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THE ROLE OF LANGUAGE IN CONSTRUCTING DYSTOPIAN REALITY IN MARGARET ATWOOD'S SPECULATIVE AND SCIENCE FICTION

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INTRODUCTION

A literary text describes an imaginary world that may both resemble some aspects of our reality and be absolutely different from the one around us. When creating these fictitious realities, writers employ language on various levels as a means to express their ideas and share their vision. They use lexical, morphological, phonetic, graphic, semasiological, and semantic means to make the text look intricate and multifaceted. Authors even create their own languages with specific grammar structures and vocabulary, encompassing a wide range of lexical coinages. Such an approach encourages readers to delve into imaginary worlds to know how the plot will unravel and to decipher the meanings and senses hidden in the text. The power of language in shaping and maintaining oppressive societies is a central theme in dystopian literature, and Margaret Atwood's dystopian speculative and science fiction works are no exception.

The research on dystopian literature has grown considerably due to its rising popularity and its ability to project current social and political trends into a dark and authoritarian future. Scholars (M. H. Abrams, R. Baccolini, J. Cresswell, D. Ketterer, T. Moylan, L. T. Sargent, J. Stringer, J. Sutherland, D. Suvin, etc.) have noted the complexity and diversity of dystopia, recognising the blurred and hybrid nature of the dystopian genre, and its significance as a means of warning humanity of the potential consequences of societal and political behaviour. Finally, researchers (S. Jackson, J. Merril, E. Mozejko, J. Prucher, M. Atwood, etc.) argue that dystopian literature has become closely interconnected and even mixed with other genres, such as science fiction and speculative fiction.

As one of the developers of contemporary Canadian culture and literature, M. Atwood actively experiments with all levels of language in her poetry books, tales, scenarios and novels. In her texts, the author uses various stylistic means, plays with lexical meanings and senses, employs intertextual relations and allusions, and generates new words and notions. In her speculative and science fiction dystopian novels *The Handmaid's Tale* (1985), its sequel *The Testaments (*2019) and the *MaddAddam* trilogy, which consists of *Oryx and Crake* (2003), *The Year of the*

Flood (2009), and *MaddAddam* (2013), using a broad array of tropes, the writer tries to depict the dystopian reality of totalitarian and consumer societies.

These narratives have been examined by foreign (J. Freeman, C. A. Howells, F. Jameson, A. Malak, A. S. Mouda, M. Petto, K. Stein, A. Weiss, etc.) and Ukrainian researchers (M. Vorontsova, N. Ovcharenko, I. Tymeichuk, etc.). Analysing M. Atwood's novels, scholars predominantly focus on the peculiarities of the genre and stylistic, lexical, compositional and formal features of the author's texts. Nevertheless, the use of language, explicitly different lexical, phonetic, graphic and syntactic means as central components of the depiction of dystopian worlds in the novels *The Handmaid's Tale*, *The Testaments* and the *MaddAddam* trilogy is not sufficiently covered by foreign researchers and by scholars in Ukraine particularly.

Consequently, the current study is devoted to language as the constituent part of forming dystopian worlds in M. Atwood's novels *The Handmaid's Tale, The Testaments* and the *MaddAddam* trilogy. The **topicality of the study** is predetermined by the fact that M. Atwood's fiction has recently provoked significant interest. Her dystopian novel, *The Handmaid's Tale,* regained relevance with a television series adaptation, leading M. Atwood to publish a sequel, *The Testaments*. The popularity of her *MaddAddam* trilogy grew during the Covid pandemic due to its themes of ecological disaster and unchecked scientific advancement. Subsequently, the dystopian themes raised in the novels and the language used to portray them have attracted the attention of numerous readers and scholars.

Consequently, based on the understanding of the level of interest among researchers and the public in everything that is connected with M. Atwood's speculative and science fiction, the **purpose of the study** is to examine the use of language, namely of lexical, phonetic, graphic, and syntactic expressive means used by M. Atwood when constructing dystopian realities in her speculative and science fiction novels *The Handmaid's Tale, The Testaments* and the *MaddAddam* trilogy.

We establish the following **objectives** to achieve the purpose mentioned above of the research:

- to examine the concept of dystopia in literature;

- to contrast dystopia and utopia as visions of society and humanity;
- to explore the development and peculiarities of dystopian fiction;
- to analyse the role of dystopia in science fiction and speculative fiction;
- to investigate the contemporary research on M. Atwood's dystopian novels;
- to examine the use of coinages in creating a dystopian setting in the speculative and science fiction of M. Atwood;
- to analyse how M. Atwood uses vocabulary stratification to describe dystopian characters;
- to explore the function of phonetic and graphic devices in the dystopian speculative and science fiction of M. Atwood and how they contribute to the construction of her imagined world;
- to analyse the syntactic peculiarities in M. Atwood's dystopias.

The **object** of the study is M. Atwood's speculative and science fiction, namely novels *The Handmaid's Tale*, *The Testaments*, and the trilogy *MaddAddam* (*Oryx and Crake*, *The Year of the Flood*, and *MaddAddam)*.

The **subject** of the research is the role of language (lexical, phonetic, graphic, and semantic levels) in constructing the dystopian reality in the above-mentioned novels.

This research paper employs comparative analysis and synthesis to outline theoretical matters and examine the definitions of the notions applied in the study. A descriptive method is used in this study to provide a detailed and comprehensive analysis of various aspects of dystopian literature in M. Atwood's speculative and science fiction works. By employing the descriptive method, the researcher aims to objectively describe and examine the evolution of the dystopian genre, the use of lexical devices, phonetic and graphic means, and syntactic structures in constructing the dystopian worlds created by M. Atwood. This method allows for a systematic and thorough exploration of the selected texts, providing a rich understanding of the linguistic and narrative techniques employed by the author.

This scholarly research includes Introduction, three Chapters and Conclusion. The Introduction demonstrates the relevance of the study, enlists the research purpose and objectives, the subject and the object of the study, as well as indicates the employed methodology. Chapter 1 is the theoretical part of the work, which delivers information on the dystopian genre, tracing its evolution and history, exploring the concept of dystopia in literature, contrasting utopian and dystopian visions of society and humanity, and examining the development and peculiarities of dystopian fiction. Moreover, Chapter I is concentrated on the review of studies of M. Atwood's novels *The Handmaid's Tale,* its sequel, *The Testaments* (2019), and the *MaddAddam* trilogy (*Oryx and Crake*, *The Year of the Flood,* and *MaddAddam)*. Chapter II is devoted to the practical analysis of lexical devices, namely coinages and characters' vocabulary, in constructing dystopian reality in M. Atwood's speculative and science fiction. Chapter III explores the role of phonetic and graphic devices and syntactic structures in creating a dystopian world in the dystopian fiction of Margaret Atwood. The results of the exploration are presented in Conclusion.

I. DYSTOPIAN GENRE: EVOLUTION AND HISTORY

1.1. The concept of dystopia in literature

The genre of dystopia has become increasingly popular in recent years. Dystopian fiction is seen as a means of predicting, like a bird in a cage, used by the authors with a moral and political point of view to warn humanity of awful social and political behaviours which, if not maintained, might transform society into the iron cages described in the darker corners of utopia (Baccolini & Moylan, 2003, p. 2). This literature contradicts human perfectibility by gloomily projecting current trends in society to authoritarian and frightening civilizations (Sisk, 1997, p. 2). Within the development of dystopian literature, which has roots in the utopian tradition utopian/ eutopian, a range of terms has appeared that signify the various subtypes of the genre, i. e., anti-utopia, cacotopia, critical utopia, ustopia, contextual dystopia, etc. Moreover, through the years, postmodernist tendencies, namely text fragmentation, intertextuality, deconstruction of meanings, and blending of literary genres, enriched the dystopian narrative making it multifaceted (Abrams, 1993, p. 168). Researchers admit the complexity and diversity of the genre by underlying its blurred nature (Baccolini, 2000, p. 14) and "hybrid textuality" (Moylan, 2000, p. 147). As a result, dystopian literature has become closely interconnected and even mixed with other genres, such as utopian, science fiction, speculative fiction, etc.

First and foremost, the dystopian genre has its origins in the utopian tradition which presents an idealised vision of society. The meaning of the word "utopia" and its less-used substitute "eutopia" is rooted in a Greek play on words, i. e., the Greek words 'eu + topos', which means 'good place', and 'ou + topos', which means 'no place', have a strikingly similar sounding form (Abrams, 1993, p. 327-328). The term was first introduced by Sir Thomas More in a work of fiction entitled *Utopia* (1516) to portray an imaginary island country.

In modern literary studies, L. T. Sargent, using the terms "utopia," "eutopia," and "positive utopia" as synonyms, defines utopia as a hypothetical civilization portrayed in great detail and typically situated in time and location that the author intended a contemporary reader to perceive as significantly better than the society the

reader represents. According to the researcher, initially, the term “utopia” was adopted to categorise a type of literature, but writers who worked in this genre challenged the limits they encountered and greatly broadened the genre’s range, as well as the definition of the word itself. As a result, L. T. Sargent underlines that the word also started to represent a way of thinking, i. e., utopianism (Sargent, 2005, p. 154), which is seen as an act of social dreaming (Sargent, 1994, p. 1). According to the scholar, utopianism encompasses several categories, such as utopia, eutopia, dystopia, utopian satire, anti-utopia, and critical utopia (Sargent 1999, p. 2). In general, the term ‘utopia’ and its equivalents are used to denote literary works or philosophical speculation that describe an imaginary ideal or superior (usually communistic) political and social way of life in a perfect country or society (Abrams, 1993, p. 416; Baldick, 2015; New Encyclopaedia Britannica, 1994, p. 220). For that reason, the word ‘utopia’ will be used accordingly in this work.

Some of the earliest examples of the utopian genre can be traced to ancient literature. The forerunner of the concept of ideal social order is Plato, who, in his work, *The Republic* (around 380 BC), outlined an ideal society governed by philosopher-kings and organised according to a strict hierarchical system, where individuals perform specific roles suited to their abilities (New Encyclopaedia Britannica, 1994, p. 220). However, the development of the genre of utopia started with the rise of humanistic ideas and the onset of the Reformation.

The utopian philosophy of the 1850s influenced the development of utopian socialism, in which the ideal individual was ready to sacrifice for the greater good of the community. At the end of the century, humanity entered a new age of scientific and technological advancements that seemed promising for the realisation of utopian aspirations. Nevertheless, following the triumph of social revolutions, it became apparent that the reforms had not culminated in the creation of a perfect society (Lozovytskyi, 2011, p. 741). In the late 1800s, utopian ideals started to acquire futuristic elements from science fiction (Tymeichuk, 2014, p. 25). Consequently, the development and reappraisal of the concept of utopia resulted in the emergence of the

dystopian genre in literature, which was presented in various literary forms, such as cautionary novels, satirical allegories, and science fiction novels.

Dystopia, which presents a bleak or disastrous future, emerged as a contrasting concept to utopia (Baldick, 2015). For the first time, the term was employed by L. H. Younge (1747, p. 24) in his work *Utopia: or Apollo's Golden Days* (1747), who originally spelt it as "dustopia". Later, the term was employed in the 1868 Parliamentary speech of J. S. Mill (1988)., who used the prefix "dys" (which means "bad" in Ancient Greek) to the lexeme "topia" (meaning 'place') to create the word "dystopia" (Prucher, 2006, p. 39). Subsequently, nowadays, according to M. H. Abrams's *A Glossary of Literary Terms (*1993, p. 328), dystopia denotes "a very unpleasant imaginary world in which ominous tendencies of our present social, political, and technological order are projected into a disastrous future culmination". S. R. Dima-Laza defines a dystopia as an unorganised and undesired world, which implies a depressing future where everything goes awry that depicts ideas of societies even more terrible than the one we live in (Dima-Laza, 2011, p. 41). Researcher L. T. Sargent (2005) underlines that dystopia, and its equivalent negative utopia, refers to an imaginary society that is extensively depicted and usually set in a specific time and place. The author's intention is to present this society as significantly inferior to the contemporary society of the reader (Sargent, 2005, p. 154). A. Burgess (1978) also argues that dystopia is used as opposed to eutopia and that the two concepts fall into the utopian category. K. Kumar (1987, p. 128) develops this thought, describing the relationship between utopia and dystopia as a sequence of "challenge and response", wherein utopia presents a challenge that dystopia responds to. Finally, it is defined as a type of invented society that is portrayed in a negative light, often featuring a high degree of mechanization and control by the state, and can be seen as the opposite of a utopia (Literaturoznavstvo. Slovnyk osnovnykh poniat, 2005, p. 61). Similarly to the term 'utopia', the word 'dystopia' is used both to denote the imaginary world and the genre.

This research employs the position of L. T. Sargent regarding the synonymous use of the terms "utopia," "eutopia," and "positive utopia," with the word "utopia"

being applied as the central one. Moreover, in this paper, the word “utopia” is used to refer to a literary work, a society, and philosophical speculation about it.

The categorisation of dystopian literature has been the subject of extensive analysis, regularly intending to establish clear and definitive boundaries that allow for explicit classification. As a result, a number of names have appeared to refer to dystopia, including anti-utopia, cacotopia, heterotopia, critical utopia, negative utopia, and ustopia, contextual dystopia, among others. Since this study does not aim to define all the subgenres and describe the difference among all of them, the attention will be paid to those employed when referring to the analysed M. Atwood’s novels, i. e., anti-utopia, cacotopia, critical dystopia, ustopia and contextual dystopia.

The term “dystopia” is often employed as a synonym for the word “anti-utopia”. Concerning this issue, Ukrainian scholar I. Tymeichuk traces two tendencies and summarises that predominantly in Western literary criticism, the terms ‘dystopia’ and ‘anti-utopia’ are used interchangeably as synonyms; however, the first one is preferred. The second trend is typical of post-Soviet countries but is also supported by a few Western researchers; it is to differentiate the use of the words since they denote different concepts (Tymeichuk, 2014, p. 25). Concerning the use of the term ‘anti-utopia’, the researcher states that this word is not included in major online dictionaries like Oxford, Longman, and Cambridge, except for the Merriam-Webster online dictionary, where it is used as a synonym for dystopia, and it cannot be found in main encyclopaedias of Canada, the United States and the United Kingdom (New Encyclopaedia Britannica). Among Western scholars who do not consider ‘anti-utopia’ to be a substitute term for ‘dystopia’, I. Tymeichuk names L. T. Sargent, R. Baccolini, T. Moylan, F. Jameson, D. Savin, et al. (Tymeichuk, 2014, p. 25). According to them, anti-utopia refers to a fictional society that is not real but described in considerable detail and placed within a specific time and place (Sargent, 2005, p. 155). It is also defined as a literary work that portrays a fictional society, which the reader perceives as a critique of utopianism or a particular eutopia, while a dystopia, or negative utopia, depicts a fictional community that the reader perceives as being negative and worse than reality (Sargent, 1994, p. 9). We have found other definitions of anti-utopia in

foreign resources. For example, J. Stringer and J. Sutherland (1996, p. 686) define the term in *The Oxford Companion to Twentieth-Century Literature in English*, stating that this genre has persistently conveyed cautionary messages about the dangers arising from advancements in science and industry, resonating across the centuries. Consequently, in the genre of anti-utopia, the significance of maintaining mental and emotional freedom is consistently emphasised as a central theme.

In Ukrainian literary criticism, three stages in the development of dystopian perspectives are identified in the *Lexicon of General and Comparative Literature* (Volkov et al., 2001, p. 26): 1) counter-utopia, which is a polemic with a particular utopia, a different utopian construction, not necessarily negative; 2) negative utopia (cacotopia, dystopia) which is debunking, criticism of a certain utopian postulate, warning against an unambiguously optimistic perception of the idea of progress, exposing the dark sides of the utopian ideal; 3) anti-utopia which is a fundamental rejection of the very idea of utopia, complete rejection of any violent change of society according to a utopian ideal.

In this research, the position of the majority of Western scholars is supported, and, as a result, the terms “dystopia” and “anti-utopia” are understood as synonyms, though the first is considered to be the primary to be used regarding the analysed novels of M. Atwood.

Cacotopia or kakotopia are less commonly used substitute terms that can be used as alternatives to dystopia (Cresswell, 2021). The term “cacotopia”, introduced by British philosopher J. Bentham as a counterpart to utopia, is a combination of the words “cacophony” and “utopia” and is meant to represent the worst possible government. Cacotopia is a contradictory structure of governmental cacophony that implies a forced order of disunity rather than a harmonious agreement on a collective norm or a state of pure chaos. It suppresses underlying conflicts and whitewashes the radical clashing of its elements (Bentham, 1818, p. 73). A. Burgess (1978) reintroduced the term “cacotopia” regarding G. Orwell’s *Nineteen Eighty-Four*, abandoning the more widely used term “dystopia” to more powerfully denote a government of the worst sort. He considers that it is better to refer to Orwell’s fictional society as a cacotopia, similar to

cacophony or cacodemon, because it sounds worse (Burgess, 1978). Nevertheless, except for A. Burgess, researchers use the terms “cacotopia” and “dystopia” as synonyms; this viewpoint is also taken in this paper.

Another stage in the development of the genre was the substantiation of critical utopia and critical dystopia, which T. Moylan described in his book *Demand the Impossible: Science Fiction and the Utopian Imagination (*first published in 1986). Having examined the evolution of literary utopias throughout history, the researcher first identifies explicitly utopias that developed from the various oppositional social and political movements and emerged during the 1960s and 1970s, defining them as critical utopias. According to T. Moylan, critical utopias signify a change in countercultural and political ideologies that diverge from men-dominated, capitalist, and hierarchical societal norms. These texts highlight a developing radical perspective and real-life encounters that value the progression of ideas over strict frameworks, actions from marginalised and autonomous individuals over concentrated control, freedom for all over white/male superiority, and recognise the interconnectedness of nature rather than prioritizing human-centred biases (Moylan, 2014, p. 211). As A. Lancaster puts it, critical utopias aim to confront and subvert dominant political power systems to achieve liberation (Lancaster, 2000, p. 110). Furthermore, these literary works illustrate that the very notion of utopia is disruptive and rebellious in its essence. Finally, critical utopia differs from traditional utopias by offering a detailed and balanced portrayal of both the utopian society and the existing society it seeks to replace (Moylan, 2014, p. 211). Thus, in this paper, critical utopia is seen as a genre that aims to confront and subvert dominant political power systems and offer a balanced portrayal of both the utopian society and the existing society it seeks to replace.

