stylistic devices focus on the arrangement of sentence structures to emphasise certain aspects, aiming to convey a sense of ease and naturalness in characters’ speech (Kuprina, 2021). Phonetic stylistic devices are associated with the sound change of an utterance and are found mainly in poetry (Kuprina, 2021).

This study will focus on foreshadowing expressed through a combination of lexical and stylistic devices in the novel “1984” and syntactical stylistic devices such as aposiopesis in the novel “We”. The above-defined concept of love in these dystopias differs in the aspect of difficulties: in the novel “1984” love relationships are a manifestation of the conflict between Winston and the totalitarian regime, and in the novel “We” love becomes the cause of D-503’s emotional

confusion, the questioning of all principles of life, and belief in perfection of the government regime. The conflict between Winston and the totalitarian regime is part of his characterisation, but it is further developed in love relationships, predetermining the dependence of love on the characters' ability to resist the totalitarian regime. Lexically, predestination is conveyed by foreshadowing, a literary device used to indicate the subsequent development of the plot of a story, which was the reason for choosing foreshadowing as a dimensional value to describe the difficulties of lovers (MasterClass, 2021). In the novel "We", the character's internal conflict, which develops with the development of love relationships, is expressed in emotional outbursts, confusion and periodic inability to think, which can be lexically conveyed via aposiopesis (Literary Terms, 2015). Therefore, in relation to the novel "We", this study focuses on aposiopeses.

Foreshadowing, as noted above, is a literary device that indicates or hints at the outcome of a plot (MasterClass, 2021). This technique can create a tense, restless atmosphere, "preparing" the reader for a conclusion that does not seem to be illogical (MasterClass, 2021). There are two types of foreshadowing – direct (or overt), openly suggesting an impending event, and indirect (or covert), expressed in leaving clues throughout the development of events (MasterClass, 2021). Foreshadowing can be expressed via dialogue, setting, character traits, as well as lexical stylistic devices such as metaphor and simile (MasterClass, 2021). This study focuses primarily on the latter method, as it involves the analysis of stylistic devices. Metaphor is a figure of speech where a word or phrase used for one concept is extended to another (Matthews, 2014). Simile is a figure of speech that compares two unlike notions using "like" or "as" to highlight their similarities (Merriam-Webster, 2024).

Aposiopesis refers to the abrupt interruption in speech without completing a thought, as if the speaker is unable or unwilling to express their full intention (Lehtsalu et al., 1973, p 62). A conditional clause may be used without a main clause, and vice versa (Lehtsalu et al., 1973, p 62). Aposiopesis is commonly used in the author's narration to deliberately draw the reader's attention to what remains implicit (Lehtsalu et al., 1973, p 63). To indicate aposiopesis in writing, an em dash (–) or an ellipsis (...) is used (Literary Terms, 2015). Aposiopesis can be used to express confusion, an emotional outburst caused by feelings such as passion, disappointment, fear (Literary Terms, 2015).

Stylistic devices are used to evoke a certain effect in readers. They contain various additional meanings, and therefore enrich the understanding of the text. In this study, they are also used as a dimensional value to determine patterns in the concepts of love in the dystopias “We” and “1984”.

CHAPTER II LANGUAGE MEANS OF EXPRESSING THE CONCEPT OF LOVE IN THE DYSTOPIAS “WE” AND “1984”

This empirical study is aimed at determining and analysing lexico-syntactic stylistic devices in dystopias – foreshadowing in “1984” and aposiopesis in “We” – in order to verify the hypothesis about the lexico-syntactic expression of the internal conflict of the character in the novel “We” and the definition of love as predestined for destruction feeling due to conflict with a totalitarian regime in “1984”, as the concepts of love in these dystopias.

The research was carried out in four stages: reading the texts, searching for lexical and syntactical stylistic devices (foreshadowing in “1984” and aposiopesis in “We”), analysing their meaning in context, summarising the expression of the concepts of love by these stylistic devices.

This study uses qualitative and quantitative methods to analyse stylistic devices.

2.1 Stylistic Devices Describing Love in “1984”

During the linguistic analysis, 38 lexical units forming foreshadowings were considered, identified in the following contextual episodes of the novel “1984”: in the interaction of Winston and Julia as subjects of the love concept; in the dialogues of Winston and Julia; in Winston’s thoughts on love, sex, marriage and the tenets of the Party regarding the relationship between men and women.

The first mentioning of the girl, whose name was later revealed as Julia, is in Part 1 of Chapter 1: Winston saw her entering the room where the Two Minutes Hate was being held (“One of them was a girl whom he often passed in the corridors. He did not know her name, but he knew that she worked in the Fiction Department”) (Orwell, 1949, p. 13). She entered with O Brion, they are described by Winston as “two people whom he knew by sight” (Orwell, 1949, p. 13). It is indicated that Winston did not like the girl; he was afraid of her. In this context, the phrase “she gave him a quick sidelong glance which seemed to pierce right into him and for a moment had filled him with black terror” was found, expressing Winston’s initial attitude towards a girl that contains a sharply negative connotation, which does not raise expectations about their happy love, therefore this seems to be an indirect foreshadowing of the tragic nature of their future relationship. (Orwell, 1949, p. 14).

“Round her sweet supple waist, which seemed to ask you to encircle it with your arm, there was only the odious scarlet sash, aggressive symbol of chastity” – a ban on relations between Party members, which symbolizes the girl’s sash, is expressed using expressive negative vocabulary that indirectly foreshadows the danger of consequences for those who violate this prohibition (Orwell, 1949, p. 20).

Winston's attitude towards women is also described through a dream in Part 1 of Chapter 3 about a girl taking off her clothes in the middle of a picturesque field. The phrase “a gesture belonging to the ancient time” is used in the context of Winston’s admiration for the girl’s gesture of throwing off her clothes, while he was indifferent to her nakedness (Orwell, 1949, p. 39). This phrase indirectly foreshadows the impossibility of free relationships, similar to those in the past, in the current conditions of a totalitarian society.

Winston's attitude towards sexual intercourse is characterised by the following metaphors: “to break down that wall of virtue”, “the sexual act, successfully performed, was rebellion”, “desire was thoughtcrime” (Orwell, 1949, p. 87). This is a direct foreshadowing of Winston's perception of sexual intercourse and love relationships as a way of expressing disagreement with the government regime.

The interaction between Winston and the girl was further developed in Part 2 Chapter 1, when Winston helped her, who had fallen in the corridor, and she discreetly passed him a note with the words “I love you” after their first short dialogue. Winston was stunned, but did not even think about rejecting the girl, he was afraid of the opposite, as evidenced by the phrase “a kind of fever seized him (at the thought that he might lose her)” (Orwell, 1949, p. 138). Winston's first reaction to the girl’s confession is not gladness, as might be expected from a love relationship, but consternation and fear, which indirectly foreshadows a negative development of the plot. He explains the sharp change in his attitude towards her by prejudices about the girl’s similarity with other residents of Oceania, who are characterised as devoted to party ideology and cold-blooded: “her head stuffed with lies and hatred” and “her belly full of ice” (Orwell, 1949, p. 138). Negative metaphorical descriptions of Winston's attitude towards the female sex are an indirect foreshadowing about the possibility of resuming a similar attitude towards Julia.

The hardships of waiting to meet his beloved pass for Winston in torment, and not in sweet dreams: “his whole mind and body seemed to be afflicted with an unbearable sensitivity, a sort of transparency, which made every movement, every sound, every contact, every word that he had to speak or listen to, an agony” (Orwell, 1949, p. 140).