The genre of critical dystopias shares similarities with critical utopias. However, it is characterised by a darker and less hopeful outlook, reflecting the challenges of our current era, such as neo-liberalism, shifts in global weather, religious fundamentalism and the rise of new forms of feudalism (Seyferth, 2018). According to T. Moylan, critical dystopias balance the pessimism typically found in dystopian genres with a

direct and militant utopian position. They challenge the dominant ideology of the alternative world depicted in the text and reject any temptation towards anti-utopianism, which is like a dormant virus and may exist within the dystopian account (Moylan, 2000, p. 195). Critical dystopia examines the negative aspects of contemporary society, specifically the increased exploitation and deprivation caused by enclosure. Despite this sober assessment, the genre also searched for hints of utopian potential in small fragments or sometimes even in distant future horizons (Moylan, 2000, p. 276). Critical dystopias encompass the dystopian literature that appeared in the 1980s and 1990s, *The Handmaid's Tale* (1985) by M. Atwood, *The Gold Coast* (1988) by K. Stanley Robinson, *He, She and It* (1991) by M. Piercey, etc.

Since every utopia contains flaws, every dystopia offers some hope, and both positive and negative aspects are present within any work of fiction, there appeared a term to describe a mixture of utopia and dystopia. M. Atwood, as a literary critic, created the term "ustopia" by merging the concepts of utopia and dystopia (Atwood, 2011a, p. 66; 2011b). She believes that both utopia and dystopia possess an underlying essence of one another. Ustopia is typically depicted as a mapped place, but at the same time, it is "a state of mind" (Atwood, 2011b). According to researchers (R. Noortman, M. Funk, etc.), the concept of ustopia is founded on the idea that no single narrative can encompass everything. Ustopia must be created by combining diverse and frequently conflicting viewpoints to fully explore the world's complexities. Ustopia encourages individuals to investigate the interplay between utopian and dystopian features within a society and identify the points where these elements converge or diverge (Noortman, 2021, p. 72). Finally, ustopia is often seen as a form of feminist critical dystopia (Wilson, 2013, p. 1). As a result, ustopia is a concept that encourages individuals to explore the intersection between utopian and dystopian elements within society.

The term contextual dystopia was coined by D. Ketterer to denote a kind of dystopia "concerned not just with the proceeding text, the historical development – continuous or discontinuous – that led to the establishment of dystopia, but also with a

succeeding discontinuous context, and historical development <…> that led, over time or abruptly, away from dystopia". D. Ketterer introduced the term specifically to describe M. Atwood's novel *The Handmaid's Tale.* The researcher underlines that a contextual dystopia is a rare phenomenon, naming J. London's *The Iron Heel (*1906) as the nearest example of the notion. Therefore, according to D. Ketterer, contextual dystopia refers to a type of dystopian literature that is context-specific and reflects the social, cultural, and political realities of the time and place in which it was written (Ketterer, 1989, p. 213). Finally, it is characterised by an emphasis on the importance of context and a focus on the ways in which societal structures and cultural norms contribute to the dystopian reality portrayed in the book.

Therefore, being increasingly complex and multifaceted, dystopian literature is a means of predicting and warning against the potential for terrible perspectives on the future of humanity, and its roots lie in the tradition of utopian fiction. Examining the differences between dystopia and utopia can lead to a deeper understanding of the social and political concerns that have inspired writers to create these fictional worlds.

1.2. Dystopia and utopia: contrasting visions of society and humanity

The idea that a strong connection exists between dystopian and utopian visions is widely accepted in academic studies (Isomaa et al., 2020, p. xxi). Dystopia has appeared as a result of the transformation that the utopian tradition has undergone. According to K. Kumar, anti-utopia, which he views as equivalent to dystopia, is created by utopia and relies on it to exist. It survives by depending on utopia, which provides the positive ideas that anti-utopia responds to in a negative way. In essence, anti-utopia is a dark version of utopia, with utopia serving as the original and anti-utopia as a copy that is always coloured black (Kumar, 1987, p. 100). Utopia and dystopia share similarities in their portrayal of societal and political issues (Booker, 1994, p. 19). Hence, researchers find it challenging to highlight the difference between the two things.

This thought is also voiced by N. Frye, who, having analysed a range of types of utopian literature, states that a text designed by the writer and regarded by a lot of its

readers as a genuine utopia may be viewed as mockery by a reader whose feelings and perspectives are opposite (Frye, 1973, p. 29). This point of view is also reflected in the works of G. Claeys and K. Kumar, who emphasise that what one person perceives as a utopia, another individual may view as a dystopia and vice versa (Claeys, 2017, p. 7; Kumar, 1987, p. 105). Moreover, according to some researchers, utopia and dystopia are even believed to coexist with one another (Noortman et al., 2021, p. 72). Consequently, as a genre, dystopian literature has borrowed and modified much from utopian ideas. Nevertheless, each of them has its own peculiar features, and to analyse the peculiarities of the dystopian vision, it is worth considering the foundations of the utopian tradition.

A lot of novels exemplifying utopian literature have been created since the times of T. More, including T. Campanella's The City of the Sun (1623), F. Bacon's New Atlantis (1624), J. Harrington's Commonwealth of Oceana (1656), E. Bellamy's Looking Backward (1888), C. Perkins Gilman's Herland (1915), J. Hilton's Lost Horizon (1934), etc. (Abrams, 1993, p. 328). Therefore, over time, utopian philosophy and, as a consequence, the genre has evolved and encompassed a variety of cultural and philosophical backgrounds and ideas.

It explores the concept of heaven on earth or a world of perfection (Literaturoznavchyi slovnyk-dovidnyk, 2007, p. 688). It portrays a picture of a society without economic, political, and social challenges, one that is peaceful and thriving because it has treated all social evils. In utopian works of fiction, offenders are invariably arrested and adequately punished; individuals, usually unanimously clean, righteous, fit, and blissful (New Encyclopaedia Britannica, 1994, p. 220), reside in accord with the natural world and one another in a society that is founded on reasonable, democratic values (Abrams, 1993, p. 328). Furthermore, utopian texts depict flawless societies free from racial discrimination, war, and other flaws and where everyone is happy and governed by a just, effective, and rational power (Mirenayat & Soofastaei, 2016, p. 2). Overall, despite the inherent flaws in the concept of utopia, it remains a source of inspiration for people to strive towards creating a perfect society.

Utopian texts frequently contain intricate wordplay in the names of characters or locations, as well as a local inborn guide who leads a foreigner or outsider through the utopian society (Stringer & Sutherland, 1996, p. 686). Researcher R. Rorty, in his *Contingency, Irony, and Utopia* (1989), states that utopias usually share three key features: (1) a recognition that language and identity are contingent, not fixed; (2) an understanding that the pursuit of utopia is an ongoing, evolving process; and (3) an acknowledgement of the perspective of the "ironist" (Rorty, 1989, p. 136; Lancaster, 2000, p. 75). Utopia often sharply criticises current societal issues, including politics, economics, and ethics (Abrams, 1993, p. 328), by showing the enhancement of the standard of living when using "measures of rational planning, political organisation, or behaviour control" (Stringer & Sutherland, 1996, p. 686). However, it is important to note that utopian literature is not intended to provide a concrete plan for a better society(Lesser, 1974, p. 96). Instead, the purpose of such texts is to illuminate existing problems and challenges in political institutions to encourage critical thinking and discussion.

Since dystopia can be seen as a utopia from a different perspective (Carey, 1999, p. xii), it represents a contrasting community where all people are unhappy, controlled, and oppressed by an evil and cruel totalitarian regime that seeks to enhance its authority and actively tries to extinguish the creativity, well-being, and joy of its citizens (Weiss, 2009, p. 128). The absence of personal freedoms, various harsh social control mechanisms, and extreme poverty among people are all characteristics of dystopias (Mirenayat & Soofastaei, 2016, p. 1). Some researchers state that "dystopias are utopias gone wrong, or utopias for only some, or they aim at the same purpose as utopias – that is, to make their audiences critically evaluate and perhaps improve their own societies" (Isomaa et al., 2020, p. xxi). Hence, dystopias are frightening depictions of the near future that provide individuals with the opportunity to run away only as far as they are allowed to.

Researchers (C. A. Mahida, 2011; A. Weiss, 2009; S. Isomaa et al., etc.) outline the key characteristics of a dystopian society. C. A. Mahida (2011) accentuates that in

a dystopia, the civilisation is structured hierarchically, with clear and rigid divisions among the upper, middle, and lower classes, resembling a caste system. State law enforcement agencies constantly monitor citizens, and as a result, individuality is suppressed or eliminated. Propaganda and the educational system serve to maintain the caste system. Symbols with religious connotations are used to promote the state's goals while also concealing them (Mahida, 2011, p. 2). There is a historical event or disaster that justifies the significant societal shifts. The use of more advanced technology is prevalent.

According to A. Weiss (2009, p. 128), contrary to popular belief, the two genres of utopia and dystopia have several similarities, including the fact that many individuals living in dystopian societies are content or, at the very least, satisfied. Furthermore, those considered rebels within these societies are often seen as exceptions (Weiss, 2009, p. 128). In other words, as S. Isomaa et al. (2020) put it, there is a group of individuals who try to avoid being monitored and suppressed and are united by feelings of mutual support, companionship, or affection, to confront unfavourable circumstances(Isomaa et al., 2020, p. ix). These close-knit groups serve as a refuge or sanctuary where humankind, or what remains of it, can be renewed even during the most desolate periods.

Therefore, dystopia and utopia, explored in literature and philosophy for centuries, are seen both as two closely interwoven and, at the same time, contrasting visions of society and humanity. Further understanding the development and peculiarities of dystopian fiction is crucial in comprehending the evolution of the dystopian genre as a literary form.

1.3. Development and peculiarities of the dystopian fiction

The shift from utopia to dystopia occurred slowly and gradually over time. Initially, authors incorporated small dystopian elements into their depictions of ideal societies, gradually increasing the frequency and severity of these elements. J. Verne's *Begum's Fortune*, written in 1879, marked a significant point in this transition. The

novel contrasts a utopian social order with a dystopian one by depicting two different states. There is ongoing discussion and disagreement over whether this book was the first example of a dystopian novel. However, critics unanimously agree on one point: J. Verne's novel was the first major catalyst in the development of dystopian literature and established the literary principles of a totalitarian state (Murphy, 2009, p. 473). By writing this book, J. Verne initiated a tradition of depicting dystopian societies in the United States. Many other authors followed in his footsteps, including M. Atwood in her novel *The Handmaid's Tale* (1985) and *The Testaments* (2019).

Late in the nineteenth century, writers started to publish anti-utopian "answers" criticizing utopian works, and dystopia began to emerge as a distinct literary genre (Sisk, 2018). According to Stringer and Sutherland (1996, p. 686), it presented contrasting visions of the future in such works as E. Bellamy's *Looking Backward* (1888) and W. Morris's *News from Nowhere*. Bellamy's novel depicted a collectivist or totalitarian state, which was later satirised in influential dystopias like A. Huxley's *Brave New World*, G. Orwell's *Nineteen Eighty-Four (*1949), M. Atwood's *The Handmaid's Tale* and *The Testaments*. On the other hand, Morris's pastoral communism in *News from Nowhere* foreshadowed elements of late 20th-century ecological and feminist utopianism (Stringer & Sutherland, 1996, p. 686), which can be traced in M. Atwood's *MaddAddam* trilogy, as well as her other dystopian works. Later, the earliest texts of science fiction written by H. G. Wells, i. e., *The Time Machine* (1895), *The War of the Worlds* (1898), *The First Men in the Moon* (1901), *The War in the Air* (1908) and *The Shape of Things to Come: the Ultimate Revolution* (1933), etc. implemented science fiction elements into the dystopian genre (Birch & Hooper, 2012, p. 765) and further enhanced its development, influencing the writers even more than E. Bellamy (Sisk, 2018). Consequently, dystopian writers such as E. M. Forster, A. Huxley, and G. Orwell, among others, have masterfully crafted these elements into their thought-provoking narratives.

The connection between history and dystopia has significantly impacted the development of the genre and its ability to portray and demonstrate situations. D. Sisk

underlines that there has been a plethora of events in 20th-century history that dystopian writers can use to create stories that are both believable and depressing (Sisk, 1997, p. 10). With the atrocities in mind, writers creating a dystopian text aim to provide a warning and teach a lesson by predicting a potentially negative outcome in advance while there is still a chance to prevent it (Sisk, 1997, p. 6). In 2000, contemplating how the genre was influenced by the previous century, Moylan (2000, p xi) named numerous factors such as manipulation, suppression, governmental violence, war, massacre, illness, famine, ecocide, depression, and the gradual degradation of human values due to commercialisation of everyday life. All of these events have served as a source of inspiration for dystopian literature writers.

First and foremost, the devastation caused by World War I and II, the wars in Korea and Vietnam, and the Cold War profoundly impacted the cultural psyche, giving the push to the evolution of the totalitarian perspective in dystopian tradition (Sargent, 1982, p 577). In 1967, M. R. Hillegas underlined the impact of political leaders such as Hitler, Stalin, and Roosevelt on society and, as a consequence, on the development of the dystopian genre (Hillegas, 1967, p. 4). Therefore, the books published by C. Perkins Gilman's *Herland* (1915), A. Huxley's *Brave New World (*1932), R. Bradbury's *Fahrenheit 451 (*1953), G. Orwell's *Nineteen Eighty-Four (*1949) and others reflect the anxieties and fears of a society haunted by the horrors of war and dictatorial regime.

Secondly, the evolution of dystopian writing was significantly influenced by the feminist movement from the 1960s through the 1980s. The implications of a society where women were denied autonomy and subjected to oppression were researched by dystopian authors (U. Le Guin, M. Percy, S. Charnas, M. Atwood, J. Russ) as women began to question conventional gender roles and demand equal rights (Tymeichuk, 2014, p. 32). For instance, the feminist dystopian books *The Female Man* (1970) by J. Russ and *The Handmaid's Tale* (1985) by M. Atwood criticise the oppression of women and patriarchal power structures, which aim to push women into purely biological and satisfactional spheres of existence, i. e., to give birth

and satisfy men's sexual needs (Tymeichuk, 2014, pp. 143, 150). Feminist dystopian novels have brought attention to the issue of reproductive rights for women, highlighting the lack of autonomy women have had in choosing whether or not to become mothers.

Furthermore, in the 1980s, the dystopian genre was impacted by the emergence of cyberpunk, which explored the effects of technology on society. Cyberpunk fiction frequently depicts a grim and dystopian future in which corporations govern the globe and technology has gone past the reach of human control (Schmeink, 2014, pp. 221-223; 232). These tendencies were often depicted in sci-fi films set in a dystopian future, e. g., Blade Runner (1982), The Matrix (1999), etc., as well as in the novels *Neuromancer* (1984) by W. Gibson, *Altered Carbon* (2002) by R. K. Morgan, *MaddAddam* trilogy by M. Atwood.

Finally, in the 2000s-2020s, researchers (Voigts, 2015) marked the genre's shift towards post-apocalyptic stories, often featuring a world ravaged by war or natural disasters. These stories explored themes of survival, resilience, and the strength of human nature when confronted with challenges (Voigts, 2015, p. 2). As a consequence, the dystopian genre took on a more political tone, with many stories (*The Hunger Games* trilogy (2008-10) by S. Collins, *Divergent* series (2011) by V. Roth, and *The Maze Runner* (2009) by James Dashner, *MaddAddam* trilogy by M. Atwood, etc.) focusing on authoritarian governments and societal collapse.

Therefore, over the years, writers have shaped the dystopian tradition, establishing the fundamental principles of the genre and crafting the textual elements that define it. Subsequently, though having unique qualities and characteristics, dystopian texts very often share a lot of similar features that distinguish them from other literary genres.

Firstly, the beginning of the plot of a dystopian text unravels with a description of the environment the protagonist lives in. It is typically set in a world that has undergone significant trouble, such as war, revolution, or environmental catastrophe, resulting in drastic changes in societal norms. One of the brightest instances of such a

text is *Nineteen Eighty-Four*, in which G. Orwell depicts how wars serve as a means for the Party to maintain control in a totalitarian country known as Oceania. According to D. Sisk, the novel has significantly impacted the dystopian genre, with no other work of fiction in the 20th century being as thoroughly associated with the dystopian genre as *Nineteen Eighty-Four* (Sisk, 1997, p. 37). The ideas proposed by Orwell's novel, namely the portrayal of a totalitarian regime and its surveillance and manipulation, as well as government oppression and the power of language, were later implemented in such dystopias written by M. Atwood, namely *The Handmaid's Tale* (1985), its sequel, *The Testaments* (2019), and the *MaddAddam* (2013) trilogy.

Dystopian literature usually depicts declining living conditions for the lower and middle classes (Birch & Hooper, 2012). However, this is not always the case. For instance, in dystopian novels such as *Brave New World* (1932) by Huxley and the film *Equilibrium*, people live in abundance, but their emotions and individuality are suppressed through external pressures, typically reflected in the grim tone of the narrative.

In utopian literature, the main character or characters may have a minor role or may not be present at all, as seen in works like More's *Utopia* and Plato's *Republi*c. However, in dystopian novels, the protagonist holds a crucial position and is responsible for driving the plot forward. In dystopian literature, authors tend to focus on a specific timeframe and a limited number of events, prioritizing the protagonist's emotions and experiences of the repressive culture over an extensive plot. The writers of the genre aim to illustrate the struggle between the protagonist's internal thoughts and feelings and the external world of the dystopian society (Sisk, 2018). It can be seen in the depiction of such protagonists as Paul Proteus in K. Vonnegut's *Player Piano* (1952), Montag the Fireman in R. Bradbury's *Fahrenheit 451* (1953), Winston Smith in G. Orwell's *Nineteen Eighty-Four* (1949), Offred in M. Atwood's *The Handmaid's Tale* (1985), etc.

The characters in dystopian texts are portrayed as having a deep sense that their society is fundamentally flawed and oppressive, as exemplified by Winston Smith in

George Orwell's *Nineteen Eighty-Four*. This tension between the protagonist and the society or government they live under is central to the creation of the conflict in the novels of the dystopian genre. Unlike in utopian literature, where the main protagonist is an outsider discovering an ideal society, dystopian characters are fully immersed in and affected by the dystopian world they inhabit. This is because, in utopian stories, the protagonist can understand the principles and structures of the ideal society by comparing it to their own, whereas in dystopian novels, only those living within the dystopia can genuinely comprehend its horrors and inadequacies. In addition, the protagonist is usually sceptical of the established society (Baccolini & Moylan, 2003, p. 5-6). Dystopian texts concentrate on the influence of the oppressive power on the individual characters (e. g., in *Player Piano* (1952) by Kurt Vonnegut and *Fahrenheit 451* (1953) by Ray Bradbury) (Sisk, 2018). The dystopian government isolates the character from the outside world to reinforce the belief that their society is superior and the rest of the world is inferior and suffering from poverty and oppression.

Authors of dystopian literature (e. g., Y. Zamyatin in *We,* G. Orwell in *Nineteen Eighty-Four,* M. Atwood in *The Handmaid's Tale,* S. Collins in *The Hunger Games,* etc.) often use a form of a diary as a narrative method to help the reader delve into the character's psychological and emotional state in a society ruled by a repressive government. According to I. Tymeichuk (2014), the diary, as a form of narrative intimation, provides readers with insight into the character's inner thoughts, feelings, personal experiences and challenges. Regarding narrative constructions, I. Tymeichuk indicates that dystopian texts often have parallel overlapping or shifting of narrative elements in character interaction(Tymeichuk, 2014, 64). Moreover, there are temporal and spatial shifts and substitutions (between the past and present, globalisation and localisation of objects).

Language as part of the dystopian discourse is another significant aspect of the genre used by authors to establish the unsettling and abnormal environment in which their characters exist. According to Millward (2007, p. 45), dystopia is a fast-paced and condensed example of how language evolves, as it introduces new language to describe

book concepts. P. López-Rúa (2019, p. 122) argues that given the central goals of dystopian literature – to critique and moralise – the use of "outdated" language, or language that has not evolved as it should in the depicted future worlds, can be seen as a tool to assist readers in relating the depicted realities to their own lives and recognizing the critical evaluation of current circumstances.

Typically, the ruling power described in the text introduces language connected with the regime or regulates the ways in which people can use language, often through the means of propaganda or censorship. D. Hogsette (1997) underlines that language is an integral component of established power, and he stresses that "language is never value-neutral", meaning that it always carries some form of bias or value system and is never devoid of these influences (Hogsette, 1997, p. 263). According to Baccolini and Moylan (2003, p. 5-6), a language is a major tool utilised by the dominant power structure in dystopian societies to maintain control over the population. D. Sisk, in his work *Transformations of Language in Modern Dystopias* (1997), underlines that the theme of language control is present in almost all works of dystopian fiction. The researcher examines dystopian works of the 20th century and their underlying beliefs concerning language, particularly their adherence to the linguistic relativity hypothesis of Sapir-Whorf, which posits that language is essential to the formation of concepts and that the language a person uses shapes their perceptions (Sisk, 1997, p. 11). Baccolini and Moylan (2003, p. 6) trace that the characters' resistance is demonstrated by their refusal to use the language that is commonly used in a dystopian society.

Language as a peculiarity of the text is vividly used in such dystopian novels as *Nineteen Eighty-Four* by G. Orwell, *Fahrenheit 451* by Ray Bradbury, *The Handmaid's Tale* by M. Atwood, etc. For example, G. Orwell, in his dystopia, presents Newspeak, i. e., the official language of Oceania, which is introduced to minimise the number of words in the English language and to limit them to a small selection that can be used to control the thoughts of the public more efficiently. If people are not able to use certain words, such as those related to the uprising, they are unable to rebel (Cushman & Rodden, 2015, p. 263). G. L. Beauchamp (1974, p. 474) considers

that with the help of Newspeak, G. Orwell creates a believable impression of linguistic evolution that mirrors the political and technological conditions of dystopian futures. Additionally, the use of simplified language can make it easier to communicate and may make the words more appealing or harmless to readers (Fink, 1971, p. 156-157). The use of language in dystopian literature by limiting communication and controlling thought helps create a plausible picture of society.

Analysing the use of language in dystopian fiction, I. Tymeichuk claims that, on the one hand, authors use it to depict how the government can control the way people think and communicate and thus maintain their power and authority. On the other hand, writers create a new language or change the existing words to illustrate the extent to which the depicted society has deviated from what is considered normal. Finally, in dystopian texts, language is used to depict the state of mind of characters, either of those oppressed (metaphorical and concise speech patterns) or representing resistance (less concise speech patterns, code names, etc.) (Tymeichuk, 2014, p. 114). Analysing dystopian literature through the prism of postmodernism, I. Tymeichuk accentuates that syntax and style in postmodern texts are different from traditional literature (2015, p. 239). Hence, in dystopian literature, language is used to portray the control of governments over communication, the difference from the normal, and the state of mind of characters, highlighted in the differences in syntax and style in postmodern dystopian texts.

Therefore, the shift from utopia to dystopia in literature occurred gradually over time, with dystopian works becoming more prevalent. The dystopian genre has turned out to be more believable and depressing as writers aim to provide a warning by predicting a potentially negative future. Finally, with time dystopian literature has also become closely connected and interwoven with science fiction and speculative fiction.

1.4. Dystopia in science fiction and speculative fiction

Defining the boundaries of the dystopian genre can be a challenging undertaking, particularly when it comes to distinguishing it from science fiction and speculative,

which often intersect with dystopia. According to E. Mozejko (2002), the structure of dystopian fiction combines various narration techniques such as satire, socially and politically charged writing, utopian literature, science fiction, fantasy, and the absurd. It falls into all these different genres, and its futuristic perspective places it on the outskirts of science fiction while also being a part of speculative writings (Mozejko, 2002, p. 354). As stated by D. Birch and K. Hooper (2012, p. 212), dystopia is often used by science fiction authors.

Science fiction has been a prominent part of popular culture since the early 19th century and has also functioned as a literary historian of technological progress, predicting and following advancements such as space colonization, robotic life, post/transhumanism, cyborg culture, and more. The genre has emerged in the literature as a means to explore and analyze the impact of technological advancements on society (Mirenayat & Soofastaei, 2016, p. 1). According to J. Prucher, editor of the *Oxford Dictionary of Science Fiction*, science fiction features a setting which is different from our own world. This difference may be caused by factors such as the introduction of new technologies, encounters with extraterrestrial life, or alternate history. The differences portrayed in science fiction are based on extrapolations from one or more changes or assumptions; unlike supernatural genres, science fiction explains these differences using scientific or rational justifications (Prucher, 2006, p. 171). It specifically focuses on the ongoing discussions about how humans and mechanical and organic machines interact. One of the major themes that science fiction has explored is the growing dependence of humans on technology in all spheres of life (Mahida, 2011, p. 1; Mirenayat & Soofastaei, 2016, p. 1). Therefore, in science fiction, the portrayal of future civilisations and the impacts of science and technology on humanity are typically prominent themes.

D. Suvin defines science fiction as a type of literature that requires the presence and interaction of unfamiliar or foreign elements and the process of understanding them and is primarily characterised by an imaginative setting that differs from the author's actual surroundings (Suvin, 1979, p. 7-8). D. Suvin's efforts to explain the connection

between science fiction and utopianism ultimately lead to more complexity rather than simplification. The researcher suggests that science fiction is indirectly linked to utopianism and could be considered a sub-genre or a relative of utopianism, although not necessarily a direct offspring. However, D. Suvin also contends that the expansion of science fiction has led to the "englobing of utopia" (Suvin, 1979, p. 61). Consequently, only in hindsight can utopia be viewed as a socio-political sub-genre of science fiction.

Science fiction often uses utopian and dystopian storytelling to offer readers a glimpse into the (not too) distant future that may seem unbelievable at present (Mirenayat & Soofastaei, 2016, p. 2). According to Booker's definition, science fiction is different from both utopia and dystopia in that they primarily concentrate on criticising aspects of society and politics (Booker, 1994, p. 19). C. A. Mahida (2011, p. 1) states, "Utopia and Dystopia are two imaginary worlds which have been added to science fiction as an instrument of great philosophic and social significance". In science fiction, dystopian works depict a pessimistic vision of the future of society and humanity, while utopian works typically present a positive future in which technology enhances people's lives and advances civilization. The two types of works offer contrasting views of the future. Finally, the purpose of dystopian science fiction books is not necessarily to instil fear but rather to educate and motivate readers to take action by revealing the consequences of certain societal and political paths.

Another notion which appears within this discussion is speculative fiction. In the field of literary criticism, there are numerous definitions and understandings of the genre of speculative fiction. First and foremost, the term "speculative fiction" was coined by R. A. Heinlein in 1947 to describe science fiction's ability to make predictions based on known facts. The notion is also employed to distinguish between so-called "literary" fiction and science fiction (Prucher, 2006, p. 171). According to Canadian author J. Merril, while science fiction focuses on the exploration of scientific concepts and technologies, speculative fiction aims to explore and experiment with hypothetical scenarios and alternative realities through various methods such as

projection, extrapolation, hypothesis, and experimentation. Speculative fiction may not always rely on scientific concepts or technologies but rather on the use of imagination and invention to introduce a given set of changes to the common background of known facts in order to examine postulated approximations of reality (Merril in Encyclopedia of Science Fiction, 1999, p. 312). In essence, speculative fiction seeks to explore and learn about the nature of the universe, mankind, and reality through existing creative and innovative means.

From S. Jackson's perspective (2010, p. 1), speculative fiction encompasses a group of literary genres, including science fiction, fantasy, horror, apocalyptic and post-apocalyptic genres, utopia and dystopia, alternative history, magical realism, etc. The main feature of the genre is that events take place in the future, in an alternative world that is somewhat different from the real one.

M. Atwood (2005), who strongly supports and promotes the speculative fiction genre, incorporating it into her own explanations of her writing style, differentiates science fiction, which from her perspective, refers to works that depict concepts people have not yet developed, like travelling through a wormhole to another universe, from speculative fiction which refers to texts that utilise modern technologies, like DNA identification, and that are set on Earth.

As a result, since the primary objective of this research is not to indicate whether science fiction exists within the dystopian genre, which evolved from utopia, or vice versa, or whether the analysed novels contain more signs of speculative fiction or science fiction, we will use the terms together to denote the dystopian novels of M. Atwood's speculative and science-fiction. Further analysis of the researcher's studies will help more closely look at the interconnection of the genres in the examined novels.

1.5. Dystopian novels of Margaret Atwood in contemporary research

M. Atwood is regarded as one of the forerunners who formed the modern Canadian culture in the latter half of the 20th century and advanced national literature. She has written more than ten poetry books. Moreover, a great many tales, scenarios,

and novels represent her prose. The latter is a major genre in which the author writes. M. Atwood's best-known books are speculative and science fiction novels, i. e., the dystopian books *The Handmaid's Tale* (1985), its sequel *The Testaments* (2019), as well as the *MaddAddam* trilogy, which comprises *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013). The writer's gloomy visualisation of the future of humankind, created with the help of various stylistic means, astonishes and shocks readers. Researchers from both foreign and Ukrainian backgrounds have analysed the above-mentioned novels, primarily paying attention to the peculiarities of the genre and stylistic, compositional, and formal characteristics of the author's texts.

Regarding the genre, M. Atwood's novels are characterised by fragmentation which is typical of postmodernism, and, on a structural level, this fragmentation manifests itself in various forms of genre diffusion (Tymeichuk, 2014, 23). Literary scholars (N. Ovcharenko, 2006a, 2006b; M. Vorontsova, 2005; C. A. Howells, 2005, 2006; and others) indicate that the author writes at the "crossroads" of novel genres, which is why it is hard to determine the writer's genre (Ovcharenko, 2016b, p. 46). It is due to the fact that M. Atwood combines in her novels the features of "socio-psychological, historical, detective, intellectual, urban novels, artistic autobiography and dystopian novels" (Tymeichuk, 2014, 23). Hence, scholars use a number of terms to denote M. Atwood's novels (*The Handmaid's Tale*, *The Testaments*, and the *MaddAddam* trilogy), i. e., dystopia, anti-utopia, ustopia, contextual dystopia, science fiction, speculative fiction, etc.

The majority of foreign scholars, as well as some Ukrainian ones, consider *The Handmaid's Tale, The Testaments* the *MaddAddam* trilogy to be dystopian novels (J. Freeman, 2009; C. A. Howells, 2005, 2006, p. 161; F. Jameson, 2009, p. 17; A. Malak, 1987, p. 9; A. S. Mouda, 2012, p. 1; M. Petto, 2010; A. Weiss, 2009, p. 120; I. Tymeichuk, 2014, p. etc.). Scholars underline that the books exemplify the threatening trends of our contemporary societal, political and scientific systems, which eventually lead to catastrophe.

Ukrainian scholars N. Ovcharenko (2016ab) and M. Vorontsova (2005) state that these novels are anti-utopias. Nevertheless, I. Tymeichuk (2014, p. 21) regards the

novels as dystopias being certain that the predisposition to apply the term anti-utopia is determined by the tradition in Ukrainian literary criticism to mainly use it as an alternative to the term “anti-utopia”. This tendency can be traced to Western literary scholars (Ramos, 2006, p. 1; Kumar, 1987, p. 3; etc.) who state that the terms anti-utopia and dystopia mean the same. Finally, according to I. Tymeichuk (2014, p. 30), it is worth underlining that none of the researchers representing Western literary criticism defines the analysed novels as anti-utopias. Consequently, supporting I. Tymeichuk’s viewpoint, we will describe *The Handmaid’s Tale*, *The Testaments* and the *MaddAddam* trilogy as dystopias.

Literary critics R. Baccolini (2003, p. 3), K. Labudová (2011, p. 28) and S. R. Wilson (2013, p. 1) have observed the presence of both utopian and dystopian elements in M. Atwood’s dystopian novels *The Handmaid’s Tale, Oryx and Crake* and *The Year of the Flood*, respectively. Hence, these researchers suggest that since Atwood’s dystopias contain both utopian ideas and a positive conclusion, they can be considered an example of critical dystopias. Since the objectives of this research do not include solving the literary problem of determining the genre of the analysed novels, we have concluded, firstly, to share the viewpoint of Western researchers and I. Tymeichuk and use the term dystopia to define these books.

Discussing this synergy of both utopian and dystopian worldviews of her books, M. Atwood, in her work *In Other Worlds: SF and the Human Imagination (*2011), states that her works can be defined as ‘ustopias’. This term, according to her, is the symbiosis of “the imagined perfect society and its opposition”, which are “a latent version of the other” (Atwood, 2011a, p. 66). Concerning this point of view, we support the position of I. Tymeichuk, who explains that the use of the term ‘ustopia’ would have been justified if the author had used the layers of two genres equally (Tymeichuk, 2014, pp. 31-32). However, since the dystopian one clearly prevails, it seems logical to agree with I. Tymeichuk and conclude that the novels are dystopias.

D. Ketterer (1989, p. 213), analysing the novel *The Handmaid’s Tale*, refers to the phrase from the book, “Context is everything”, and states that it is a “contextual

dystopia" due to the intertextual style of the author. M. Atwood, speaking about her dystopian novels, also discusses their intertextuality as a primary feature (Atwood, 2003, p. xix). I. Tymeichuk researches the intertextuality of *The Handmaid's Tale* and the *MaddAddam* trilogy and singles out four major intertextual contexts: socio-historical; literary (*Hard Times* by C. Dickens; *Fahrenheit 451* by R. Bradbury; *1984* by J. Orwell, *Brave New World* by O. Huxley); folklore (myths, fairy tales); and biblical (Tymeichuk, 2014, p. 12-13). The key elements of M. Atwood's intertextual pattern are the play of words, allusions, memories, retellings, the overlap of genres and fragmentation (Stein, 2004, p. 96). Due to their intertextuality, the analysed books include a lot of stylistic devices which help the author form and describe the dystopian worlds, making this research topical.

Finally, in an attempt to describe the particulars of the genre of M. Atwood's novels, C. A. Howells (2006, p. 162) and K. Labudová (2011, p. 106) employ the term speculative fiction as an umbrella term for a set of literary genres, namely science fiction, fantasy, horror, post-apocalyptic genres, utopia and dystopia, magical realism, etc. To end with, M. Atwood (2005, 2017) admits the novels' diverse structure and agrees with them being defined as speculative fiction but not pure science fiction. We admit that there are numerous perspectives on whether the novels belong to the speculative fiction genre with science fiction elements or vice versa; therefore, we are inclined to use both.

Revising the post-colonial and dystopian features of the narratives, the researchers single out the motive of language among the main motives of the discourse of power and enslavement used by M. Atwood. Since language and stylistic devices are the main assets that M. Atwood uses to portray dystopian words and reflect the language of the characters that represent various categories of societies, a lot of scholars concentrate their attention on the stylistic features of M. Atwood's novels.

In the novels, *The Handmaid's Tale, The Testaments* and the *MaddAddam* trilogy, which encompasses *Oryx and Crake*, *The Year of the Flood*, as well as *MaddAddam*, M. Atwood creates new official 'languages' created by the totalitarian or scientific states. Consequently, critics D. Hooker (2006) and A. S. Mauda (2012) assert

that the motive of language in the writer's dystopias is comprehended as a means of control of the characters and their speech.