Subsequently, Winston and Julia managed to talk and the girl appointed a place for their meeting - a wonderful meadow. Despite the wonderful atmosphere of the place chosen for the meeting of lovers, Winston’s thoughts are devoted to negative images: “the May sunshine had made him feel dirty and etiolated, a creature of indoors, with the sooty dust of London in the pores of his skin” (Orwell, 1949, p. 150). This causes concern and indirectly foreshadows the impossibility of carefree long-term privacy for lovers in some secluded place. Winston’s comparison of the meadow to the place from his dreams contains the adverb “almost”, which downplays the expectations of relative miracles that can happen in this place: “the Golden Country - almost” (Orwell, 1949, p. 155).

Winston’s desire only increased after he learned that Julia had more than once been in love relationships prohibited by the Party, as he sees this as a rebellion against the government regime. Eros, passionate love, is expressed in vocabulary with a negative edge, which indirectly foreshadows the nature of the relationship between lovers as constant resistance to the norms of the government regime: “Anything to rot, to weaken, to undermine!”, “I want everyone to be corrupt to the bones”, “the animal instinct, the simple undifferentiated desire: that was the force that would tear the Party to pieces” (Orwell, 1949, p. 158). The sexual intercourse performed by Winston and Julia is defined by Winston as a successful rebellion against the party using appropriate military vocabulary, which indirectly foreshadows the need for the characters to protect their love, rather than pleasure: “Their embrace had been a battle, the climax a victory,” “It was a blow struck against the Party”, “a political act” (Orwell, 1949, p. 159).

Because of the fact that the characters did not want to be destroyed, their relationship had to be carefully hidden. The phrase used in this context raises concerns about the likelihood that lovers would continue to have such misrecognition of each other in the future: “walk past one another without a sign” (Orwell, 1949, p. 162).

Winston and Julia gradually began to learn more about each other, in the context of which Winston mentioned his marriage and his wife’s attitude towards sex as a procreative duty, which

she sought to fulfill without physical attraction, set a schedule (“the frigid little ceremony”) (Orwell, 1949, p. 166). This description creates a strong negative image. For Winston, this was a torture, and since conception did not work out, they separated by mutual consent, but the marriage was not officially dissolved.

Winston understood that their relationship was a crime against the Party. The abundance of phrases demonstrating Winston’s awareness of imminent death due to their relationship creates an oppressive and doomed atmosphere, which indirectly foreshadows throughout the narrative the likelihood of a similar end for the lovers: “in this game that we’re playing, we can’t win”, “we are the dead”, “as though they were intentionally stepping nearer to their graves” (Orwell, 1949, pp. 170, 176).

The relationship with Winston awakened in Julia a desire to express herself as a girl, breaking the norms of the monotonous appearance of other Party members: “a few dabs of color in the right places” (about the use of decorative cosmetics), “a wave of synthetic violets flooded his nostrils” (about perfume), “In this room I'm going to be a woman, not a Party comrade” (Orwell, 1949, p. 179). The characterization of Julia’s changes does not contain pleasant epithets, which indirectly foreshadows the futility and failure of a woman’s attempts to express herself under the totalitarian regime of the Party.

“This room” refers to the room that Winston rented from Mr. Charrington, the poor owner of an antique shop in the Proletariat areas of London. Julia noticed a rat there: “Get out, you filthy brute!”, “Rats!... In this room!” (Orwell, 1949, pp. 180-181). The image of a rat is associated with deception, lies, betrayal, and the disturbance of lovers’ peace by these creatures leaves a tense impression of an indirect foreshadowing about the possibility of betrayal in their relationship. Winston’s greatest fear is rats, and the description of his recurring nightmares is an indirect foreshadowing for the embodiment of similar images in real life: “Of all horrors in the world—a rat!”, “He was standing in front of a wall of darkness, and on the other side of it there was something unendurable, something too dreadful to be faced” (Orwell, 1949, p. 181).

There was also an old paperweight with coral, which became for Winston a special symbol of the wonderful past without the Party. Winston compares the feeling of security and homeliness in the room rented from Mr Charrington to a small world enclosed in a paperweight: “the paperweight was the room he was in, and the coral was Julia's life and his own, fixed in a sort

of eternity at the heart of the crystal” (Orwell, 1949, p. 185). However, this metaphorical image is also an indirect foreshadowing - the paperweight is glass, which means the world of lovers is very fragile and can be easily destroyed.

The description of the room as a place in which Winston and Julia could indulge in pleasure, talk freely, experience life as it was for people before the start of the party regime, contains the lexical unit “extinct”, which refers to an indirect foreshadowing of doom to death and preserves negative connotation: “the room was a world, a pocket of the past where extinct animals could walk” (Orwell, 1949, p. 189).

Winston told Julia about his work in the Ministry of Truth (he was engaged in correcting documents in which information became inappropriate for the current state of affairs in Oceania, in fact, he was rewriting history), but she was not excited about this: “did not feel the abyss opening beneath her feet at the thought of lies becoming truths” (Orwell, 1949, p. 194). This raises concerns about Julia’s ability and willingness to resist lies.

In Part 2 Chapter 6, O'Brien arranges to give Winston a new edition of Newspeak, Winston perceives this as a long-awaited event, as he is sure that it was a pretext for reporting O'Brien's residence as a member of a supposedly existing opposition organization. The phrase “the end was contained in the beginning” implies Winston’s understanding and acceptance that further action in opposition will lead to certain death, which is also an indirect foreshadowing for readers (Orwell, 1949, p. 201).

Ultimately, the Party takes both of them to the Ministry of Love, where oppositionists are tortured and killed, even if the opposition manifested itself only in their thoughts (thoughtcrime). In Chapter 9, they are arrested in a room above an antique shop, it turns out that they were being watched all this time. They understand this when a third voice repeats the phrase “We are the dead” behind them, changing the pronoun to “you” (Orwell, 1949, p. 278). This creates a frightening atmosphere, and the indirect foreshadowing regarding the impossibility of quiet privacy for the lovers is confirmed. The connotation of the phrase and its sequential repetition leaves the impression of the inevitability of death, setting one up for a sad end.

The tension reaches its climax, the inability of the characters to do anything to save themselves is depressing and is an indirect foreshadowing of the loss of their love to the power of the Party:

“they could do nothing except stand gazing into one another’s eyes” (Orwell, 1949, p. 279). The paperweight, with which Winston compared the world of his beloved, breaks, which is an indirect foreshadowing for the destruction of fragile love: “someone had picked up the glass paperweight from the table and smashed it to pieces on the hearth-stone” (Orwell, 1949, p. 280). Mr Charrington turns out to be an employee of the Thought Police (“he was not the same person any longer”) (Orwell, 1949, p. 282). He turned out to be a traitor, which indicates that the foreshadowing of the presence of rats in the room was not accidental.

After a series of tortures, the only thing that remained until the last among Winston’s previous worldview were his thoughts about Julia (“she had seemed to be not just with him, but inside him”) (Orwell, 1949, p. 353). However, he ends up losing his identity completely, offering to torture Julia in his place in the face of his greatest fear: rats. Indirect foreshadowings are confirmed. Despite the belief that the Party cannot force the characters to change the course of their thoughts, lovers betray each other: “they could get inside you”, “something was killed in your breast: burnt out, cauterized out” (Orwell, 1949, p. 367).

They meet already brainwashed, not being who they were before, and not feeling any love for each other. The following statement contains an image of neglect, indifference, this is an indirect foreshadowing for the complete cessation of contact between former lovers: “she did not actually try to shake him off” (Orwell, 1949, pp. 369). The indirect foreshadowing regarding the nature of the constant resistance of the lovers and the Party and the doom of the destruction of love is confirmed.