A great many scholars underline that coinages are the main devices M. Atwood uses to depict dystopic realities. M. Grimbeek (2016), V. Ž. Jovanović (2007), and P. López-Rúa (2019) concentrate their attention on the specific word-formation processes that M. Atwood applies and the function of coinages. M. Grimbeek (2016, p. 89) considers M. Atwood's speculative fiction as the cause for "an elaborate coining practice". The researcher also pays attention to the structural, thematic, and stylistic functions of the coinages used by the author in *Oryx and Crake* (M. Grimbeek, 2016, p. 89). The theoretician concludes that the majority of coinages, which are used to represent corporations and their goods as well as reflect the society of consumerism, are phonetic stylistic devices (M. Grimbeek, 2016, p. 88). P. López Rúa (2019, p. 120) describes the major spheres of the use of neologisms in the novels, namely scientific or technological development, religion, government and politics, etc. Moreover, M. Petto (2010), H. Staels (1995, p. 229), K. F. Stein (1996, p. 58), and A. Weiss (2009, p. 120) assert that the author's style and use of coinages are represented by irony and satire as stylistic devices. The researchers state that M. Atwood's use of biblical discourse and stylistic devices is a way of depicting religious doctrines of the dystopian worlds.

Furthermore, researchers consider the unusual use of pronouns and names (names of people and brands) as one of the primary stylistic devices M. Atwood employs to describe her dystopian worlds. According to J. Givner (1992, p. 71), the author uses pronouns to depersonalise the characters and include autobiographical features in the novels. From the perspective of P. Das (2009) and J. Givner (1992, p. 58), M. Atwood uses naming and renaming, in particular of female characters (Offred, Ofglen in the novel *The Handmaid's Tale*) to depict them as means of controlling and depriving the protagonists of their individuality.

In Ukrainian literary studies, N. Ovcharenko examines the literary merits and the structure only in *The Handmaid's Tale* and *Oryx and Crake*. M. Vorontsova concentrates her analysis only on the problems highlighted by the author in *The*

Handmaid's Tale. N. Balan (2012, p. 24), analysing the composition of the books, describes it as a framed multilayered collage. Finally, I. Tymeichuk (2014, p. 200) examines the style and linguistic merits of M. Atwood's dystopian novels through the prism of the discourse of the Other. The researcher concentrates on the lexical dimension of Othering in *The Handmaid's Tale* and the *MaddAddam* trilogy and regards neologisms as the key constituents that enable M. Atwood to shape the dystopian realities of the books.

Therefore, the function of coinages in the novel *The Testaments* is poorly analysed. Moreover, the range of coinages and their role in creating a dystopian society in the *MaddAddam* trilogy is analysed only on the level of most frequently used neologisms; however, the majority of them are not included in the prior studies. Furthermore, the use of vocabulary stratification as a means of portraying characters and their relationship with the dystopian regime has not been analysed. In addition, the role of various phonetic and graphic devices as well as syntactic and stylistic constructions, as crucial elements of the formation of dystopian worlds in the novels *The Handmaid's Tale*, *The Testaments* and the *MaddAddam* trilogy are not sufficiently covered. Hence, this study aims to enrich the scope of present research on lexical, phonetic, graphic, syntactic and stylistic constructions and their functions in depicting dystopias created by M. Atwood.

Conclusion to Part I

Dystopian narratives serve as cautionary tales against authoritarianism, oppression, and societal collapse, describing grim futures. The dystopian genre is rooted in the utopian/eutopian tradition but portrays an extremely unpleasant society with disturbing trends. Different subtypes of the genre have emerged, including cacotopia, critical utopia, critical dystopia, ustopia, and contextual dystopia, among others. The majority of Eastern and a number of Western scholars distinguish the terms dystopia and anti-utopia, where the latter is a society portrayed in literature as a criticism of utopian ideals or a specific utopian society.

Dystopian literature, while closely related to utopian literature, portrays a starkly different vision of society. Rather than a perfect world free from social, economic, and political ills, dystopian works depict a bleak and oppressive future where individual freedom and creativity are suppressed by a powerful and often tyrannical authority. Dystopian societies are characterised by poverty, deprivation, and inequality, and individuals are subjected to various forms of social control and surveillance.

Most dystopian works share several defining characteristics, such as portraying imperfect rather than perfect states, satirizing ideal worlds, altering the plot and structure of the work, creating a conflict between the protagonist and the state authorities, modifying the system of imagery, incorporating numerous biblical, historical, and literary allusions, and evoking an atmosphere of perpetual warfare, environmental calamity, and disorder, often emphasizing themes of death and cruelty. Dystopian literature often explores how language can be used to manipulate and control the population and how language influences the way society thinks and perceives the world around them.

The dystopian genre can be difficult to define and is often intertwined with science fiction and speculative fiction. The latter two emerged as a means to explore and analyze the impact of technological advancements on society. Science fiction deals with futuristic or imaginary scientific and technological concepts, whereas speculative fiction encompasses a broader range of works that explore imaginative or hypothetical scenarios that deviate from reality. Dystopian works typically depict a pessimistic vision of the future of society and humanity, while utopian works present a positive future in which technology enhances people's lives and advances civilization.

Numerous scholars worldwide have conducted research on M. Atwood's novels, including *The Handmaid's Tale, The Testaments* and the *MaddAddam* trilogy. These works have been a subject of debate in terms of their genre, compositional and formal features, as well as stylistic and linguistic merits. While some scholars hold different views, the majority defines these novels as speculative fiction and science fiction dystopias. Scholars have also noted the multi-layered collages that make up the

composition of these dystopian novels, as well as the author’s use of word-formation processes and coinages as stylistic and linguistic merits.

II. LEXICAL DEVICES IN CONSTRUCTING DYSTOPIAN REALITY IN ATWOOD'S SPECULATIVE AND SCIENCE FICTION

2.1. Coinages in creating a dystopian setting in speculative and science fiction of M. Atwood

M. Atwood's literary works often deal with feminist themes and speculative and science fiction that delve into dystopian worlds, where societal structures and power dynamics are disrupted. One of the author's distinctive techniques is the creation of new words or coinages, which play an essential role in shaping the dystopian settings of her novels. This part of the work examines how M. Atwood employs semantic, morphological and phonological coinages to create vivid, unsettling, and thought-provoking dystopian worlds in her speculative and science fiction works. In particular, we will focus on how M. Atwood uses coinages in *The Handmaid's Tale*, *The Testaments*, and the *MaddAddam* trilogy to construct and convey her dystopian visions.

There are several reasons for the scholars' and the public's interest in M. Atwood's fiction. Firstly, *The Handmaid's Tale* (1985), the first book that made M. Atwood famous among readers, was long ago turned into a movie (1990) and then into an opera (2000). However, the novel regained topicality after the terrorist attacks of 11 September 2001, as some critics saw in it the embodiment of a plausible scenario of a possible seizure of power (Swale, 2002, p. 37). In 2017, the book was adapted for a television series, which is still running its sixth season in 2023. This interest in the novel resulted in M. Atwood publishing a sequel to *The Handmaid's Tale*, entitled *The Testaments* (2019), which is also being adapted as an upcoming spin-off TV series. Finally, the popularity of M. Atwood's *MaddAddam* trilogy increased after the COVID-19 pandemic due to its themes of ecological disaster and the consequences of unchecked scientific advancement, which resonated with readers facing similar issues in the real world.

The language of M. Atwood's dystopian novels is widely analysed by researchers. In her speculative and science fiction dystopian novels, M. Atwood portrays societies characterised by hierarchies established by rigid religious (*The*

Handmaid's Tale and *The Testaments*) and scientific doctrines (the *MaddAddam* trilogy). The author actively employs the process of coinage as one of the most vital elements in her literary works to construct the fictional vocabulary of dystopian societies (Das, 2009). Finally, it is used to highlight the inequality between different social classes and various protagonists', and assist readers in tracing the sequence of events in the novel (narrative timelines).

Coinages that are regarded as the dominant concept in neology take the primary position in constructing dystopian reality in the science fiction and speculative fiction of M. Atwood (López-Rúa, 2019, p. 120; Tymeichuk, 2014, p. 200). I. Tymeichuk (2014) has conducted an extensive analysis of the lexical aspect of Otherness, which plays a crucial role in shaping the readers' perception of the dystopian worlds depicted in the novels. The key elements identified by the researcher include dominant motifs such as death, clothes, food, and the human body, as well as a range of neologisms like *painball*, *corpicide*, and *Particicution*. In addition to these, the novels also contain allusive lexical layers, including references to The Wall, the Eyes of the Lord, and Angels, among others (Tymeichuk, 2014, p. 200). By using these lexical components, the author not only creates a vivid and immersive world but also draws attention to important themes such as social stratification, power dynamics, and religious symbolism.

The term "neologism", which is defined as a new lexical unit or a new meaning for a lexical unit that already exists (Cambridge Online Dictionary), is used as a synonym for "coinage" (Abubakar Zailani, 2019, p. 299; Picone, 1996, p. 3). However, the latter is also understood as having two perspectives, i. e., as a newly coined lexical unit created by a word-formation process (Burkhanov, 1998, p. 38) and as a constant process of inventing and forming new lexical units in a language (Cambridge Online Dictionary; Clackson, 2011; Merriam-Webster Online Dictionary). Therefore, in this study, the word "coinage" is employed to signify the process of coining new lexical units and a newly created word. The terms "coinage" and "neologism" in this work are exchangeably used to represent a lexical unit. Though,

the term “coinage” (as an uncountable noun) is also applied to designate the act of creating new words.

Analysing the linguistic tendencies used in dystopian literature, J. Millward (2007, p. 114) suggests that dystopian coinages are recognizable as being connected to the world from which they originate. They are not entirely detached from the language of the author’s contemporary reality or at least the historical context in which they are written (Millward, 2007, p. 112, 117). Therefore, these neologisms closely resemble the natural processes of word formation.

To describe the nature of neologisms used by M. Atwood, this paper uses the categorisation of coinages proposed by such scholars as L. Bauer (1983, p. 63), R. Quirk et al. (2010), etc. They differentiate four main types of neologisms a) phonological or onomatopoeic, which are produced as an imitation of sounds related to the ones made in real life (Mitterer, 2018); b) semantic, which are given new meanings or created through conversion, known as zero derivation, when a grammatical function is altered; c) morphological which are created through acronyms/initialism, affixation, back-formation, blending, clipping, compounding, and reduplication; and d) borrowings which are words taken from one language and incorporated into another one (Bauer, 1983, p. 63). These categorisations help in understanding the nature and formation of neologisms used by M. Atwood.

M. Atwood actively employs almost all types of neologisms. However, the bulk of the coinages that appear in her speculative and science fiction and are analysed in this work are morphological neologisms formed by means of a) compounding, i. e., created from two or more simple or complex lexical units where there are two component parts: determinatum (the head) and determinant (a modifier that precedes the head) (Rufa’i, 1979, p. 2); b) blending, which is a derivational method when two distinct forms (not morphemes) of two existing lexical units are joined to create a new one; c) affixation when a root is supplemented by a derivational affix, a bound morpheme, to generate a new word; and d) clipping which is the process of shortening a word by removing one or more syllables or sounds (Quirk et al., 2010, p. 448). Since

compounding is one of the most frequently used ways of forming neologisms, the analysed compound coinages from the novels will be classified in terms of L. Bauer's organisation as endocentric compounds (the head determines the meaning) and exocentric compounds (coinages that do not have a semantic head; the head does not determine the denotation of the neologism) (Bauer, 1983, pp. 30-31). These terms provide a framework for understanding the characteristics of the neologisms coined by Margaret Atwood.

The language employed in *The Handmaid's Tale* and *The Testaments* is abundant in biblical terms, newly-coined words and musings. The two novels depict the totalitarian, theocratic Republic of Gilead, which exists in the near future on the territory of the USA. A gang of right-wing fundamentalists who seized power formed this Republic, which is based on strict Christian beliefs. The regime is based on a distorted interpretation of the Bible, and the government enforces strict moral codes and gender roles on its citizens, particularly women.

The author employs biblical allusions and the language of the Bible to describe the strict theocratic doctrines established in Gilead in *The Handmaid's Tale* and *The Testaments*. First and foremost, the author introduces several semantic coinages to refer to the ruling elite in Gilead, *Commanders* and *Sons of Jacob*. The first one is employed not just as a military title but to denote a religious leader in a theocratic society. *Commanders* represent the privileged class that has access to the Bible. Through this neologism, M. Atwood portrays the enslavement of the *Handmaids* (a semantic coinage to represent women who are obliged to bear children for *Commanders*) and reenacts the biblical story of Rachel and Bilhah. Furthermore, the semantic neologism *Sons of Jacob* refers to the category of *Commander's* sons born from both *Wives, Widows* (semantic coinages to refer to females of privileged classes) and *Handmaids*, which mirrors the biblical concept of offspring born to multiple wives. This term also helps to create an allusion to the biblical land of Jacob and Laban. Therefore, the neologisms *Commanders* and *Sons of Jacob* are critical lexical devices that contribute to the full portrayal of the theocratic society in the novel.

In order to portray the strict surveillance of the theocratic government in her novel, M. Atwood implements semantic neologisms such as the *Eyes of the Lord* (a biblical allusion to Psalm 33:18), the *Angels*, and the *Guardians of the Faith*, who function as secret law enforcement and are considered in Gilead the Eyes of the Almighty. With the help of these neologisms, M. Atwood shows that in this Republic, God acts as an ever-watchful guard, replacing the need for a physical watchtower in the centre of the prison, which is Gilead itself. As a result, in the books, the words *Guardians*, *Eyes* and *Angels* take on new meanings and become synonymous with the regime's watchmen and spies.

The main themes in *The Handmaid's Tale* and *The Testaments*, i. e., the disempowerment of womanhood and the societal division in a highly religious society, are illustrated by a variety of coinages used by the author. The novels exemplify the main worry expressed in dystopian fiction, namely, the population drop brought on by global warming and the loss of control over advances in technology (Domingo, 2008, p. 3). As a result, to explore the concept of fertility in the books, M. Atwood invents a series of words related to childbirth. One of these words is *Birthmobile*, an endocentric compound coinage used to describe a type of car used to transport Handmaids to the home of a fellow Handmaid in labour. Additionally, the author uses *Unbaby* as an affixed neologism to refer to children born with physical abnormalities or defects. These infants are also referred to as *shredders*, a semantic neologism used not to describe a device or process but the infants and their bodies. By using these terms, M. Atwood accentuates the heartless and cruel nature of the ruling power in the Republic of Gilead.

In the Republic of Gilead, women are oppressed and caught between two sources of authority: men and the state (Mouda, 2012, p. 7). As a result, they are forced to submit to their husbands and are prohibited from owning property, holding paid employment, or pursuing higher education. The regime in Gilead classifies women into different categories, and to illustrate this system of dominance and hierarchy, the author uses semantic coinages for the names of these categories. While the meaning of these

words may appear straightforward, each carries a unique connotation that highlights the particular role and status of the women in that category, e. g., *Wives of Commanders* (rich infertile women), *Widows* (representatives of the higher class who lost their husbands), *Daughters* (*young girls*), *Aunts* (women representing the highest working-class who educate Handmaids), *Handmaid*s (fertile women obliged to become pregnant with Commanders' children), *Marthas* (infertile women working as servants), and *Jezebels* (low-class women used for sexual entertainment). M. Atwood creates two neologisms, *Econowives* and *Unwomen*, to denote the women of the lowest social status in Gilead. The blended coinage *Econowives* (*economy + wives*) refers to poorly dressed married women whose husbands hold lower ranks than Commanders. These women are expected to give birth to children and perform domestic duties. *Unwomen*, a morphological coinage formed by affixation, designates the lowest class of women in Gilead who are single because of their sexual orientation or feminist principles or who are unable to bear children due to preceding abortions. *Unwomen* are forced to work in toxic colonies as punishment for their sins against the government.

Finally, the lack of independent representation in the dystopian society for *Handmaids* is demonstrated by the fact that they are given subordinate names that do not belong to them. Examples of these coined names include *Offred* (the Handmaid of Fred), *Ofglen* (the Handmaid of Glen), *Ofcharles* (the Handmaid of Charles), etc. (see Appendix 1), all of which contain a preposition indicating that they belong to their respective Commanders. According to A. Weiss (2009, p. 120), these neologisms are a part of the "prison narrative" and emphasise the Handmaids' subordinate state; the use of these names highlights the Handmaids' powerlessness and oppression under Gilead's regime.

M. Atwood uses neologisms to describe public events that all women are required to attend. The first coinage, which is a blended neologism *Particicution* (participate +execution), refers to the public capital punishment of men found guilty of rape or savagery. The author presents the word to describe the situation when Handmaids are forced to execute a man by throwing stones or other objects at him until he is dead. The second event *Salvagings* is represented by a gerund in plural form, a

neologism converted from the verb *salvage,* which means to save (Longman Online Dictionary). This coinage is used as a reflection of M. Atwood's poignant irony because it describes the act of executing convicted women by hanging them for various crimes such as adultery or murder of a Wife, baby or Handmaid. The punishment, if to believe the government, will save the souls of the guilty. It is carried out in the central square, where everyone is required to pull the rope for the execution. Finally, M. Atwood uses the coinage *Prayvaganzas* to describe large-scale prayer assemblies in Gilead to mark significant events such as military victories and multiple-couple marriage ceremonies. The word is a blended neologism of the verb *pray* and the noun *extravaganza,* meaning extensive and costly entertainment (Longan Online Dictionary), and is intended to convey the idea of an extravagant, almost celebratory display of public devotion.

M. Atwood's *MaddAddam* dystopian trilogy depicts a world where many everyday things are created through technology, genetic modification, and laboratory experimentation. Consequently, the author invents numerous new words to describe the concepts and institutions she constructs for her speculative and science-fiction novels. These new words act as red flags, drawing the reader's attention to essential aspects of the story. J. Freeman (2009) states that M. Atwood's dystopian texts are "littered" with signs. I. Tymeichuk (2014, p. 99) considers that in addition to highlighting the vocabulary of the characters, M. Atwood uses these coinages to address societal hierarchy, totalitarianism, unregulated scientific experimentation, consumerism, and environmental concerns.