The result is a complete change in Winston’s worldview to suit the Party ideology - he now sees love as a negative force that needs to be overcome: “he had won the victory over himself” (Orwell, 1949, p. 376).

2.2 Stylistic Devices Describing Love in “We”

During the linguistic analysis, 121 aposiopesis were discovered, identified in the following contextual episodes of the novel “We”: in the interaction of D-503 and I-330 as subjects of the love concept; in the interaction of D-503 and another female character, O-90; in D-503’s thoughts regarding I-330, their relationship, I-330’s attitude towards the opposition organisation, the influence of his feelings on his position regarding the government. All aposiopesis are given in the published translation into English; punctuation in them is used

corresponding to the required (dash or ellipsis). All cases of aposiopesis are attached in Appendix 1 in the language of the original text (Russian).

The first meeting of the characters takes place at a mass walk, mandatory for all citizens of the United State. D-503 laughs because of his thoughts about the absurdity of the past, and hears an answering laugh from the girl nearby. In confusion, he does not complete his sentences, which is expressed by aposiopesis: “this contrast, this impassable abyss, between the things of today and of years ago –”, “we are all so much alike –” (Zilboorg et al., 1952, p. 8). D-503 feels some causeless irritation towards I-330 (he saw her number and name, since they are written on everyone’s clothes), which expresses aposiopesis “again there was something in her face or in her voice...” (Zilboorg et al., 1952, p. 9). Aposiopesis “then within fifty or one hundred years –”, “since my nose is button-like and someone else's is –” are used as an indicator that D-503’s speech was interrupted by an opponent (I-330) (Zilboorg et al., 1952, p. 9).

D-503 mentions the girl at the end of the next chapter (“Record 3”) with the intention of explaining his attitude towards her and her behaviour, but his thought remains incomplete, as expressed by aposiopesis “a kind of awkwardness when I saw that strange I-330 at his side...”, “I must confess that, that I ...” (Zilboorg et al., 1952, p. 15).

The next time he sees her taking the stage in the auditorium to demonstrate ancient music - playing the piano, which in an ideal mathematical world is usually made fun of. Her appearance made a bewitching impression on D-503, and he had no desire to laugh at her game, which is expressed by aposiopesis “she was dressed in a fantastic dress of the ancient time, a black dress closely fitting the body, sharply delimiting the white of her shoulders and breasts, and that warm shadow waving with her breath between...”, “they were laughing. Only a few . . . But why is it that I, too, I ...?” (Zilboorg et al., 1952, p. 18).

The relationship between D-503 and the female number O-90, “registered” to him, is described (which means that they both receive permission tickets to have sex). Her speech uses aposiopesis “My dear D, if only you, if...”, which leads D-503 to confusion (Zilboorg et al., 1952, p. 20). He assumes that O-90 wanted to mention I-330, but immediately denies this idea and does not complete it, which expresses aposiopesis “although it seems as though some...” (Zilboorg et al., 1952, p. 20).

In Record 6, D-503 describes how I-330 called him to the Ancient House, according to him, he agrees precisely because of his irritation towards her. Aposiopesis “for all elements of nature should be...” and “thousands of microscopic States, fighting eternal wars, pitiless like—” are unfinished phrases that reveal I-330’s attitude to love and D-503’s opinion about the premises in which they came (Zilboorg et al., 1952, p. 26). The girl changes into an old-style dress, the description of her appearance is interrupted by aposiopesis “an uncovered neck, and the shadow between....” (Zilboorg et al., 1952, p. 28). In the subsequent dialogue, they interrupt each other’s sentences (aposiopesis “it’s clear that you want to seem original. But is it possible that you—?”, “in our State —”), D-503 feels confused (aposiopesis “that is ...! I wanted...”) (Zilboorg et al., 1952, pp. 28, 29). The girl laughs, which prompts in D-503 a burst of strong emotions of an ambiguous nature (aposiopesis “I thought of grasping her... and I don’t know what....”) (Zilboorg et al., 1952, p. 29). I-330 invites him to retire in this room, but D-503 refuses. Later, he feels the need to tell one of the Guardians (who monitor the people) about what happened; he has difficulty trying to do this, as evidenced by interruptions in his speech - aposiopeses “I went yesterday to the Ancient House...”, “I was in the company of I-330, and then...” (Zilboorg et al., 1952, p. 33). As a result, he did not report it.

Record 8 describes D-503’s interaction with O-90 and fellow poet R-13, a sense of comfort with whom is described by aposiopesis “and one feels so good at times, when one is able for a short while, at least, to close oneself within a firm triangle, to close oneself away from anything that...” (Zilboorg et al., 1952, p. 42).

In Record 10, D-503 receives a notification that I-330 has registered for him (which means an obligation to come to her to perform sexual intercourse). He is confused, but he is not inclined to categorically refuse; on the contrary, he tries to persuade himself not to go, analysing various reasons, for example, that O-90 may not understand - this is reflected by aposiopeses “she had no way of knowing that I have been ill and could not.... And despite all this...”, “Buddha... yellow... lilies of the valley... rosy crescent...”, “that I had absolutely nothing to do with the matter, that...”, “is it possible that she really...” (Zilboorg et al., 1952, p. 49). D-503 goes to the address indicated on the ticket, and upon arrival he feels confusion, constraint - aposiopeses “my ribs were iron bars. The space for the heart was too small....”, “I felt I was in a net; neither my legs nor my arms...” (Zilboorg et al., 1952, p. 49). He does not understand his feelings, but

he closely watches her every movement, as if fascinated. He suddenly thinks that she is close to one of the numbers, which causes a semblance of jealousy and reluctance to “share” her with others, which is expressed by aposiopesis “he embraced her? Her, such...”, “like any other honest Number, [he] has a perfect right to the joys of life, and that it would be unjust...” (Zilboorg et al., 1952, p. 53). Further, when I-330 passionately kisses D-503 and he responds to it, without acknowledging his desire in the notes, which is expressed by aposiopesis “Suddenly her arms were about my neck... her lips grew into mine, no, even somewhere much deeper, much more terribly... I swear all this was very unexpected for me. That is why perhaps...” (Zilboorg et al., 1952, p. 53). Aposiopesis “I shall kill anyone who... Because I... You...” demonstrates the manifestation of jealousy and passionate love – Eros – in D-503 (Zilboorg et al., 1952, p. 54). He does not allow I-330 to finish the sentence about her supposedly partners (aposiopesis “a physician, one of my...”) (Zilboorg et al., 1952, p. 54). The character realises that he has changed significantly and questions his ability to follow government regulations (aposiopesis “one, the former D-503, Number D-503; and the other...”, “I was unable to fulfill my duties to the United State! I...”) (Zilboorg et al., 1952, pp. 54, 56).

In Record 11, D-503 expresses confusion, disarray due to thoughts about the girl through aposiopesis “well, I am even glad; alone I should...”, “a curtain arose inside me; rustle of silk, green bottle, lips...” (Zilboorg et al., 1952, pp. 56, 60). R-13 arrives, it turns out that he was also connected with I-330, and this causes a full range of angry emotions in D-503. Subsequently, he understands that friendly relations with O and R are destroyed due to his strong feelings for I (aposiopesis “why, oh, why is it, that for three years R-, O-, and I were so friendly together and now suddenly - one word only about that other female, about I-330, and ...”) (Zilboorg et al., 1952, p. 61).