The *MaddAddam* trilogy takes place in a dystopian future where genetic engineering has gone crazy and society has been devastated by a pandemic. The series consists of three books, *Oryx and Crake, The Year of the Flood,* and *MaddAddam*, each with its own narrators and two major timelines. The protagonists exist in a post-apocalyptic world (the present timeline) and reflect on the events that occurred before the cataclysm, telling their personal life stories (the past timeline).

The name of the *MaddAddam* series and its final novel is a palindrome neologism and an essential part of the trilogy (Grimbeek, 2016, p. 90). This coinage,

as well as numerous brand name neologisms mentioned in the novels, are created by using capitalised letters in the middle or end of the word and by elongation of consonant sounds (gemination) (Mitterer, 2018). Although consonant lengthening is not common in English, M. Atwood employs it in the narrative to create words like *Glenn* (real name of Crake), *Happicuppa coffee* (gene-modified coffee), *HottTotts* (child porn website), *BlyssPluss* (sex drug), etc. (see more examples in Appendix 2). By deliberately elongating consonant sounds, such as in the names *Addam* and *Glenn*, M. Atwood aims to convey a sense of irrationality or absurdity, suggesting that not everything in the dystopian society follows strict logic. This linguistic technique serves to highlight a theme of imperfection or distorted improvement, emphasizing that even though certain aspects may appear enhanced or optimised, there are underlying flaws and complexities beneath the surface.

Moreover, the neologism *MaddAddam* includes Adam as a biblical allusion used in the trilogy. In the portrayal of the environmental religious sect known as God's Gardeners, M. Atwood utilises semantic neologisms by assigning altered meanings to biblical names such as Adam and Eve. By introducing characters like *Adam One, Eve Three, Adam Four, Eve Five,* etc., the author symbolically represents the hierarchical order within the group. Through these modified names, M. Atwood not only conveys a sense of hierarchy but also signifies a departure from traditional biblical interpretations. Consequently, she transforms the spelling of the name *Adam* to emphasise its new connotation and align it with the unique context of her narrative. This allusion to the biblical story of the heavenly garden further reinforces the connection between God's Gardeners and religious mythology. Finally, the semantic coinages of the names *Adam* and *Eve* in the *MaddAddam* series are employed to attract readers' attention to the utopian principles of God's Gardeners' society. This is why the trilogy is often interpreted as ustopia and critical dystopia, as it presents both utopian societies and critiques of their ideals and structures.

In *Oryx and Crake*, readers are introduced to the character of Snowman, who seems to be the sole human being still alive in a world filled with genetically modified creatures. Readers learn about Snowman's past as Jimmy through a series of

flashbacks, as well as about his strong friendship with his bright but mysterious companion Crake. The lives of two women, Ren and Toby, who belong to the Gardeners religious cult, are portrayed in *The Year of the Flood*, a novel that takes place at the same time as *Oryx and Crake*. The Gardeners are a group of individuals who have a solid connection to nature and have predicted the ecological catastrophes that would ultimately bring about the end of the planet. *MaddAddam* combines the characters and plotlines of the previous two books, following the post-apocalyptic survivors as they struggle to reestablish society and deal with the difficulties of surviving in a world ruled by frightening monsters and formidable businesses. Overall, the narrators of the trilogy come from diverse backgrounds and represent different facets of society. Thus, by analysing the function of newly created words in portraying the dystopian reality in the novels, the paper also aims to observe the differences in societal vocabulary usage among the characters.

The majority of neologisms frequently employed in the series reflect experiments in science conducted without proper supervision and social and economic order in a totalitarian society. In spite of the fact that most of them are introduced in *Oryx and Crake*, the following two chapters of the trilogy go into further semantic detail and explain many of them.

After the "plague" kills all humanity, Snowman gets responsible for the *Crakers* (also called *Children of Crake*), a group of laboratory-generated perfect nature-friendly people who constitute another utopian society depicted in the trilogy. The neologism *Crakers* is derived from Crake, the antagonist's nickname created from the name of a marsh bird. M. Atwood transforms the common word into a proper name and coines the neologism Crakers using affixation, which is one of the most frequently used in the *MaddAddam* series. Although the Crakers only become a voice representative on the last page of the *MaddAddam* book, as the future's bio beings, they become central to the entire story.

M. Atwood does not extensively employ affixation to coin words. Only a little over a dozen instances of affixed coinages are found in the books, including neologisms like *cabbageness*, *fibracionous*, *furzoot*, *Painballer*, *pigoonlets*, *sus multiorganifer*,

vulturize, etc. (see more examples in Appendix 2). The underlined words in the list are derived from other neologisms employed in the series. Nouns dominate among the suffixed coinages, with the most productive noun-forming suffixes being *–dom, -er, -hood, ist,–let,* and *–ness*. Verbal and adjectival coinages using suffixes *–ise* and *–ous* are not as common.

In the first book of the *MaddAddam* series, *Oryx and Crake*, the protagonist, Snowman, works as a copywriter in a biotech company located in the wealthy part of the society known as the Compounds, populated predominantly by scientists. Through his visits to the less privileged areas called pleeblands, the author highlights the societal division in this dystopian world. To portray this hierarchy, M. Atwood creates two frequently used neologisms in the book: *Compound* and *pleebland*.

The author uses the semantic coinage *Compound* not just to describe a fenced territory but to represent a wealthy and privileged part of society reserved for scientists. The neologism a *pleebland*, on the other hand, is an endocentric compound consisting of "land" (the head) and "pleeb" (the determinant), which is a misspelling of the derogatory term "pleb" used to describe those in the lower social class. This misspelling is used ironically by the writer to highlight the fact that despite the difference in spelling, the term still conveys the idea of a lower and inferior part of society.

M. Atwood applies the linguistic technique of blending to create new morphological neologisms that describe the genetically modified and lab-created species in the world of the novels, for example, a *pigoon* (a modification of a pig and a raccoon), a *kanga-lamb* (a kangaroo spliced with a lamb), a *rakunk* (mutation of a raccoon and a skunk), a *snat* (a modification of a snake and a rat); a *wolvog* (a wolf combined with a dog), a *robodog* (a robot spliced with a dog). These coinages help the author to reflect the prevalent era of gene mutation in the story.

Moreover, blending is employed by the author to create other words related to science and gene modification. V. Z. Jovanović (2007, p. 6) thinks that these words are part of a hypothetical professional vocabulary used in the future. Some of the blended words include *Chemlab*, digital *genalteration*, *rockulator*, *Foetility*, *CrustaeSoy*,

tensicity, *heli-blade*, *digimechanics*, *digilock*, *bioneer*, and *PetrBiology*. These coinages are largely used to describe the pre-pandemic society in *Oryx and Crake* and the second part of the series, *The Year of the Flood*, as they describe the scientific side of the civilisation. However, some of the names for genetically altered species, such as *pigoon*, *rakunk*, and *wolvog*, which survive the pandemic, are also described in the last two parts of the series.

Lastly, blending is used to coin the name of a virtual game *Extinctathon*. According to the rules, a player selects whether to play as Adam and name species that are still alive or to choose MaddAddam's avatar, which indicates extinct animals. In reality, the game serves as a clandestine line of information exchange between Adam One and his brother MaddAddam. The game is described as a primary inspiration for Crake, who killed humanity to clean the Earth for gene-modified Crakers. On the one hand, the coinage *Extinctathon* could be regarded as a reminder for the reader relating to endangered animals' problem and their extinction. On the other hand, with its help M. Atwood raises the question of online gaming, which becoming a habit may destroy a person's life.

M. Atwood uses a range of compound neologisms to denote brand names that depict the deceptive nature of corporations and their desire to be perceived as friendly and trustworthy, while in reality, they are ruthless and tyrannical. V. Ž. Jovanović (2007, p. 8), recognising M. Atwood's talent in creating fictional names for commercial companies, categorises them as eponyms. The scholar underlines that in the books, these newly coined words are typically utilised not as brand names but as common nouns to indicate the products produced by these companies (Jovanović, 2007, p. 8). These brand name neologisms attract attention to the problem of consumerism and reveal the deceptive nature of corporations depicted in the novels.

The first layer of company name coinages is formed via phonemic orthography; therefore, the names of products contain spelling slip-ups *Happicuppa* (meaning a happy cup of sth), *Happicuppuchino* (happy cappuccino), *HelthWyzer* (health + wiser),

CryoJeenyus (creo genius), *BlyssPluss* (bliss + plus) *NooSkins* (new skins), *AnooYoo* (a new you), etc. The second layer of company name neologisms is denoted by compounds with an utterance of joy, for instance, *SoYummie Ice Cream* (exclamation *so*), *SoyOBoyburgers* (exclamation *oh boy*), *Perfectababe* (exclamation *babe*), which are supposed to lure shoppers. The remaining brand name coinages reflect M. Atwood's use of irony through the combination of semantically strange or incompatible elements, e. g., *BeauToxique Treatment, OrganInc Farms, RejoovEsense, Scales and Tails, SecretBurger, Siliconsciousness,* etc. Overall, these compounds are intentionally humorous and satirical, highlighting the absurdity of the consumerism culture in the books.

To represent a private soldierly security company in the novels, M. Atwood introduces a brand name neologism *CorpSeCorps*. This corporation is responsible for viciously suppressing insurgents who represent the dystopian country groups that are religious or ecologically friendly. To create this name, the author uses a sequence of word-formation practices, first clipping and then compounding. The coinage *CorpSeCorps* denotes *Corporation Security Corps* (Atwood, 2009, p. 266), and the first part of the neologism *CorpSe* consists of subtracted parts to create the lexical unit *corpse*, which means a lifeless body. I. Tymeichuk considers that with the help of this combination of words, the author depicts an organisation that brings death. Moreover, using coinage as a linguistic phenomenon, the author creates a play of meanings and provides multidimensionality to the text. (Tyeichuk, 2014, p. 83). Thereby, the writer also verbalises the uniqueness of the fact in question and exposes the imperialist-colonial environment of the "corporate power" she depicts (Mosca, 2013, p. 40). Consequently, we believe that the neologism CorpSeCorps functions as means of exposing the true nature of the falsely welcoming organization, which Corporations use to conceal a wide range of production crimes.

Readers encounter the neologism *CorpSeCorps* in all three parts of the series because it is one of the most often employed coinages by the author. Every character in the trilogy mentions the coinage could be due to the fact that they continue to sense

the supervision of a company that used to act as Big Brother, even after the pandemic. Furthermore, the second novel, *The Year of the Flood*, heavily favours the use of coinage (76 times). This may mean that the people of Pleebland were the ones who were more likely to recognise CorpSeCorps's power because they could see its true character because this organization "didn't need to make deals" (Atwood, 2009, p. 190) there. This coinage is one of the fundamental elements used in *The Year of the Flood* to build a totalitarian system of governance and power.

Lastly, a compound neologism *Painball*, which is extremely often mentioned in *The Year of the Flood* (37 times) and *MaddAddam* (70 times), signifies the name of a penitentiary for killers and insurgents. This coinage is a phonetic and verbal allusion to the paintball game. By omitting the letter *t*, M. Atwood creates a different meaning; instead of the balls with paint, the prisoners shoot balls to inflict pain. M. Atwood uses the Hunger Games survival rule when depicting the penitentiary. As a result, the convicts in M. Atwood's novels who survive by killing other prisoners are referred to as *Painballers*, which is one more example of a coined word formed through the process of affixation. In general, the neologism *Painball* captures the essence of the cruel and deadly environment in which these prisoners are trapped.

In the *Maddaddam* trilogy, the author does not actively use the processes of invention to create neologisms. Only the coinage *Oestre* has been identified as an invented lexical unit in the trilogy. It possibly originated from clipping the term *oestrogen*, which is considered a natural steroid that promotes female physical characteristics, but there is no concrete proof to back this theory. Reduplication is also used rarely, with the coinage *bobbity-bobble* describing the specific movement of Adam's apple during swallowing. These neologisms are used to depict that even simple things have unbelievably strange equivalents in a society ruled by genetic modification. The main function of these neologisms is that they help to establish a sense of otherness and unfamiliarity, reinforcing the idea that the world depicted in the novels is drastically different from our own. Finally, they also reflect the intricate nature of vocabulary used in future.

Examining the use of neologisms, V. Ž. Jovanović notes that authors often employ neoclassical compounds that include a bound morpheme from Latin, Greek or another classical language to create technical or professional terms. In *Oryx and Crake* (the researcher does not analyse other novels of M. Atwood), the primary combining elements used by M. Atwood include *bio-*, *neo-*, and *neuro-* (Jovanović, 2007, p. 5). This tendency is also observed in the second and third parts of the trilogy. For example, the researcher singles out such three neologisms, which include the Greek bound morpheme *neo-*, meaning "new", e. g., *NeoAgriculturals*, *NeoGeologicals*, and *Neotechnology* (Jovanović, 2007, p. 5). Except for the examples mentioned by V. Ž. Jovanović in *Oryx and Crake*, we have found the neoclassical coinage *neo-conservative* and clips it to *neo-con.* Moreover, In *The Year of the Flood*, there is a compound neologism *NeoBiofur* (the meaning and use are analysed in Part 2.2.). *MaddAddam'*s novel does not have examples of neoclassical coinages that include the bound morpheme *neo-*; hence, it cannot be considered one of the primary forms used by M. Atwood in the whole series as mentioned by V. Ž. Jovanović. However, the incorporation of *neo-* in various neologisms plays an essential role in the novels because it highlights society's emphasis on scientific progress and cutting-edge technologies. These coined terms suggest the introduction of new and advanced scientific concepts, innovations, and practices within the new dystopian world. Moreover, the coinages help M. Atwood create a sense of futurism by giving the reader a glimpse into the future and a sense of a transformed society. It implies that significant changes have occurred, driven by scientific advancements, which have shaped the dystopian reality of the narrative. Finally, the use of *neo-* in neologisms can symbolise the manipulation exercised by those in power. It suggests that new systems and technologies have been developed to control individuals and shape their lives according to the regime's agenda.

There are more instances of neoclassical compound neologisms that use the Greek bound morpheme *bio-* (which means "life") than the *biosuit* that V. Ž. Jovanović mentioned (Jovanović, 2007, p. 5). In the novel *Oryx and Crake*, M. Atwood uses

already existing neoclassical coinages, e. g., *biolab, biofreak, bioterrorism,* etc., to add more scientific picturesqueness to her portrayal of society. However, she also introduces a number of her own when adding details to the setting, for example, *Nanotech Biochem, HotBioform,* and *BioDefences.* In the subsequent two books of the *MaddAddam* series, the author creates many neoclassical coinages, e.g., *biotools, Bodygloves, Young Bioneer*, etc. Most of the neoclassical coinages that use the bound morpheme *bio-* appear as endocentric compounds, meaning the reader can easily understand their denotation. Nevertheless, there are some exceptions that can be considered exocentric because they require supplementary background information to be perceived. For instance, phrases like *biodegradable sacks* or *bioweepy charities*. Their confusing nature indicates that in the dystopian world, there exist a lot of illogical notions. In general, the inclusion of the bound morpheme *bio-* in coinages may be seen as a poignant irony that accentuates the artificial and manufactured nature of the dystopian society. It suggests that the advancements and developments within society are not natural but rather the result of human intervention and manipulation.

Finally, M. Atwood widely employs neoclassical compounds with other bound morphemes. These are endocentric coinages that help the author depict various sides of the technologically advanced dystopian society. For example, *micro-coded* suggests the presence of small-scale, intricately programmed systems, while *transgenics* refers to the transfer of genes across different organisms. *Mega-* is associated with large-scale or influential entities, such as *a mega-money-spinner* or *a megachurch*. The bound morpheme n*euro-* indicates a connection to the brain or nervous system, as seen in *neurotrash* or *Neurotypicals.* These bound morphemes contribute to world-building by adding depth and specificity to the fictional society and its characteristics. Moreover, these bound morphemes can reinforce and underscore important ideas or concepts within the story. Finally, they are used to emphasise the significance of these themes and their impact on the dystopian world.

Therefore, in the *MaddAddam* trilogy, M. Atwood uses newly created words to showcase the language of a futuristic world dominated by consumerism. These newly

coined words also allow the author to give distinct characteristics to the characters and portray various societal aspects such as hierarchy, consumerism, totalitarianism, reckless scientific breakthroughs, and environmental concerns. The use of specific coinages can evoke recurring themes or motifs throughout the narrative.

Overall, M. Atwood's coinages in speculative and science fiction reflect dystopian societies with neologisms reflecting changing circumstances. They criticise oppressive systems, satirise contemporary trends, and create vivid dystopian worlds. Moreover, coinages reveal character personalities and values. Finally, they play a vital role in world-building and storytelling, aligning with Atwood's themes and ideas.

2.2. Margaret Atwood's use of vocabulary stratification in describing dystopian characters

M. Atwood is known for her masterful use of language to create rich and complex worlds in her speculative and science fiction novels. Though J. Givner (1992, p. 71) and I. Tymeichuk (2014, p. 178) underline that some of M. Atwood's characters are nameless and, hence, seem depersonalised, the author chooses a specific lexicon to portray them. In her dystopian novels, she often employs vocabulary stratification, presented by religious, archaic, colloquial, poetic, and vulgar words, to convey the worldviews and personalities of her characters.

Analysing the use of Newspeak in *Nineteen Eighty-Four* by G. Orwell, Fink(1971, p. 155) emphasises that Newspeak demonstrates how a totalitarian government employs linguistic means as a tool of power to control society. In M. Awood's books, language is also used as a means of control, but it as well depicts the inner mind of characters. That is, in M. Atwood's speculative and science fiction, one may notice two discourses. The collision of two languages, the spoken one, which is imposed by the government or society, and the forbidden language of the past, which is mainly used in thoughts, diaries and "rebellious" conversations, serve as means of displaying the conflict that characters face.

Following G. Orwell's tradition of using language as a means of mind control (Lewis & Moss, 1983), Atwood uses religion-based language to create a sense of a theocratic society and its control in *The Handmaid's Tale*. The ruling regime of Gilead justifies its oppressive policies and practices by invoking religious authority, and the Bible is used as the primary source of justification for its actions. According to Sabo (2022), the use of phrases such as "*blessed be*" and "*under His eye*" highlight religion's dominant role in the characters' lives. This language also serves to convey the oppressive and restrictive nature of society, as well as the limited range of expression and thought available to the characters. In *The Testaments*, Atwood continues to use religious language to create a sense of the society of Gilead, but she also incorporates more colloquial language and contemporary references to create a sense of the broader world beyond Gilead (Sabo, 2022). This use of language serves to highlight the isolation and insularity of Gilead, as well as the desire of the characters to connect with a broader world beyond their own.