In Record 13, when Julia calls him asking to meet, Winston arrives. His readiness to do whatever she tells him is also expressed in aposiopesis “yet I had to wait to prove that I...” – despite the fact that he performs an action previously unthinkable for himself (being late for work), he waits for her, supposedly in order to clarify everything (Zilboorg et al., 1952, p. 68). He mentally begins to recognise his love for I-330 in the context of agreement with her ideas that one loves only what he cannot conquer, as hinted at by aposiopesis “that is why... that is precisely why I...” (Zilboorg et al., 1952, p. 69). D-503 enjoys what is happening without completing his

thoughts, which is reflected via aposiopsis “to walk, to ripen, to become stronger and more tense...”, “slowly, blissfully, with half-closed eyes...”, “everything seemed saturated with the golden prime juice of life, and it seemed that I was overflowing with it - one second more and it would splash out...” (Zilboorg et al., 1952, pp. 69-71). He is overwhelmed by passion, which reflects aposiopsis “my lips... hers.... I drank and drank from them. I tore myself away; in silence I looked into her widely open eyes, and then again...” (Zilboorg et al., 1952, p. 71).

O-90 realises that D-503 has strong feelings for another girl. D-503 is confused and does not know how to explain what is happening to him, as demonstrated by aposiopsis “please understand, dear; I did not mean...” (Zilboorg et al., 1952, p. 75). D-503 understands that because of I-330 his relations with his friends have deteriorated, but makes a choice in favor of his feelings for I-330, although he does not complete his thought about it (aposiopsis “she robbed me of O-90, yet, yet... nevertheless...”) (Zilboorg et al., 1952, p. 75).

For some time, D-503 does not see I-330, and feels great confusion, he misses her, as evidenced via aposiopsis “I cannot live without her, but she, since she disappeared that day so mysteriously in the Ancient House...” (Zilboorg et al., 1952, p. 81). He goes crazy with his thoughts, and decides to go to the Medical Bureau. There he is diagnosed with the fact that he has acquired a soul, which is considered a disease for the One State, which leads him into panic confusion (aposiopsis “a soul? There was none, yet suddenly... Why is it that no one has it, yet I...”) (Zilboorg et al., 1952, p. 85). Given his important position (builder of the Integral, a powerful weapon), he cannot be destroyed, and he is only prescribed walks.

D-503 goes for a walk to the Ancient House, along the way he feels that the “wild” world that is beyond the Wall can lure him, but does not complete his thought (aposiopsis “it seemed as though it would splash over me and that from a man, from the finest and most precise mechanism which I am, I would be transformed into...”) (Zilboorg et al., 1952, p. 88). He wants to see I-330, but hears the male number S come, and again thinks about I-330's connection with this person (“Now, I-330 is...”) (Zilboorg et al., 1952, p. 91). In an attempt to hide from him, D-503 ends up in hidden corridors, where he meets a doctor he knows, but in a state of shock cannot formulate his speech (aposiopsis “Beg your pardon.... I wanted.... I thought that she, I-330... but behind me...”, “a shadow... behind me. And from the cupboard... Because that doctor

of yours... speaks with his scissors... I have a soul... incurable... and I must walk...”) (Zilboorg et al., 1952, p. 93). I-330 takes D-503 out of hidden rooms and arranges a meeting with him.

The next day, D-503 is confused in his thoughts, doubts mathematics as the basis of all existence, admits the presence of a soul (aposiopesis “perhaps it was nothing else but my “soul”, which, like the legendary scorpion of the ancients, was voluntarily stinging itself with...”) (Zilboorg et al., 1952, p. 97). D-503 does not attend the mandatory sessions for everyone, upon returning home he receives a letter, and thinking that it is from I-330, does not complete the thought (“is it possible that she means to say, that she?...”) (Zilboorg et al., 1952, p. 100). Thus, any mention of this girl evokes in him many emotions of a different nature. The letter turns out to be from O-90, in which she confesses her love, but understands that D-503 needs someone else, and therefore O-90 intends to leave him (aposiopesis “I love you that I must...”) (Zilboorg et al., 1952, p. 100). D-503 experiences conflicting emotions (“why, then?...”) (Zilboorg et al., 1952, p. 101).

In the next Record, the narration is that I-330, instead of a meeting, sends a letter, the contents of which evoke strong negative emotions in D-503, so he reads fragmentarily (aposiopesis “the check... Lower the curtains without fail, as if I were actually with you. It is necessary that they should think that I...” (Zilboorg et al., 1952, p. 103-104). He understands that the girl is using him for her own purposes.

Later, O-90 asks D-503 to conceive a child for her, despite the fact that she is forbidden to do so, since her height does not meet the norms. D-503, in a state of mental turmoil, agrees (aposiopesis “Well, quick...”, “I had jumped over the railing, down...”) (Zilboorg et al., 1952, p. 107).

When I-330, after a long time, comes to the appointed meeting, D-503 completely obeys her, absorbed in his feelings, forgets about the “illegality” of his actions (aposiopesis “yes, duty... I turned over in my mind the pages of my records ; indeed there is not a thought about the fact that strictly speaking I should...”) (Zilboorg et al., 1952, p. 124). I-330 leaves him confused without completing her phrase (“after the holiday, if only...”) (Zilboorg et al., 1952, p. 126).

Feelings prevail over logic, over the awareness of the danger of communication with I-330 and the constant desire to see her, over the pain of her absence (aposiopesis “that distance will be

painful to me, for I must be, I am inevitably drawn, close to her, so that her hands, her shoulder, her hair...”, “consequently...”, “without her tomorrow's sun will appear to me only as a little circle cut out of a tin sheet, and the sky a sheet of tin painted blue, and I myself...”) (Zilboorg et al., 1952, pp. 128, 130). At the holiday, he is restlessly looking for I-330 (aposiopesis “the one I needed to find at once, as soon as possible, for one more swing of the pendulum, and...”) (Zilboorg et al., 1952, p. 132). Seeing I-330 sitting with another man, he feels pain and does not complete his thought (“there, he stopped...”, “if non-physical causes produce physical pain, then it is clear that...”) (Zilboorg et al., 1952, p. 133).

At the holiday, where traditionally everyone voted “for” the Well-Doer, some people, including I-330, vote “against”. Turmoil begins, I-330 is wounded, R-13 tries to save her, but D-503 jealously snatches the girl from his hands. D-503 sees how, being wounded, the girl is absorbed in ideas about the “new” world (“if her unif had been buttoned she would have torn it open, she would have...”) (Zilboorg et al., 1952, p. 136).

He is afraid and at the same time longs to meet her (aposiopesis “five minutes more, and if she does not come out...”) (Zilboorg et al., 1952, p. 142). I-330 comes, and because of joy, does not complete her phrase “I knew you-you...” (Zilboorg et al., 1952, p. 142). I-330 takes D-503 beyond the Green Wall, into the “wild” world. He sees a meadow with a crowd of hairy people and feels at ease, like one of them. The presence of I-330 instils joy and calm in him, although he feels an unclear looming threat (“it was momentary, light, a little painful, beautiful...”, “her smile was light and cheerful and I, too, was smiling; the earth was drunken, cheerful, light, floating...”, “round black eyes drilled themselves into me...”) (Zilboorg et al., 1952, pp. 147, 148).

Later, together with I-330, another female number, U- (the desk monitor at D-503's house, who ambiguously cares about D-503), enters the room, arguing, and D-503 angrily kicks U out (aposiopesis “that she... This is all because she wants to register on me, but I...”) (Zilboorg et al., 1952, p. 150). He still feels I-330 is in danger because of her opposition views (“one thing is clear to me: I-330 is now on the very edge, on the very edge, and in one second more...”) (Zilboorg et al., 1952, p. 151). D-503 asks her to stay without stating a reason (“no, stay a little while longer... for the sake... for the sake...”) (Zilboorg et al., 1952, p. 152). In response, the girl

almost confesses her love to him, but does not complete the phrase (“perhaps that is why I...”) (Zilboorg et al., 1952, p. 152).

Another time, on the way to I-330, D-503 meets O-90. Due to her pregnancy, her belly begins to round, and D-503 comes up with the idea to turn to I-330 for help. O-90 clarifies whether this is “that woman”, for some reason the question confuses D-503 (aposiopesis “that is...”), but after his affirmative answer O-90 refuses (“and you want me to go to her, to ask her... to...”) (Zilboorg et al., 1952, p. 160).

I-330 talks about the plan of the opposition (“the Mephi”) to seize Integral, making D-503, as the main builder, an accomplice. He agrees because of his uncontrollable feelings for the girl, preparing to destroy his own creation (aposiopesis “yes, at twelve!...”, “all this impeccable, most geometric beauty, shall I, I myself, with my own hands...”) (Zilboorg et al., 1952, p. 164).

When “the Great Operation” is announced to rid everyone of fancy, D-503 rejoices, but first goes to meet I-330, and is confused when asked why he does not go to the operation (“I must first...”) (Zilboorg et al., 1952, p. 168). Arriving at I-330, he cannot complete the sentences being in a state of extreme bliss (“in each of them [her eyes] to see the reflection of myself in wonderful captivity...”, “my head was overcrowded with impetuous words, and I was speaking aloud, and flying with the sun I knew not where...”) (Zilboorg et al., 1952, p. 170). Suddenly, I-330 indicates that they need to say goodbye if he performs the Operation, which puts him into a state of complete delusion (aposiopesis “my head was breaking into pieces; two logical trains collided and crawled upon each other, rattling and smothering...”) (Zilboorg et al., 1952, p. 172). For the sake of I-330, he is ready to abandon the Operation (“I do not want salvation...”) and not prevent the opposition (Mephi) from capturing Integral (“because I know that tomorrow...”) (Zilboorg et al., 1952, pp. 172, 174).

Running away from being forced to undergo operation, D-503 meets O-90, who confusedly says that she does not want to go through the operation, she is afraid for the future of the child (aposiopesis “Every night I... I cannot! If they cure me...”, “You must... you must...”) (Zilboorg et al., 1952, p. 176). She agrees to I-330's participation in her fate. D-503 sees S-4711 pursuing him (“and through this. bass, behind us, all the while...”), so he says O-90 go alone (Zilboorg et al., 1952, p. 177). When saying goodbye, aposiopesis “perhaps someday...” is used, demonstrating doubts about the possibility of meeting again (Zilboorg et al., 1952, p. 178).

D-503, leaving his room before the flight on the Integral, remembers how he spent time there with I-330 (“my bed...”), expresses a dubious hope that the girl will contact him, but she does not (aposiopesis “perhaps the telephone would ring, perhaps she would say that... But no, no miracle...” (Zilboorg et al., 1952, p. 181).

After takeoff, D-503 finds I-330 in the radio room, she indulges in daydreaming (aposiopesis “and when night... Where shall you and I be tonight? Perhaps somewhere on the grass, on dry leaves...”) (Zilboorg et al., 1952, p. She also knows that O-90 is pregnant with D-503's child and is saved (“she will live...”) (Zilboorg et al., 1952, p. 186).

It turns out that the Guardians on board know about Mephi's capture operation, and I-330 suspects that D-503 told them about it. The aposiopesis “I told nobody, save these white, mute pages...” demonstrates D-503's desperate confusion, since it was not him (Zilboorg et al., 1952, p. 189). He comes to the conclusion that it was U who spied on his notes (“It became clear to me; nobody but her...” (Zilboorg et al., 1952, p. 189).

D-503 intends to kill U, his thoughts are in absolute confusion, which are expressed by the aposiopesis “but one thought the whole night...”, “something must be done to each one, before he...”, “I paced and paced, always in the same circle: my table, the white package on the table, the bed, my table, the white package on the table...” (Zilboorg et al., 1952, pp. 191-194).

The chaos in his thoughts reaches its climax when U comes (aposiopeses “already I had located the place on her head; something disgustingly sweet was in my mouth...”, “I swung my arm...”), but the elderly Yu is wrong understands his intentions, and offers her body (“she thought that I pulled the curtains... in order to... that I wanted...”) (Zilboorg et al., 1952, p. 195). D-503 laughs at the absurdity.

The Well-Doer (head of the United State) calls D-503 to an audience, where he does not destroy him, but hints that I-330 used him only to access the Integral, with which D-503 internally agrees (aposiopesis “yes, yes: the Builder of the Integral.. Yes, yes...”) (Zilboorg et al., 1952, p. 200). The character becomes completely confused in his thoughts, thinks that he would like to receive support from a loved one, such as in “ancient” times was called a mother (“she would hear what no one else could hear, her old, grown-together, wrinkled lips...”) (Zilboorg et al., 1952, p. 202).

Chaos begins in the United State, the Wall is blown up. In panic and confusion, D-503 first of all goes to look for I-330 (aposiopesis “beyond the Wall, or? I must... Do you hear me? At once... I cannot...”), does not find (Zilboorg et al., 1952, p. 205). The next day, she herself unexpectedly comes to him, which causes in him a chaotic flow of unfinished thoughts and words, confusion, hope for restoration of relations, which is expressed by aposiopeses “I could still overtake her and grasp her hand, and that she might laugh out and say...”, “I have been ... I saw your room.... I thought you...”, “I felt I had to tell her everything in one split second, and in such a way that she would surely believe, or she would never...”, “Listen, I-330, I must... I must...” (Zilboorg et al., 1952, pp. 208, 209). I-330 asks him not to continue, says that their last meeting should be spent on something else (“do you want these minutes, which are our last...”) (Zilboorg et al., 1952, p. 209). During sexual intercourse, D-503’s thoughts, under the influence of passion, are chaotic, incomplete (“permeating poison...”, “the letter F- and some figures... Plus and minus fused within my mind into one lump... I could not say even now what sort of feeling it was, but I crushed her so that she cried out with pain...” (Zilboorg et al., 1952, p. 209). The girl asks him about the last meeting with Well-Doer, and then leaves, and D-503 is left in complete confusion (“His assertion at the end that they needed me only in order...”, “when she left I sat down on the floor, bent over the cigarette butt...”, “I must not think; it was dangerous to think, for...”) (Zilboorg et al., 1952, pp. 210, 211). The confusion of his thoughts reaches its climax, after which he sees the corpse of R-13 on the street (“I would break in two like an overloaded sail...”, “I felt I would either scream or... or...”) (Zilboorg et al., 1952, p. 212).

He meets Guardian S and hurries to tell everything about his relationship, make a denunciation on I-330, stumbling over his words and not completing his sentences (aposiopeses “into your office... I must tell everything... right away I am glad that you ... It may be terrible that it should be you to whom... But it is good, it is good...”, “this was dearer to me than anything else... and even now, even this minute, when I already know everything...”, “and there beyond the Wall...”) (Zilboorg et al., 1952, pp. 213-214). Unexpectedly, S narrates for him, D-503 understands that S is in the know, since he is also a member of Mephi (“he, too –”) (Zilboorg et al., 1952, p. 214).

The last 40th Recording was made after D-503 was subjected to the Great Operation. He calmly told to the Well-Doer everything he knew, and then watched as I-330 was tortured. There is not

a single aposiopesis in this chapter, since the character is now confident in his actions, he has no doubts (as mentioned in the title of the chapter - "I Am Certain").