The Handmaid's Tale is structured as a diary and presented within the framework of a scientific lecture. The story revolves around Offred, a subordinate woman who records the tragic events of her life after the government takeover using a dictaphone. Margaret Atwood breaks the mould of the traditionally male-dominated dystopian genre by featuring a female protagonist as the narrator (Howells, 2006, p. 162). This shift is significant because language and power are crucial in constructing dystopian worlds (Howells, 2006, p. 165). The author's choice of vocabulary for the character reflects this change and provides a uniquely female perspective (Tymeichuk, 2014, 64). The events in *The Testaments* take place fifteen years later. The book switches between the stories of three female protagonists: Aunt Lydia, a figure from the first book; Agnes, a young woman who resides in Gilead; and Daisy, a teenage woman staying in Canada. The narrative is constructed as manuscript fragments created by one of them (known as the Ardua Hall Holograph) and testaments provided by the other two women.

In *The Handmaid's Tale* and *The Testaments*, M. Atwood utilises biblical language not only to refer to religious events and beliefs as allusions and depict the theocratic side of society (Tymeichuk, 2014, p. 66-67) but to effectively portray characters subjugated by the regime. Nearly all women within the Republic of Gilead cannot have children, and various political plans for the future existence of the dystopia state often centre on women as biological beings. To address the problem, the authorities use the biblical story of Rachel and Leah and other biblical dogmas to assign roles to women in society. Using vocabulary as means of portraying characters, M. Atwood accentuates their choice of words which can be seen through the prism of these people being fully, partly or not subjugated by the regime of Gilead.

To create a faithful contextual setting for the highly authoritarian, fundamentalist, and patriarchal Republic of Gilead, M. Atwood widely uses quotations from Genesis inserted into religious texts of Gilead as allusions to the Bible, e. g., "*I will greatly multiply thy sorrow and thy conception; in sorrow, thou shalt bring forth children;*" (Atwood, 1985, p. 124); "*Then comes the mouldy old Rachel and Leah stuff we had drummed into us at the Center. Give me children, or else I die. Am I in God's stead, who hath withheld from thee the fruit of the womb?"* (Atwood, 1985, p. 99); *"For a thousand years in thy sight are but as yesterday when it is past, and as a watch in the night*" (Atwood, 2019, p.73). The novels include plenty of phrases taken from the Bible, which the characters use instead of common non-religious phrases, e.g., "*blessed be the fruit*" to denote a good-day, "*may the Lord open*" as a reply to a greeting, "*praise be*" to express hope that something everything will be good, "*which I receive with joy*" meaning "I am happy" (Atwood, 1985, p. 29). These lexical units become constituent parts of the vocabulary used by Handmaids and especially by Aunts. By doing so, M. Atwood aims to portray their Handmaids' obligation to be religiously obedient and serve their country and Aunts' duty for instructing and indoctrinating the Handmaids at the Rachel and Leah Center. Aunts wear brown uniforms reminiscent of military outfits and are responsible for maintaining discipline and ensuring the health of the Handmaids. Therefore, the fact that they widely use

biblical discourse, mimicking the language of the fundamentalist regime of the Sons of Jacob, indicates that they were utterly reprogrammed by the government.

Moreover, they are portrayed as strict and authoritarian figures, enforcing the oppressive laws and regulations of Gilead. Holding high status in Gilead and being allowed to read, Aunts can use words which are forbidden for other women. For example, the author uses the word *freedom* to attract readers' attention to one of Aunt Lydia's speeches, aiming to characterise the character as a manipulative and deceptive individual who uses language to control and influence those around her. Aunt Lydia repetitively emphasises the idea of "freedom" when speaking to the Handmaids, encouraging them to accept their roles as reproductive vessels in Gilead's society as a means of achieving "freedom" from the moral decay and chaos of the pre-Gilead world: "*There is more than one kind of freedom, said Aunt Lydia. Freedom to and freedom from. In the days of anarchy, it was freedom to. Now you are being given freedom from. Don't underrate it"* (Atwood, 1985, p. 34). However, M. Atwood's use of the word "freedom" is deeply ironic, as it is clear that the Handmaids are not free women but subjects to extreme oppression and control.

The religious texts in Gilead, which are partly taken from the Bible, include a great number of archaic words, i. e., lexical units of Old English that have become obsolete but may still have some present use in a limited number of specific contexts (Abrams, 1993, p. 12). For example, archaic pronouns *thy*, *thou,* and *thee* that were once used to address someone informally or intimately but are no longer in common use (Merriam-Webster Online Dictionary) and forms of the verbs,e. g., *shalt* instead of *shall* and *hath* instead of *has.*

As a consequence, archaic grammatical forms become apparent in the speech of the characters fully conveyed and suppressed by the described regime, signifying that they became supporters of the ruling elite and started mimicking the governmental discourse in everyday life. For example, a reader encounters variants *could <u>of</u> been* instead of *could have been* and *hadn't <u>of</u> got* (Atwood, 1985, p. 20) instead of *hadn't have got,* which according to *Meriam Webster's Dictionary Usage Notes,* exist as the

variants of substitution of the word *have* with the word *of* due to a slight phonetic difference between "*he could've done it*" and "*he could of done it*". With the help of these particular grammatical archaic structures, M. Atwood describes the character named Cora. Representing the class of Marthas, infertile women with low status and working as servants of the Commanders, Cora is depicted as very obedient to the regime.

Moreover, to indicate the low socio-economic status of Marthas in the dystopian society (characters Cora and Rita), M. Atwood inserts a colloquial vocabulary that is unique to these characters only into their speech. For example, these women are the only characters to use *ain't* (Atwood, 1985, p. 58, 74) as a shortened form for *am not, is not, are not, has not,* or *have not,* which is commonly thought to be incorrect by educated people (Longman Online Dictionary). Other bright examples are *folks* (Atwood, 1985, p. 160) used by Rita or the colloquial phrase *good riddance to bad rubbish* (Atwood, 1985, p. 48), which is commonly used to express satisfaction or relief that something undesirable has ended or been removed (Cambridge Online Dictionary). Thus, M. Atwood effectively conveys the distinct speech patterns and linguistic markers associated with these characters, emphasizing their social position within the dystopian world.

The newly created word *Jezebels* in the book carries biblical connotations and relates to a cunning and arrogant queen from Israel who attempted to divert her husband from God and was punished for her wickedness by being thrown out of a window. However, in *The Handmaid's Tale*, the term *Jezebels* refers to women who have fallen from grace and are forced to work in underground sex clubs to please Commanders in Gilead's Republic. The representative of this group of women is a character named Moira. The words that appear in her speech show her rebellious and irreverent attitude towards authority, as she uses language in unconventional ways to express herself.

Firstly, in her vocabulary, M. Atwood inserts the words like *Godawful, Whore of Babylon, Christ, Jesus God*, etc., which are illegally used by her as swear words. Knowing that the use of these expressions out of biblical context is seen as offensive

and unacceptable in Gilead, Moira applies it in her everyday conversations: "*Christ, said Moira, beside me. Don't swear, said Alma. God, do I need a cigarette, says Moira*" (Atwood, 1985, p. 254). The use of religious words as curse words characterises Moira as someone who is irreverent towards religion and authority. They illustrate her rejection of the religious beliefs and practices that underpin the Gilead society. By using these words as swear words, she challenges the authority of the religious leaders and the strict moral codes that they enforce.

Moreover, Moira uses a range of colloquial words like *stuff, zap,* etc., that distinguish her from other characters. These words are considered illegal and vulgar in Gilead because they represent trends different from religious discourse. For example, when escaping from the Centre for Handmaids, Moira employs the word "zap", which means to rapidly assault or annihilate someone or something, particularly utilizing a ray of electricity (Longman Online Dictionary). The character uses the lexical unit when brutally talking to one of the Aunts: "*I could injure you badly so you would never feel good in your body again. I could zap you with this or stick this thing into your eye. Just remember I didn't, if it ever comes to that"* (Atwood, 1985, pp. 141-142). In this situation, the use of the colloquial word "zap" characterises Moira as a rebellious and daring character who is willing to take risks to assert her independence. Moira, who is portrayed as the most disobedient character, is the only one to use the word, which can be seen as the author's intention to describe the feeling of freedom and power that comes from asserting one's will. Moira's use of the word "zap", which has a sense of energy and electricity, suggesting a sudden jolt or burst of power, reflects her determination to break free from the oppressive system of the Gilead society and empower herself and others to resist.

Vocabulary, which is forbidden in Gilead, appears in the lexicon of Offred when she lets her anger out. For example, Offred also uses the phrase *Jesus Christ* out of biblical context as a curse word in Gilead: "*I think I lost control then, a little. Razor blades, I said. Books, writing, black-market stuff. All the things we aren't supposed to have. Jesus Christ, you ought to know. My voice was angrier than I'd intended, but he didn't even wince*" (Atwood, 1985, p. 168). This fact characterises Offred as someone

who is frustrated and angry with her circumstances. In the quotation provided, Offred is speaking with her Commander about things that are forbidden in Gilead, such as books and writing. Her frustration and rage are apparent in how she uses the curse word *Jesus Christ* to emphasise her emotions. It suggests that Offred is not a devout believer in Gilead's religion. Finally, Offred constantly swears and uses the word *fuck* when thinking about the Commander. It also demonstrates her rebellious nature and her willingness to break the rules and challenge the authority of the regime.

Analysing the language of the protagonist, I. Tymeichuk admits that despite her low position in society, Offred uses sophisticated language, and to illustrate this contrast, Atwood includes language musings in Offred's monologues, revealing the character's true thoughts about the environment she resides in (Tymeichuk, 2014, p. 138). An example of this idea is the use of the poetic word *lugubrious*, which is literary and describes something sad and extremely serious (Longman Online Dictionary). Offerd employs the word in her thoughts when thinking about freedom and remembering the hymn of the outlawed religious groups: "*Sometimes I sing to myself, in my head; something lugubrious, mournful, presbyterian: Amazing grace, how sweet the sound. Could save a wretch like me, I once was lost, but now am found, Was bound, but now am free*" (Atwood, 1985, p. 64). The protagonist sings the song as a way to preserve her individuality, maintain a connection to her past life, and express her longing for freedom in the oppressive regime. The choice of the hymn reflects her defiance and resistance against the regime's attempts to strip her of her identity and agency. By using sophisticated language and incorporating the mournful and powerful lyrics of the hymn, Offred showcases her inner strength, resilience, and rebellion against the regime's control over her life.

Another word that is repeatedly used to attract readers attention is *honey*: ""*Any pain, honey?" He calls me honey. "You're soft," he says. "It's time. Today or tomorrow would do it, why waste it? It'd only take a minute, honey." What he called his wife, once; maybe still does, but really it's a generic term. We are all honey*" (Atwood, 1985, p. 71). The use of the word *honey* by a male doctor towards a

Handmaid characterises the society as one that objectifies and dehumanises women. By referring to the Handmaid as *honey*, the doctor employs a term of endearment typically reserved for a romantic partner or a child. This type of language reinforces the idea that Handmaids are not individuals with their own power but rather objects which are controlled and manipulated in a patriarchal society.

Analysing the first part of the *MaddAddam* trilogy, V. Ž. Jovanović stresses that in a world in which genetic engineering and cross-breeding dominate, a world in which new, "improved" species and technologies are taking ground, it is only understandable that the names and words designating the items from extra-linguistic reality should be reflecting the reality itself. It is a world in which a special kind of "newspeak" dominates, so powerfully suggestive of "inhuman precision and sterile practicality" (Jovanović, 2007, p. 3). Therefore, the characters of the series are characterised by their specific use of scientific vocabulary, which represents a particular sphere of activity.

The book *Oryx and Crake* tells the story of Jimmy, the main character, who survives a pandemic and humorously renames himself the Abominable Snowman because of his existence and non-existence. He believes he is the only survivor of the pandemic, which was caused by his friend, the mad genius Crake. As a high school student with average academic abilities, Jimmy possessed impressive verbal skills that were not valued in the scientifically oriented society. He went to Martha Graham Academy, a decaying college that no longer placed any importance on liberal arts education. Analysing this character, I. Tymeichuk (2014, p. 174) underlines his otherness on the lexical level. K. F. Stein (2010, p. 154) names Jimmy a "man of words" because now he is the only bearer of the human lexicon, the last depository of a language that will disappear after his death.

We trace two tendencies in his vocabulary. The first one is to use outdated from the perspective of the novel words to reflect his interest in art, literature, and intellectual pursuits, e. g., c*hiaroscuro* (Atwood, 2003, p. 187) to refer to the artistic technique of distributing light and dark areas in a picture to create a sense of depth and three-dimensionality (Collins Online Dictionary); *ersatz* (Atwood, 2003, p. 3, 232) to

describe a product which is a low-quality substitute that is used when the desired or original product is unavailable (Collins Online Dictionary); *demiurge* (Atwood, 2003, p. 224) to denote a supernatural being who is responsible for creating the universe but is considered to be subordinate to the Supreme Being (Collins Online Dictionary), etc. The use of these words demonstrates the protagonist's desire to maintain a sense of cultural depth and richness in a world that has become devoid of creativity and imagination. By using these words, Jimmy distinguishes himself from others.

The second tendency is that the character starts rebelliously creating new words after the pandemic because no one can tell him they are not good or unnecessary; for instance, he creates derivatives of the name Crake using affixation: *Crake+dom, Crake+hood, and Crak+iness.* According to M. Grimbeek (2019, p. 91), Jimmy sees creating new words as a challenge and even confesses to wanting to push the limits of how ridiculous he can make them while still receiving praise. M. Grimbeek suggests that Jimmy's tendency to coin new words reflects M. Atwood's process of creating neologisms for her novels. These words are used ironically to describe the power Crake has both over the Crakers that he created in the laboratory and his friend Jimmy, whom he made take care of the species. Overall, the two trends signify that the character has different from society's perspective and viewpoint.

In the novel *The Year of the Flood*, the author primarily explores themes of totalitarianism, consumerism, as well as environmental and religious issues through the viewpoints of three narrators. Therefore, each one concentrates on one of the topics, which is reflected in their vocabulary.

To begin with, the first-person narrator Ren, who survived the pandemic in the quarantine, recalls her childhood and first love relationships with Jimmy. She also shares her experiences growing up in God's Gardeners and working as a trapeze dancer at 'Scales and Tails' nightclub in pleebland. Ren describes society's obsession with consumerism and its distorted views of beauty and entertainment. Ren's character embodies the side of society in the entertainment business. Her speech is full of relevant vocabulary, e. g., *Biofilm* (brand new translucent material for dancers' bodysuits and bodygloves); *violet biolet* (a fashionable toilet that is powered by a solar cell); *Bioart*

and bioartist (the artistic practice of creating living organisms or using living materials as a medium for art); *NeoBiofur* (a type of fur that is grown in a lab and used by exotic dancers); etc. Her admiration expressed when using these words signifies that though Ren used to be a God's Gardener supporting the idea of natural beauty and things, ultimately, she got entirely consumed by consumerism and gene-modified fashion.

The second group of words, used by the characters in *The Year of the Flood,* such as Adam One and Toby (participants of the God Gardeners group), demonstrate the eco-friendly themes and vocabulary of nature reservists. They prefer using *biotools* (tools made from biological materials or designed to be used in conjunction with living organisms), are against *nanobioforms* (small, bio-engineered organisms that are created and manipulated at the molecular or nano level), and try to stay *biosphere-friendly* (use practices, products, or technologies that are meant to decrease negative impacts on the environment and promote sustainability). In this way, M. Atwood employs these neoclassical words to create and depict the mindset of the characters in the novel.

The final book of the *MaddAddam* series, narrated by Toby and Zeb, also known as Adam Seven, highlights the ecological and environmental issues arising from uncontrolled scientific experimentation. The novel explores the romantic relationships between protagonists and reveals the half-brother relationship between Zeb and Adam One. Toby's perspective focuses on her life with Zeb after separation from God's Gardeners and her meetings with Jimmy and the genetically modified Crakers in the post-pandemic world. When talking to the Children of Crake, Toby uses plain language typically employed when educating students.

Zeb's narrative describes his life with his wealthy father in the Compound and his travels through different pleeblands, uncovering the truth behind the technological and genetic experiments in the country. The speech of the character includes a range of neoclassical scientific terms (some of which are M. Atwood's neologisms) which indicates how thoroughly the character understands what is really happening in the dystopian society. Examples of the words used by this character enlist b*ioterrorist* (used to describe acts of terrorism using biological agents or genetically modified

organisms), *bioengineered*, *biometrics*, *bioscience refugee* (individuals who have fled from oppressive regimes or corporations that use them for unethical or dangerous scientific research), *biotrash* (the waste generated by biotechnology and genetic engineering processes), *biochemistry*, *biogeek*, *bioweepy charities* (non-profit organizations that focus on sympathetic towards the suffering of genetically modified species or organisms), *bioscience-trained person*, *biovector*, etc. Applying these neologisms, M. Atwood creates a rich and immersive dystopian setting while also conveying the character's comprehension of the oppressive society's inner mechanisms, attitude towards the non-scientific part of the society and the technological advancements utilised for control, manipulation, and enrichment.

M. Atwood uses a particular set of words to depict her characters in her dystopian novels. She employs a diverse range of vocabulary, including religious, archaic, colloquial, poetic, scientific, and vulgar words, to communicate the perspectives and traits of her characters.

Conclusion to Part II

The Handmaid's Tale, *The Testaments*, and the *MaddAddam* trilogy address feminist themes, societal structures, and power dynamics, using coinages to create unsettling and thought-provoking dystopian worlds. The popularity of Atwood's work has led to adaptations for film and television series (*The Handmaid's Tale* and *The Testaments*), and the COVID-19 pandemic has increased interest in the *MaddAddam* trilogy's themes. As a consequence, in her speculative and science fiction narratives, M. Atwood exposes dystopian systems that are hierarchical and ruled by religious (*The Handmaid's Tale* and *The Testaments*) as well as technological and scientific principles (the *MaddAddam* trilogy). M. Atwood's use of coinages assists readers in tracing narrative timelines and highlights the inequality between social classes and protagonists.

In *The Handmaid's Tale* and *The Testaments*, M. Atwood uses semantic and morphological coinages, with the first group being more common. These neologisms refer to different categories of characters, including women and men. In these novels,

morphological coinages made through affixation and blending are more frequent than those created through compounding and conversion. In the *MaddAddam* series, M. Atwood creates new words using phonological, semantic, and morphological principles. The author's phonological coinages include words with lengthened consonants or based on phonemic orthography (Stark, 1996), while semantic coinages are formed through invention, conversion, and the creation of new meanings. Morphological coinages are the most numerous and include affixation, blending, compounding, and reduplication. Compounding, blending, and affixation are the most effective techniques used by M. Atwood.

The neologisms in M. Atwood's speculative and science fiction have several functions in the texts. They illustrate the class division and suppression of some groups of citizens, along with advances in science and religious principles. Moreover, neologisms reflect the dystopian society and themes of the novels through new words or combinations of existing words. Finally, they highlight the dangers of corporate and government control, satirise contemporary trends, and help create a vivid world while revealing the characters' personalities and values.

M. Atwood's use of language in her speculative and science fiction novels is praised for its ability to create complex and vivid worlds. The author employs a specific vocabulary, including religious, archaic, colloquial, poetic, scientific and vulgar expressions, to convey their personalities and worldviews. In *The Handmaid's Tale* and *The Testaments*, she uses religious and archaic language to highlight the theocratic society of Gilead. Incorporating a more contemporary and colloquial lexicon in the character's speech, she creates a sense of the broader world beyond Gilead, highlighting the characters' desire to rebel against the regime of Gilead and connect with the outer one. The *MaddAddam* series highlights ecological and environmental issues resulting from uncontrolled scientific experimentation, with characters using scientific terms to depict their world and each employing lexical units that are specific to some particular sphere of the dystopian society.

III. THE ROLE OF PHONETIC AND GRAPHIC MEANS AND SYNTACTIC STRUCTURES IN CREATING A DYSTOPIAN WORLD IN THE SPECULATIVE AND SCIENCE FICTION OF MARGARET ATWOOD

3.1. Phonetic and graphic means in the dystopian fiction of M. Atwood

Phonetic and graphic means are often used in a text to enhance its aesthetic and communicative qualities. According to F. Pulvermüller and L. Fadiga (2010, p. 358), visual stimuli can interact with our attention processes at a micro-cognitive level. For example, in the context of a text, quotation marks or words written in italics can draw readers' attention to a specific character, triggering mental processing related to sound and inner speech. J. D. Alexander and L. C. Nygaard (2008, p. 447) mention that when reading silently, readers form not only mental images but also produce non-verbal "auditory images". Moreover, while reading, individuals create the melodic and rhythmic (phonetic) patterns of speech internally, such as accentuation, stress, speed, tone, and volume, to different extents (Ashby & Clifton, 2005, p. B96; Alexander & Nygaard, 2008, p. 2). Analysing the literary dynamics in M. Atwood's *Oryx and Crake*, I. O'Leary (2022) underlines that the use of different stylistic means, such as changes in typography, rhythm, voice and perspective, triggers microcognitive processes related to auditory imagery, conflicting information, attention transfers and processing of the unexpected. These processes lead to frequent changes in the narrative and interpretation of the text.

Phonetic stylistic means are used to increase the acoustic appeal of a poetic piece or another rhythmical literary piece. Phonetic means (alliteration, assonance, consonance) emphasise and create a mnemonic effect and are often employed in poetry, marketing, mass media headings, mottos, slogans, etc. (Nørgaard et al., 2010, p. 63). There are several reasons why these means are widely used. Firstly, they help create half-rhymes or imperfect rhymes when units sound alike but do not rhyme flawlessly (e. g. bring-caring). Secondly, phonetic means are employed to make words more interesting and alluring to readers and listeners. Finally, they intensify emotions in poetry and sometimes make an utterance tricky to

pronounce (for example, in tongue twisters) (Nørgaard et al., 2010, p. 146). Phonetic stylistic means are commonly used in poetry, advertisements, and slogans that appear in dystopian literature to create a mnemonic effect, make words more interesting, allure readers, and intensify their emotions.

M. Atwood employs various phonetic stylistic means to create a sense of unease and to reinforce the dystopian themes in her speculative and science fiction dystopian works. Moreover, the author's use of phonetic means is matched by the parallel appearance of graphic stylistic means in her dystopian texts to attract readers' attention and to deliver the emotional peculiarities of expressions that are conveyed in oral speech. The writer employs italic writing, capitalisation, and orthography as the major graphic expressive means to emphasise something and attract readers' attention.

The religious discourse of the Republic of Gilead, as portrayed in Margaret Atwood's novels *The Handmaid's Tale* and *The Testaments*, is deeply intertwined with biblical quotations, poems written by Aunts, and texts of rhymes and singing games for kids about Handmaids and Wives, which are all written in italics for readers to see the unnatural imposition of the theocratic discourse into the lives of characters. Moreover, the names of all women and men categories (*Handmaid, Commander, Angels*, etc.) and significant notions (*Particicution*, *Wall*, *Savagings*, etc.) in Gilead are capitalised. Not only does M. Atwood draw attention to these concepts imposed by the regime but also depicts their significance in the Republic.

In *The Testaments*, M. Atwood actively uses rhymes to indicate how deeply the religious discourse of a theocracy introduced in *The Handmaid's Tale* penetrated into the daily life of the citizens of Gilead fifteen years later. The author depicts children brought up in the dystopian world, citing rhymes for kids ("*One for murder, two for kissing, Three for a baby, Four gone missing, Five for alive, Six for dead, And Seven we caught you, Red! Red! Red*") and playing singing games, with the one called *Hanging* being the most popular:

Who's that hanging on the Wall? Fee Fie Fiddle-Oh!
It's a Handmaid, what's she called? Fee Fie Fiddle-Oh!

She was (name), now she's not. Fee Fie Fiddle-Oh!

She had a baby in the pot! Fee Fie Fiddle-Oh! (Atwood, 2019, p. 106).

With the help of these verses, which are based on the primitive principles of rhyming using counting and repetition, the author shows that even the smallest minds are already full of repetitive slogans of the regime. These verses indicate that the described society has formed its new culture and got into the subconsciousness of citizens.

Girls of a bit older generation of the Republic, having a more serious perception of the society, whisper to each other versed superstitions:

If your Handmaid dies in your bed,
Then her blood is on your head.
If your Handmaid's baby dies,
Then your life is tears and sighs.
If your Handmaid dies in Birth,
The curse will follow you over the earth. (Atwood, 2019, p. 107).

This verse with simple end rhymes indicates that such poems serve as instructions and reminders for Daughters what to do and not to do according to the laws of Gilead. Moreover, young women are encouraged to read the poems written by some of the Aunts, underlying how women in Gilead should behave:

'Just look at Tirzah! She sits there,
With her strands of vagrant hair;
See her down the sidewalk stride,
Head held high and full of pride.
See her catch the guardian's glance,
Tempt him to sinful circumstance.
Never does she change her way,
Never does she kneel to pray!
Soon she into sin will fall,
And then be hanging on the Wall.' (Atwood, 2019, p. 294)

The poem is used by the author as an illustration of the Aunts' propaganda, which urges young girls to conform to the rigid gender norms and regulations set forth by the regime. A reference to Tirzah's prospective fate of being executed on the Wall for her disobedience serves as another illustration in the poem of the punishment and repercussions for those who break these laws. The book's rhymes and poetry emphasise the oppressive character of the Gileadean administration and the necessity of abiding by its regulations for survival.

Capitalisation is a graphic device used in *The Handmaid's Tale* and *The Testaments* to describe anti-Gilead slogans that sometimes appear in videos watched by the Handmaids. Moreover, capitalisation is a means of describing some forbidden things. For example, Offred has a pillow with the embroidered word "FAITH" on it. The capitalisation of the word emphasises its importance as the only reading material available to the narrator, highlighting the severe restrictions placed on women's access to information and education in the Republic of Gilead. Finally, the use of capitalisation in this context also underscores the adoration of faith and religious authority in the regime.

Finally, in *The Handmaid's Tale* and *The Testaments*, the inner thoughts of the characters, especially those which contradict the regime and are insurgent or reflect the forbidden pre-Gilead state of mind, are written in italics to signify their rebellious nature. For example, with the help of italics, the author underlines the breaking point for Aunt Lydia in deciding to overthrow the regime, "*Did I weep? Yes: tears came out of my two visible eyes, my moist weeping human eyes. But I had a third eye, in the middle of my forehead. I could feel it: it was cold, like a stone. It did not weep: it saw. And behind it someone was thinking: I will get you back for this. I don't care how long it takes or how much shit I have to eat in the meantime, but I will do it*" (Atwood, 2019, p. 149). The underlined part that appears in the text in italics serves to emphasise the significance of Aunt Lydia's rebellious thoughts and intentions. In such a way, the author draws attention to the subversive nature of Aunt Lydia's inner voice, which directly challenges the regime's authority and control over her. Therefore, the use of italics creates a visual contrast between the character's inner thoughts and

the rest of the text, further highlighting their importance and rebellious nature. Being present in all analysed novels, this technique is used to convey the characters' inner struggles and resistance against the oppressive regime or significant others, making it a powerful tool in M. Atwood's storytelling arsenal.

Another striking example of Aunt's Lydia thoughts to be written in italics is in the excerpt, *"It seemed I could think again; it seemed I could think the word I"* (Atwood, 2019, p. 149). A reader may draw parallels between Aunt Lydia's and Winston's rebellion in G. Orwell's *Nineteen Eighty-Four* since both characters are tortured by the regime for their rebellious thoughts and actions. Aunt Lydia's ability to think the word "*I*" represents a significant act of rebellion against the regime's attempt to strip him of her individuality and autonomy.

In the *MaddAddam* trilogy, the italics are used to portray the confusion and overwhelming emotions or reminiscent phrases from the past. First of all, the use of italics in the speech of Snowman/Jimmy highlights the protagonist's inner thoughts and reveals his deep existential conflict. For instance, Atwood writes, "*Sometimes in the dusk he runs up and down on the sand, flinging stones at the ocean and screaming, Shit, shit, shit, shit, shit! He feels better afterwards"* (Atwood, 2003, p. 11). Through the italicised phrases, Atwood emphasises the frustration and anger that Snowman/Jimmy experiences, often directing his discontent towards Crake, who symbolises both oppression and a significant figure in his life. By employing italics, Atwood draws attention to the intensity of Snowman/Jimmy's emotions and his lack of control over his existence. The inclusion of swear words written in italics throughout the text, e. g., *"Crake!" he yells. "Asshole! Shit-for-brains!"* (Atwood, 2003, p. 13) further emphasises the character's inner turmoil and serves as a cathartic expression of his unexpressed frustrations. Through this technique, M. Atwood effectively portrays the complex relationship between Snowman/Jimmy and Crake, highlighting the power dynamics and the internal struggle faced by the protagonist in a dystopian world.

Secondly, by drawing attention to the protagonist's inner thoughts and reflections, the author uses italics and emphasises the profound sense of loneliness experienced by the character. Through italicised passages, readers are granted intimate

access to the protagonist's mind, allowing them to witness the isolation and emotional turmoil that permeate his existence. For instance, the quote, *"A woman's voice says caressingly in his ear, Nice buns! It isn't Oryx, it's some other woman. Oryx is no longer very talkative"* (Atwood, 2003, p. 10) reveals the protagonist's longing for connection and the stark absence of meaningful companionship. The italicised words serve as a poignant reminder of his isolation, highlighting the void left by the loss of his relationship with Oryx.

M. Atwood also widely implements rhymes into the texts to form the religious discourse of Gods Gardeners in the *MaddAddam* trilogy and especially in the second part, i. e., *The Year of the Flood.* These means create a cohesive (unifying) effect and have several functions. They are employed to increase the acoustic appeal of God's Gardener's hymns which they sing daily, praising their Gods and making them memorable, influencing the members of the group as they cannot get the words out of their heads easily.

Alliteration as a stylistically driven repetition of the same consonant sound in neighbouring lexical units (Nørgaard et al., 2010, p. 49) may be noticed in the majority of hymns. For example, in the religious song entitled *The Peach or Plum*; even the title is a reflection of the rhythm and rhyme formed by alliteration:

The Peach and Plum that spreads in boughs
Is beauteous at time of flower
And Birds and Bees and Bats rejoice
And sip its nectar hour by hour (Atwood, 2009, p. 278).

The scientific discourse of the Compounds and especially of advertising campaigns promoting beauty, health and food products in the *MaddAddam* trilogy is rich in words formed by means of phonologic and graphic stylistic means. Thus, assonance as a stylistic repetition of the same or similar stressed vowel sound that appears in two or more neighbouring words (Nørgaard et al., 2010, p. 49) and capitalisation in the middle position of the compounds are used in neologisms created by the author to denote new products and firms on the market, e. g. *CorpSeCorps*,

Scales and Tails, SoyOBoyburgers, SnipNFix, BlyssPluss, bobbity-bobble, AnooYoo, HottTotts, Read-A-Screen. These names create a sense of branding or advertising in the dystopian world and are meant to evoke a kind of commercialism or corporatism that dominates the society in which the story is set.

Moreover, some of these titles are also formed by the principle of alliteration or consonance. M. Atwood, however, makes this repetition in quick succession with a similar vowel, giving the names even more catchiness, e. g. *BlyssPluss, CorpSeCorps, HottTotts, bobbity-bobble.* The author depicts in the novels how companies use such catchy brand names to make them memorable and influence buyers. The same principles are used by the writer in commercials of the described consumer society.

The main graphic tendency depicted in the *MaddAddam* series is the multiplication or doubling of letters, e. g., *BlyssPluss, Brainfrizz, HottTotts*, etc. In some cases, e.g., *NooSkins, AnooYoo etc.*, doubling is used to change the way the word is pronounced (new skins, a new you) and understood (no skins, a no you). Therefore, the names *NooSkins* and *AnooYoo* do not convey positive connotations to readers due to mistakes made by these companies which promote pills that claim to alter physical features such as weight, hairiness, and skin colour. Customers who participate in the beauty experiments pay no fees but give up their right to sue. As a result, some clients have ended up with unsatisfactory results, resembling the “Mould Creature from Outer Space” (Atwood, 2004, p. 63) with uneven and peeling skin in greenish-brown tones. Therefore, the names of these companies can be seen as both euphemistic and dysphemistic.

Hence, M. Atwood employs various phonetic and graphic stylistic techniques, such as rhyme, alliteration, assonance, italic writing, phonemic orthography, and capitalization, to generate a feeling of discomfort and strengthen the portrayal of dystopian themes in her speculative and science fiction works.

3.2. Syntactic peculiarities in constructing the reality of M. Atwood's dystopian novels

One of the critical elements that make dystopian literature so persuasive is how the authors construct their imagined worlds through various literary means. Among these, syntactic stylistic means play a vital role in generating a sense of unease and reinforcing the dystopian themes.

Analysing the use of coinages in four dystopian narratives, namely Brave New World (1932) by A. Huxley, Nineteen Eighty-Four (1949) by G. Orwell, The Handmaid's Tale (1985) by M. Atwood, and The Circle (2013) D. Eggers, López-Rúa states that the language of dystopian societies is made simpler and standardised, losing its diversity and richness (López-Rúa, 2019, p. 118). It is forced to conform to a uniformity that reflects the strict control of the state.

According to I. Tymeichuk (2015, p. 239), postmodern writers often use techniques like parcellation (breaking up a single sentence into two or more parts), aposiopesis (an abrupt interruption of speech due to strong emotions, hesitation, or reluctance to continue), ellipsis (omitting parts of a sentence), nominative sentences, parallel constructions, repetitions, and more. Tracing the use of these syntactic means in all the analysed novels except in *The Testaments,* the researcher concludes that with their help, M. Atwood describes the discourse of the subjugated other. In this work, we aim to provide additional examples to support I. Tymeichuk's perspective and examine the dystopian novel that has not yet been studied.

I. Tymeichuk (2015, p. 239) underlines that M. Atwood aptly emphasises Offred's fear of being hanged on the Wall with the anaphoric, metaphorical and laconic speech: *"I don't want to be a doll hung up on the Wall. I don't want to be a wingless angel. … They can do what they like with me. I am abject. I feel, for the first time, their true power"* (Atwood, 1985, p. 298). The author employs language effectively to convey Offred's fear of the oppressive society. We suppose that the repetition of the phrase "*I don't want to be"* accentuates Offred's desire to resist the oppressive regime that seeks to control her. The use of metaphors such as "*doll hung up on the Wall*" and "*wingless angel*" further reinforces Offred's objectification and the threat of physical

harm she may face. The *Wall* is a prominent symbol in the novel, representing the regime's brutal enforcement of its laws and the public execution of insurgents. Offred's use of the word "*abject*" to describe herself suggests a sense of acknowledgement of her complete subjugation to the ruling regime. However, her final sentence, "*I feel, for the first time, their true power*," also suggests a moment of awakening, as she recognises the full extent of the regime's control over her and others like her. The way M. Atwood uses language in this excerpt, as well as others (see Appendix 3), is masterful because she manages to convey Offred's fear, desperation, and sense of powerlessness as well as reflect themes of oppression, resistance, and struggle for freedom and autonomy in a dystopian world in a few short sentences.