2.3 Comparative Analysis of Stylistic Devices in the Dystopias "We" and "1984"

During the empirical analysis, 38 lexical units forming foreshadowing in "1984" and 121 aposiopesises in "We" were identified.

The number of aposiopesises (45) in the novel "We" testifies to his constant confusion. The reasons for doubts vary: initial misunderstanding and non-acceptance of one's feelings for the I-330; a choice between submitting to government ideology and a person for whom he has strong love feelings, but who belongs to the opposition. In addition, a number of aposiopesis (17) expresses emotional outbursts of anger and irritation. A smaller number of aposiopesis characterise emotional outbursts that arose due to manifestations of passionate love (10) and longing for the beloved (8).

In the novel "1984" 22 foreshadowing conveys the predestination of the destruction of relationships, the lost conflict with the totalitarian regime. 9 foreshadowing demonstrates that Winston does not experience the pleasure of love, realizing that he is committing a crime against the party, for which he will certainly be punished.

The attitude of Winston and D-503 to the fact that their lovers had or have other sexual partners is expressed differently. For D-503, this is the reason for emotional outbursts of jealousy, which is expressed via aposiopesis (7). Whereas in "1984" Winston expresses delight in the fact that Julia had other men, since this is also a violation of party ideology.

The expression of the concept of love in the two dystopias is similar in that in both novels, few stylistic devices were used to describe the position or opinion of the female characters. In the novel "1984" 2 foreshadowings were found, derived from Julia's speech. In the novel "We" 7 aposiopesises were found expressing confusion or unfinished thoughts of I-330, and 5 aposiopesises expressing confusion and indecision of O-90 in interaction with D-503.

The ending of the novel "We" is the surrender of D-503, he tells all the information he has to a person who is presumably a Guardian (a member of the government that maintains order). Despite the fact that this person turns out to be one of those who rebelled against the

government, the choice of D-503 was still not made in favour of his love, even before undergoing a special operation that takes away his ability to experience such feelings as love.

In the novel 1984, the main character, Winston, also ultimately betrays his lover, but he does this after numerous tortures. That is, unlike D-503, he does not do this in a conscious state.

Thus, stylistic devices convey the different nature of the love difficulties experienced by the main characters of the two dystopias, and a different outcome.

CONCLUSION

In the dystopias “1984” by J. Orwell and “We” by E. Zamyatin, the theme of love is developed with certain similarities. It has such characteristic features as the suppression (or prohibition) of emotional intimacy by state structures, the destructive influence of a totalitarian society on love relationships, and the role of female characters as instigators of change. A significant influence on the difference between the concepts of love depicted in the two dystopias is exerted by the dissimilar initial attitude of male characters towards the government. In the novel “We” the main character is initially a supporter of the state regime, while in the novel “1984” the main character is characterised by an oppositional attitude towards the authorities.

When correlating the theme of love in the dystopias “We” and “1984” with philosophical theories of love, the following key aspects of the concepts of love in novels are formulated: love is a strong emotional feeling of closeness of one person to another; love is accompanied by sexual attraction and passionate desire and is defined as Eros; love forms an internal conflict in the character of the novel “We”; love is a manifestation of the conflict between the character and the totalitarian regime in “1984”.

In order to demonstrate the differences in the concepts of love in the dystopias, thematically appropriate stylistic devices are selected. In the novel “1984”, love as an expression of the conflict between Winston and the totalitarian regime, which predetermines the dependence of relationships on the characters’ ability to resist the totalitarian regime. Predestination, which includes images of tragedy and betrayal, is expressed by foreshadowing, which is based on the use of certain stylistic devices. In the novel “We”, love becomes the cause of D-503’s emotional turmoil, doubts in all the usual principles of life and faith in the perfection of the state regime. A syntactic stylistic device such as aposiopesis expresses confusion and emotional outbursts.

Foreshadowing, found in the dystopian “1984”, hints at fragility, destruction and betrayal by lovers of each other, which is confirmed by the ending of the novel. In the novel “We”, constant doubts and uncertainty, reticence, emotional outbursts, and confusion are expressed by aposiopesis. This is also shown in the last chapter, in which there is no aposiopesis - doubts cease along with the destruction of the character’s soul, as well as the love he experienced.

SUMMARY IN ESTONIAN

Käesoleva bakalaureusetöö teema on “Armastuse mõiste düstopia romaanides Y. Zamyatini “Meie” ja George Orwelli “1984”: Stiilikujundid”. Armastus ja suhted on düstopilistes romaanides kirjanduse võtmeteemadena olemas, kuigi kirjanduslikud vahendid kujundite loomiseks ja armastuse mõiste arendamiseks läbi aegade võivad varieeruda – mõista, kuidas seda universaalset kontseptsiooni düstopilises kirjanduses kujutatakse, on uurimishuvi ja uurimisprobleem. Seega on võrdleva uuringu objektid stiilikujundid, mida Zamyatin ja Orwell kasutasid, et paljastada armastuse mõiste oma kuulsates romaanides “Meie” ja “1984”.

Lõputöö eesmärgiks on määratleda 20. sajandi düstopilise kirjanduse jooni; selgitada välja düstopiatega “1984” ja “Meie” tunnused armastuse teema ja selle keelelise väljenduse osas; käsitleda armastuse mõiste teooriaid; sõnastada armastuse mõiste düstopiatega “1984” ja “Meie”; välja selgitada stiilikujundid, mis väljendavad düstopiatega sõnastatud armastuse mõistet (ettekkuulutus “1984” ja aposiopees “Meie” puhul); analüüsida tuvastatud stiilikujundite tähendust ja võrrelda armastuse mõiste väljendust düstopiatega “1984” ja “Meie”.

Selles uuringus on stiilikujundite analüüsimiseks kasutatud kvalitatiivseid ja kvantitatiivseid uurimismeetodeid. Bakalaureusetöö jaguneb kaheks: teoreetiliseks ja empiiriliseks osaks. Esimeses peatükis on kirjutatud teoreetiline osa, seal on selgitatud armastus filosoofilistest teooriatest ning kujundatakse käsitletud teooriate põhjal armastuse mõistet düstopiatega “1984” ja “Meie”; teoreetiline ülevaade stiilikujundite kohta. Teine peatükk on empiirilise osa algus, kus pühendatud düstopias leiduva armastuse mõistet väljendavate stiilikujundite analüüs ja nende võrdlev analüüs.

J. Orwelli “1984” ja E. Zamyatini “Meie” düstopiatega on esitatud armastuse teema. Sellele iseloomulikud jooned nagu emotsionaalse intiimsuse allasurumine (või keelamine) riiklike struktuuride poolt, totalitaarse ühiskonna hävitav mõju armusuhetele ja naistegelaste roll muutuste õhutajatena. Märkimisväärset mõju kahes düstopias kujutatud armastuse mõistete erinevusele avaldab meestegelaste erinev esialgne suhtumine valitsusse. Romaanis “Meie” on peategelane esialgu riigirežiimi pooldaja, romaanis “1984” aga iseloomustab peategelast opositsiooniline suhtumine võimudesse.

Düstopiatega “Meie” ja “1984” armastuse teema korrelatsioonil armastuse filosoofiliste teooriatega sõnastatakse romaanide armastuse mõistete järgmised võtmeaspektid: armastus on

ühe inimese tugev emotsionaalne lähedustunne teisega; armastusega kaasneb seksuaalne külgetõmme ja kirglik iha ning seda määratletakse kui Erost; armastus moodustab romaani "Meie" tegelaskujus sisemise konflikti; armastus on tegelase ja totalitaarse režiimi konflikti ilming romaanis "1984".

Armastuse mõistete erinevuste demonstreerimiseks düstoopiates valitakse sobivad stiilikujundid. Romaanis "1984" määrab armastust Winston ja totalitaarse režiimi konflikti väljendamine suhete sõltuvuse tegelaste võimest totalitaarsele režiimile vastu seista. Ennustust, mis sisaldab kujundeid tragöödiast ja reetmisest, väljendab leksikaalsetest stilistilistest vahenditest kombineeritud ettekuulutus. Romaanis "Meie" saab armastusest D-503 emotsionaalne segadus, kahtlused kõigis tavapära elupõhimõtetes ja usk riigirežiimi täiuslikkusesse. Stiilikujund nagu aposiopees väljendab segadust ja emotsionaalseid purskeid.

Uurimusest selgus, et düstoopiast "1984" leitud ettekuulutus vihjab haprusele, hävingule ja üksteise armastajate reetmisele, mida kinnitab ka teose lõpp. Romaanis "Meie" väljendab pidevat kahtlust ja ebakindlust, tagasihoidmist, emotsioonipurskeid ja segadust aposiopeeses. Sellele viitab ka viimane peatükk, milles aposiopeesid puuduvad - kahtlused lakkavad koos tegelase hinge ja ka tema kogetud armastuse hävimisega.

Töö tulemused näitavad, et stiilikujundid annavad edasi kahe düstoopia peategelaste armuraskuste erinevat olemust ja erinevat tulemust.

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APPENDICES

Appendix 1.

1. что этот контраст, эта непроходимая пропасть между сегодняшним и тогдашним... (Zamyatin, 1967, p. 10)
2. Мы так одинаковы... (Zamyatin, 1967, p. 10)
3. Но опять что-то такое на лице у ней или в голосе... (Zamyatin, 1967, p. 10)
4. так через пятьдесят; сто лет... (Zamyatin, 1967, p. 10)
5. Раз у меня нос пуговицей, а у другого... (Zamyatin, 1967, p. 10)
6. какая-то неловкость, когда эта странная I при нем... (Zamyatin, 1967, p. 16)
7. Должен сознаться, что эта I... (Zamyatin, 1967, p. 16)
8. Она была в фантастическом костюме древней эпохи: плотно облегающее черное платье, остро подчеркнуто белое открытых плечей и груди, и эта теплая, колыхающаяся от дыхания тень между... и ослепительные, почти злые зубы... (Zamyatin, 1967, p. 19)
9. все смеются. Только немногие... но почему же и я — я? (Zamyatin, 1967, p. 19)
10. Милый Дэ, если бы только вы — если бы... (Zamyatin, 1967, p. 20)
11. Хотя уж тут, как будто... (Zamyatin, 1967, p. 21)
12. Все стихи должны быть... (Zamyatin, 1967, p. 26)
13. Тысячи микроскопических, вечно воюющих государств, беспощадных, как... (Zamyatin, 1967, p. 26)
14. и открытая шея, тень между... (Zamyatin, 1967, p. 28)
15. Послушайте, вы, ясно, хотите оригинальничать, но неужели вы... (Zamyatin, 1967, p. 28)
16. То есть, я хотел... (Zamyatin, 1967, p. 29)
17. Да, у нас... (Zamyatin, 1967, p. 29)
18. Вот — ее схватить — и уж не помню что... (Zamyatin, 1967, p. 29)
19. Я, видите ли, вчера был в Древнем Доме... (Zamyatin, 1967, p. 33)
20. я сопровождал номер I-330, и вот... (Zamyatin, 1967, p. 33)
21. И так хорошо иногда хоть ненадолго отдохнуть, в простой, крепкий треугольник замкнуть себя от всего, что... (Zamyatin, 1967, p. 41)
22. ведь ей неоткуда было узнать, что я был болен — ну, вообще не мог... И несмотря на все - (Zamyatin, 1967, p. 47)
23. Будда — желтое — ландыши — розовый полумесяц... (Zamyatin, 1967, p. 47)
24. что я здесь не при чем, что я совершенно... (Zamyatin, 1967, p. 47)
25. Неужели она действительно... (Zamyatin, 1967, p. 47)
26. Ребра — железные прутья, тесно... (Zamyatin, 1967, p. 48)
27. И чувствовал: запутался — ни рукой, ни ногой... (Zamyatin, 1967, p. 48)
28. обнимал ее — такую... Он... (Zamyatin, 1967, p. 50)
29. он, как всякий честный номер, имеет равное право на радости — и было бы несправедливо... (Zamyatin, 1967, p. 51)
30. Вдруг — рука вокруг моей шеи — губами в губы... нет, куда-то еще глубже, еще страшнее... Клянусь, это было совершенно неожиданно для меня, и, может быть, только потому... (Zamyatin, 1967, p. 51)
31. Один я — прежний, Д-503, номер Д-503, а другой... (Zamyatin, 1967, p. 52)
32. один медик, один из моих... (Zamyatin, 1967, p. 52)

33. «Я убью всякого, кто... Потому что я вас — я вас — — (Zamyatin, 1967, p. 52)
34. Я не в состоянии выполнять свои обязанности перед Единым Государством... Я... (Zamyatin, 1967, p. 53)
35. Пусть, я даже рад: сейчас одному мне было бы... (Zamyatin, 1967, p. 55)
36. Во мне взвился занавес, и — шелест шелка, зеленый флакон, губы... (Zamyatin, 1967, p. 57)
37. Отчего — ну, отчего целых три года я и О — жили так дружески — и вдруг теперь одно только слово о той, об I... (Zamyatin, 1967, p. 58)
38. Но надо же мне было показать... (Zamyatin, 1967, p. 63)
39. И именно потому — именно потому я... (Zamyatin, 1967, p. 64)
40. только бы идти, идти, зреть, наливаясь все упруже — — (Zamyatin, 1967, p. 64)
41. медленно, блаженно, с зажмуренными глазами... (Zamyatin, 1967, p. 65)
42. Ее губы — мои, я пил, пил, отрывался, молча глядел в распахнутые мне глаза — и опять... (Zamyatin, 1967, p. 66)
43. все напитано золотисто-розовым соком, и сейчас перельется через край, брызнет — — (Zamyatin, 1967, p. 66)
44. Поймите же: я не хотел... (Zamyatin, 1967, p. 69)
45. Она отняла у меня О. И все-таки, и все-таки... (Zamyatin, 1967, p. 70)
46. Я не могу без нее — а она, с тех пор как тогда непонятно исчезла в Древнем Доме... (Zamyatin, 1967, p. 75)
47. душа? Не было, не было — и вдруг... Почему ни у кого нет, а у меня... (Zamyatin, 1967, p. 78)
48. сейчас захлестнет меня, и из человека — тончайшего и точнейшего из механизмов — я превращусь... (Zamyatin, 1967, p. 81)
49. В тот раз I — — (Zamyatin, 1967, p. 84)
50. «Позвольте... я хотел... я думал, что она, I-330... Но за мной...» (Zamyatin, 1967, p. 85)
51. «Тень — за мною... Я умер — из шкафа... Потому что этот ваш... говорит ножницами: у меня душа... Неизлечимая...» (Zamyatin, 1967, p. 86)
52. А, может быть, это — не что иное, как моя «душа», подобно легендарному скорпиону древних, добровольно жалящая себя всем тем, что... (Zamyatin, 1967, p. 88)
53. неужели она хочет сказать, что — — (Zamyatin, 1967, p. 91)
54. если я вас люблю, я должна — — (Zamyatin, 1967, p. 92)
55. Но отчего же, отчего — — (Zamyatin, 1967, p. 92)
56. «Талон... и непременно спустите шторы, как будто я и в самом деле у вас... Мне необходимо, чтобы думали, что я...» (Zamyatin, 1967, p. 94)
57. Ну? Скорее... (Zamyatin, 1967, p. 98)
58. Затем — повернут выключатель, мысли гаснут, тьма, искры — и я через парапет вниз... (Zamyatin, 1967, p. 98)
59. Да, обязанности... Я мысленно перелистываю свои последние записи: в самом деле, нигде даже и мысли о том, что, в сущности, я бы должен... (Zamyatin, 1967, p. 114)
60. когда кончится праздник, если только... (Zamyatin, 1967, p. 116)
61. Издали — это будет больно, потому что мне надо, меня неудержимо тянет, чтобы — рядом с ней, чтобы — ее руки, ее плечо, ее волосы... (Zamyatin, 1967, p. 117)
62. И, следовательно... (Zamyatin, 1967, p. 117)
63. А без нее — завтрашнее солнце будет только кружочком из жести, а небо — выкрашенная синим жесь, и сам я... (Zamyatin, 1967, p. 120)

64. Его (лицо) надо скорее найти, потому что сейчас маятник тикнет, а потом — — (Zamyatin, 1967, p. 122)
65. Вот остановился, вот... (Zamyatin, 1967, p. 122)
66. «Если от нефизических причин — может быть физическая боль, то ясно — что — —» (Zamyatin, 1967, p. 122)
67. если бы юнифа была застегнута — она разорвала бы ее, она... (Zamyatin, 1967, p. 126)
68. На секунду — прежний я, которому страшно, если откроется эта дверь. Еще — последние пять минут, и если она не выйдет — (Zamyatin, 1967, p. 131)
69. Я знала: ты-ты... (Zamyatin, 1967, p. 131)
70. Рядом — I; ее улыбка, две темные черты — от краев рта вверх, углом; и во мне — уголь, и это — мгновенно, легко, чуть больно, прекрасно... (Zamyatin, 1967, p. 136)
71. в меня ввинчиваются черные, круглые глаза... (Zamyatin, 1967, p. 136)
72. Она улыбается легко, весело, и я улыбаюсь, земля — пьяная, веселая, легкая — плывет... (Zamyatin, 1967, p. 137)
73. что она... Это все потому, что она хочет записаться на меня, а я... (Zamyatin, 1967, p. 138)
74. Мне ясно только одно: I сейчас идет по самому краю, — и вот-вот... (Zamyatin, 1967, p. 139)
75. Еще хоть немного — ну ради... ради... (Zamyatin, 1967, p. 140)
76. Может быть, потому я тебя и — (Zamyatin, 1967, p. 140)
77. То есть... (Zamyatin, 1967, p. 147)
78. И вы хотите, чтобы я пошла к ней — чтобы я просила ее — чтобы я... (Zamyatin, 1967, p. 147)
79. Да, в 12... (Zamyatin, 1967, p. 151)
80. всю эту безукоризненную, геометрическую красоту — я должен буду сам, своими руками... (Zamyatin, 1967, p. 151)
81. Мне надо еще сначала... (Zamyatin, 1967, p. 155)
82. в каждом видеть себя — в чудесном плену... (Zamyatin, 1967, p. 157)
83. В голове — тесно, буйные — через край — слова, и я вслух вместе с солнцем лечу куда-то... (Zamyatin, 1967, p. 157)
84. Голова у меня раскакивалась, два логических поезда столкнулись, лезли друг на друга, крушили, трескали... (Zamyatin, 1967, p. 159)
85. я не хочу спасенья... (Zamyatin, 1967, p. 159)
86. я все-таки ведь знаю, что завтра — — (Zamyatin, 1967, p. 161)
87. Я каждую ночь... Я не могу — если меня вылечат... (Zamyatin, 1967, p. 163)
88. И вы должны — вы должны... (Zamyatin, 1967, p. 163)
89. И сквозь бас — сзади все время — — (Zamyatin, 1967, p. 164)
90. Может быть, еще когда-нибудь... (Zamyatin, 1967, p. 165)
91. Кровать... (Zamyatin, 1967, p. 166)
92. быть может — зазвонит телефон, быть может, она скажет, чтоб... Нет. Нет чуда... (Zamyatin, 1967, p. 167)
93. И ночь... где мы с тобой будем ночью? Может быть — на траве, на сухих листьях... (Zamyatin, 1967, p. 171)
94. Она будет жить... (Zamyatin, 1967, p. 172)
95. Я же об этом ни с кем, никому кроме этих белых, немых страниц... (Zamyatin, 1967, p. 174)

96. И мне ясно: никто кроме нее, — мне все ясно... (Zamyatin, 1967, p. 175)
97. Всю ночь — об одном... (Zamyatin, 1967, p. 176)
98. каждому нужно что-то сделать, прежде чем — (Zamyatin, 1967, p. 177)
99. я ходил — закованный все в одном и том же кругу: стол, на столе белый сверток, кровать, дверь, стол, белый сверток... (Zamyatin, 1967, p. 179)
100. Я видел уже это место на голове, во рту отвратительно-сладко... (Zamyatin, 1967, p. 179)
101. Я замахнулся — (Zamyatin, 1967, p. 180)
102. И только тут я понял: она думала, что я шторы — это для того, чтобы — что я хочу... (Zamyatin, 1967, p. 180)
103. Да, да: Строитель «Интеграла»... Да, да... (Zamyatin, 1967, p. 184)
104. чтобы она услышала то, чего никто не слышит, чтобы ее старушечьи, заросшие морщинами губы — — (Zamyatin, 1967, p. 186)
105. «Там, за Стеной — или... мне нужно — слышите? Сейчас же, я не могу... » (Zamyatin, 1967, p. 188)
106. еще можно догнать ее, схватить за руки — и может быть, она засмеется и скажет... (Zamyatin, 1967, p. 190)
107. «Я был — я видел твою комнату — я думал, ты...» (Zamyatin, 1967, p. 190)
108. И вот надо сейчас же все, в одну секунду, суметь сказать ей — так, чтобы поверила — иначе уж никогда... (Zamyatin, 1967, p. 191)
109. — Слушай, I — я должен... я должен тебе все... (Zamyatin, 1967, p. 191)
110. И ты хочешь, чтоб эти наши последние минуты... (Zamyatin, 1967, p. 191)
111. обволакивающий все яд... (Zamyatin, 1967, p. 191)
112. буква Ф и какие-то цифры... Во мне они — сцепились в один клубок, и я даже сейчас не могу сказать, что это было за чувство, но я стиснул ее так, что она от боли вскрикнула... (Zamyatin, 1967, p. 191)
113. Он говорил в самом конце, о том, что я им был нужен только... (Zamyatin, 1967, p. 192)
114. А когда ушла — я сел на пол, нагнулся над брошенной ее папиросой — — (Zamyatin, 1967, p. 193)
115. нельзя думать, не надо думать, иначе — (Zamyatin, 1967, p. 193)
116. прогнусь как перегруженный рельс... (Zamyatin, 1967, p. 194)
117. я сейчас закричу... или... (Zamyatin, 1967, p. 195)
118. «скорее — к вам в кабинет... Я должен все — сейчас же! Это хорошо, что именно вам... Это, может быть, ужасно, что именно вы, но это хорошо, это хорошо... » (Zamyatin, 1967, p. 195)
119. это было мне дороже всего... то есть не погибнуть, а чтобы она... И даже сейчас — даже сейчас, когда я уже все знаю... (Zamyatin, 1967, p. 196)
120. и как там — за Стеною... (Zamyatin, 1967, p. 196)
121. он — тоже их... (Zamyatin, 1967, p. 197)

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