We also trace a large number of laconic speech in *The Handmaid's Tale and The Testaments*, predominantly presented by parcelling, which is a type of syntax used in linguistics, where a sentence is divided into smaller units or parcels, each with its own grammatical structure. For example, it is vividly seen in Offred's speech when she is describing the Eyes: "*Maybe he's in the Library. Somewhere in the vaults. The stacks*" (Atwood, 1985, p. 175). This excerpt describing the Eyes and their potential whereabouts suggests that the character feels uncertain, anxious, and possibly paranoid, which is clearly reflected in the syntactic structure. M. Atwood uses parcelling as a technique to create a more complex or nuanced sentence structure and to emphasise certain words or ideas within a sentence. Moreover, the use of words such as "*maybe"* and "*somewhere*" indicates a lack of knowledge and control over the situation, while the mention of the "*vaults"* and "*stacks"* implies a hidden or secretive location that adds to the sense of mystery and danger.

We have discovered additional instances of nominative sentences in Offred's initial diary entries. For example, "*A chair, a table, a lamp*"; "*A window, two white curtains*"; "*A bed. Single, mattress medium-hard, covered with a flocked white spread*" (Atwood, 1985, p. 17). These extended nominative sentences play a significant role in portraying the level of suppression the protagonist experiences at the beginning of her life in a newly created dystopian society.

Moreover, whenever the protagonist feels controlled or oppressed, she tends to use nominative sentences, especially when she happens to be near the Wall. For example, in the scene when Offred sees the bodies of two Guardians who have been hanged for a crime, her choice of language and sentence structure changes, "*Their bodies still wear the Guardian uniforms. Caught together, they must have been, but where? A barracks, a shower? It's hard to say*." (Atwood, 1985, p. 53). At first, her narration is ordinary, but then it changes. The second sentence is an example of a rhetorical question, a type of figure of speech where a question is posed for effect rather than to elicit an actual answer. Such a sentence structure and use of rhetorical questioning are common features of biblical language and discourse which prevail in the dystopian society. In the Bible, rhetorical questions are often used to emphasise a point or to challenge the audience's assumptions, e. g., in the book of Job, God addresses a number of rhetorical questions to Job, such as "*Where wast thou when I laid the foundations of the earth*?" (Job 38:4), the same seems to be done by the author, i. e., rhetorical questions help a reader create a range of possibilities for the plot to unfold. M. Atwood employs a rhetorical question in the passage above to highlight the complexity of the situation and to suggest that Offred has a limited perspective on the events surrounding her. In addition, the sentence structure employed in this passage, with its similarity to biblical discourse, serves to underscore the oppressive nature of the regime in which Offred lives. The fact that even the structures of her inner speech reflect the strict control exerted by the authorities highlights how the government has succeeded in shaping every aspect of its citizens' lives. This passage is an effective example of how M. Atwood uses language and structure to create a vivid and unsettling portrait of life under an oppressive regime.

Offred's frequent use of rhetorical questions may be a result of the religious discourse that surrounds her in the society of Gilead. The religious language used in this society is often characterised by rhetorical questioning, as exemplified by the biblical quote, "*Give me children, or else I die. Am I in God's stead, who hath withheld from thee the fruit of the womb?"* (Atwood, 1985, p. 99). By echoing this type of language in her own inner thoughts, Offred is both participating in and subverting the

religious discourse that defines her world. Through her use of rhetorical questions, she is able to express her doubts, fears, and desires while also subtly challenging the authority of the regime that controls her life.

Consequently, M. Atwood regularly employs rhetorical questions to portray Offred's inner thoughts. The length and structure of these questions vary depending on whether Offred obeys the rules and laws of Gilead or breaks them. When Offred is in control of herself and attempting to navigate her oppressive environment, her inner questions tend to be short and direct. This reflects her cautious, measured approach to survival in Gilead. However, when Offred is pushed to the brink and begins to contemplate rebellion or defiance, her inner speech becomes more complex and lengthy. The questions become more elaborate and nuanced, reflecting her increasing desperation and willingness to challenge the system, e. g., *"What if I were to come at night, when he's on duty alone—though he would never be allowed such solitude—and permit him beyond my white wings? What if I were to peel off my red shroud and show myself to him, to them, by the uncertain light of the lanterns?"*(Atwood, 1985, p. 21). By using these different styles of questioning, Atwood highlights the internal struggle that Offred experiences as she attempts to navigate the treacherous terrain of Gilead. The questions serve as a window into Offred's psyche, revealing her doubts, fears, and hopes for the future. The fact that Offred's inner questions often become longer and more complex as she begins to resist the system further highlights the extent to which her use of rhetorical questioning reflects her increasing defiance.

The short nominative sentences used at the beginning of the novel can be contrasted with the final statements made by Offed after she was charged with "violation of state secrets", e. g., "*Whether this is my end or a new beginning I have no way of knowing: I have given myself over into the hands of strangers because it can't be helped. And so I step up, into the darkness within; or else the light*" (Atwood, 1985, p. 307). Though Offred is in a state of uncertainty and powerlessness, as she has no control over her own fate and has been forced to surrender herself to unknown individuals, she calmly uses lengthy sentences. The fact could suggest that Offred has overcome her fear of the oppressive regime and is no longer

being subjugated by it. As a consequence, the comparison of the sentence structure indicates that throughout the book, the language patterns of the protagonist change, mirroring the changes in her perception of the dystopian reality. The characters who are afraid of the regime tend to employ short sentences and parcellation, and those who are free from totalitarian control opt to apply long sentence structure, which reflects the flow of thoughts.

Examining the diverse positions of power and powerlessness held by female characters in *The Handmaid's Tale* and *The Testaments,* M. Keck (2022, p. 19) underlines that despite their vastly different levels of influence, the protagonists of the novels and their narratives often reflect a mix of defensive strategies, feelings of guilt, and mental struggle. By reflecting on past and present events, these characters can better understand themselves and their relationship with the regime.

A comparison can be drawn between Offred's narrative, which is characterised by fear and reluctance to rebel, and the Testimonies 369A of the Witness, who speaks against the regime in *The Testaments*, e. g., "*I agree with you that Gilead ought to fade away – there is too much of wrong in it, too much that is false, and too much that is surely contrary to what God intended – but you must permit me some space to mourn the good that will be lost"* (Atwood, 2019, p. 9). The speech is lengthy and consists of complex sentences, meaning the person is not afraid to speak her mind. This stands in contrast to Offred, who is more hesitant and cautious in her resistance to the regime.

Moreover, the language patterns used by the regime of Gilead include a lot of repetitions. Usually, these are presented as epizeuxis, i. e., a syntactic stylistic device used when a word or phrase is emphatically repeated with no other words between them (Jasinski, 2001, p. 549). For example,

"But whose fault was it?" Aunt Helena says, holding up one plump finger.

"*Her fault, her fault, her fault*". *We chant in unison.*

"*Who led them on?"*

"*She did. She did. She did"*.

"*Why did God allow such a terrible thing to happen?"*

"*Teach her a lesson. Teach her a lesson. Teach her a lesson"* (Atwood, 1985, p. 82).

The excerpt from Margaret Atwood's novel, *The Handmaid's Tale*, depicts a scene where Aunt Lydia prompts a group of Handmaids to assign blame to Handmaid Janine for her rape and subsequent abortion. The use of repetitive phrases and chanting emphasises the programming and control of the Handmaids, as they are coerced into accepting Aunt Lydia's version of events and assigning blame solely to Janine. The reference to God allowing the terrible event to happen reinforces the theme of religious extremism in the novel and how it is used to justify the oppressive actions of those in power.

One of many other examples of repetitions in the text includes Offred's phrase, "*I feel so lonely, baby, I feel so lonely, baby, I feel so lonely I could die*" (Atwood, 1985, p. 64). The use of repetition suggests that Offred is experiencing intense feelings of isolation and sadness. With the help of this syntactic means, the author emphasises the depth of the protagonist's emotions and conveys a sense of despair and hopelessness, which is intensified by the phrase "*I could die*". Finally, the repetition creates a rhythmic pattern that reflects the inner turmoil and distress of the character who faces daily dystopian reality.

In the *MaddAddam* trilogy, Margaret Atwood skillfully demonstrates the power of language as a key element in constructing and upholding dystopian or utopian societies. Throughout the novels, the manipulation and control exerted by those in positions of power are evident through the way they manipulate language to shape the thoughts and actions of the populace. A particularly persuasive instance of this can be observed in the portrayal of the Crakers and their utilization of language within the narrative.

I. Tymeichuk states that at first glance, it seems that character Crake manages to create a society that would meet the basic requirements of utopia according to H.G. Wells' theory: 1) no division into races; 2) a single language; 3) common interests for all mankind. Nevertheless, in her books, M. Atwood emphasises that the achievement of such utopian ideals for humans is possible only if new beings are created tabula rasa (Tymeichuk, 2014, p. 91). Hence, the Children of Crake emerge as the perfect embodiment of Crake's utopian aspirations, as they possess a pristine and untainted

consciousness, devoid of any prior understanding of the world, and are guided solely by their innate instincts. This fundamental characteristic is strikingly evident in their vocabulary and syntactic patterns, which reflect their pure and unadulterated state, untarnished by the complexities of the society they were created to replace.

Since Crakers represent the stages of society formation, this is reflected in their language, specifically in the sentence structure development from the first novel of the trilogy till the last one. In *Oryx and Crake,* Crakers use simple sentences predominately with present and past simple tenses devoid of tricky structures, e. g., *"I want feathers, too"; "Why not, why not?" Of Snowman, can we have some feathers too, please?"* (Atwood, 2003, p. 9). This linguistic simplicity and directness reflect their innocence and naivety, accentuating their unburdened existence and highlighting the contrast between their pure nature and the complexities of the world they have been brought into.

Since the events in *The Year of the Flood* coincide in time with the first part of the trilogy, Children of Crake continue using sentences to communicate. For instance, they express sentiments such as "*Snowman is very good. He is our friend*" (Atwood, 2009, p. 409). This application of uncomplicated language by the Children of Crake reinforces the consistency in their linguistic patterns, reflecting their innocence and their limited contact with the real dystopian world.

However, in the final part, Crakers' choice of words, grammar and sentence structures slowly increases. The last pages of *MaddaAddam* indicate that Children of Crake have greatly developed their linguistic abilities. The audio diary recorded by one of the Crakers serves as the first sample of their cultural heritage, e. g., *"I a Blackbeard, and this is my voice that I am writing down to help Toby"*; *"Today we made pictures of Snowman-the-Jimmy, and Adam as well"; "Three more functioning solar units have been installed"* etc. (Atwood, 2013, p. 457). It is clear that language abilities are significantly enhanced, and they are able to express themselves more fully using a variety of active and passive tenses and sentence structures. Overall, the development of the Crakers' language skills in the trilogy is a testament to their ability to learn and adapt to their environment.

M. Atwood effectively employs the use of nominative sentences throughout the *MaddAddam* trilogy, particularly in the narrative of Jimmy/Snowman. This deliberate choice serves as a form of irony, as the protagonist, being a literary person, simplifies his language in the aftermath of the pandemic. There are several reasons behind this linguistic transformation.

Firstly, as Snowman interacts with the Crakers, he adapts his language to their level of understanding, resulting in the use of straightforward and concise sentences. For example, he responds to their queries by saying, "*These, no," he says. "These are safe"* (Atwood, 2003, p. 7), employing a simplified sentence structure that avoids complexity and ambiguity.

Moreover, the use of nominative sentences lets Snowman provide direct and concise answers to the Crakers' questions, minimizing further inquiring. For instance, when asked about the moss growing on his face, they ask, "*Oh Snowman, please tell us – what is that moss growing out of your face?*" to which he simply replies, "*Feathers*" (Atwood, 2003, p. 9). By utilizing nominative sentences, Snowman avoids complex explanations and instead offers straightforward responses that align with the Crakers' limited understanding.

M. Atwood's skilful incorporation of nominative sentences not only reflects Snowman's adaptation to communicate with the Crakers but also underlines the striking contrast between his previous literary proficiency and his present simplified language. This linguistic transformation adds depth to the character and serves as a means to depict the challenges of communication in the dystopian world portrayed in the trilogy.

Furthermore, throughout the *MaddAddam* trilogy, Jimmy/Snowman consistently employs nominative sentences to refine his own narration. It is as if he is keeping a mental diary that might be read by someone else or as if he is in the process of writing a book and proofreading it. For instance, he states, "*But they're unwary; unlike Snowman, who won't dip a toe in there even at night when the sun can't get at him. Revision: especially at night"* (Atwood, 2003, p. 6) (see more examples in Appendix 4). In these cases, he inserts the word *Revision* to provide a more precise or

improved version of what he initially said. This usage of nominative sentences with self-corrections suggests that language remains essential for Jimmy/Snowman, as he is the last remaining bearer of it. By refining his words and striving for better expressions, he shows a sense of responsibility towards effectively preserving and utilising language. In the post-apocalyptic dystopian world depicted in the trilogy, where communication is limited, the protagonist's dedication to refining his speech reflects his understanding of its significance and his role as a keeper of linguistic expression. Finally, by continually adjusting his words, Jimmy acknowledges the influence of language in constructing meaning and conveying his experiences. In this way, M. Atwood skillfully emphasises the enduring value of language and its ability to shape personal narratives, even in a world stripped of its linguistic richness.

In Jimmy's use of language, the sentence "*Nobody nowhere knows what time it is"*(Atwood, 2003, p. 3) immediately captures attention. The deliberate inclusion of double negation, such as *nobody* and *nowhere*, creates a powerful sense of negation and intensifies the message. This linguistic choice emphasises that in the world depicted, where humanity has been decimated, traditional grammar rules and societal norms hold no significance. By employing this double negative construction, the sentence effectively accentuates the complete lack of knowledge about the time, further highlighting the desolation of the setting depicted at the beginning of the novel. Furthermore, the sentence strengthens the notion that no living individuals and no intact places have remained. This repetition contributes to a profound sense of doomsday, emphasizing the bleakness and hopelessness of the narrative. Through this skilful use of language, the sentence summarises the dystopian atmosphere and reinforces the theme of societal collapse in the description.

Nominative sentences serve to emphatically summarise and accentuate the dystopian reality depicted in the narrative (see more examples in Appendix 3). For instance, the sentence "*Sometimes they find tins of motor oil, caustic solvents, plastic bottles of bleach. Booby traps from the past"* (Atwood, 2003, p. 7) concisely presents a list of hazardous items, emphasizing the dangerous and treacherous nature of the world. Similarly, the sentence *"He's considered to be an expert on potential accidents:*

scalding liquids, sickening fumes, poison dust. Pain of odd kinds" (Atwood, 2003, p. 7) highlights the protagonist's knowledge and expertise in navigating various perils, emphasising the constant threats and risks that characterise the dystopian setting. Through the use of nominative sentences, the author effectively condenses and intensifies the portrayal of the harsh and hazardous environment.

Therefore, M. Atwood skillfully employs sentence structure to vividly depict the dystopian reality in her speculative and science fiction. Through deliberate choices in sentence construction, she creates a narrative that immerses readers in a world of desolation and uncertainty. The use of simple, declarative sentences reflects the stripped-down nature of the post-apocalyptic setting, mirroring the loss of complexity and sophistication in society.

Conclusion to Part III

In her speculative and science fiction, M. Atwood uses a range of phonetic means (alliteration, assonance, consonance, and rhyme) to accentuate some dystopian trends, innovations and implementations by creating a mnemonic effect and to make something sound memorable, catchy, fascinating and appealing, and to exaggerate emotions. Graphic stylistic means (italic writing, capitalisation, and orthography) function as means of expressing emotions in a written way and reflecting intonation and stress.

The construction of dystopian worlds in literature often involves the use of syntactic means to create a sense of unease and reinforce the themes of the narrative. In the novels *The Handmaid's Tale* and *The Testaments,* the language of the dystopian society is made simpler and standardised, losing its diversity and richness, reflecting the strict control of the state. Therefore, characters use parcellation, nominative sentences, parallel constructions, rhetorical questions, and repetitions when they feel controlled by the government and shift to lengthy sentence structures when they think that control has loosened.

In the *MaddAddam* trilogy, language is a critical aspect in shaping and maintaining a dystopian reality with reference to the Children of Crake. In the books,

they are the ideal subject matter for the realization of Crake’s utopian dreams and go through all stages of language development, from simple sentence structures and vocabulary to complex ones. Moreover, M. Atwood shapes the narrative in the series and reflects the dystopian world by using nominative sentences which summarise the dystopian reality and emphasise constant threats. Language becomes a powerful tool in conveying the bleakness and societal collapse of the setting, emphasizing its enduring value.

CONCLUSION

In recent decades, the genre of dystopian literature has experienced a surge in popularity. It portrays flawed societies characterised by totalitarianism, anti-feminism, racism, and theocracy. Within this genre, one author who has garnered significant attention for her dystopian novels is M. Atwood. Through her speculative and science fiction works, the author skillfully explores the senselessness and disastrous outcomes of attempts to construct an ideal society. Her writings vividly depict dystopian tendencies and explore themes that resonate with readers.

Dystopian narratives serve as warnings against the dangers of authoritarianism, oppression, and societal collapse and describe grim futures gone awry. The dystopian genre, represented by cautionary narratives that depict grim and appalling futures, has recently gained immense popularity. The idea of dystopia, which refers to an extremely unpleasant fictional society with disturbing trends in the current social, political, and technical order (M. H. Abrams, L. T. Sargent, etc.), is deeply rooted in the utopian / eutopian tradition, which portrays a perfected vision of society (M. H. Abrams, L. T. Sargent). In literary criticism of Eastern Europe, the word “dystopia”, which prevails in the Western tradition, is frequently used interchangeably with the word “anti-utopia”. However, several Western scholars (R. Baccolini, F. Jameson, T. Moylan, L. T. Sargent, D. Savin) distinguish the terms and define “anti-utopia” as a society that is not real but is portrayed in literature as a criticism of utopian ideals or a specific utopian society. In the evolution of utopian and dystopian literature, different subtypes of the genres have emerged, including a) cacotopia, which is a text that represents the worst possible government (J. Bentham); b) critical utopia, i. e., utopia characterised by a critical analysis of social and political movements in the 1960s and 1970s (T. Moylan); c) critical dystopia a text (written in 1980-90s) characterised by a darker and less hopeful outlook (T. Moylan, P. Seyferth); d) ustopia as a mixture of utopia and dystopia (M. Atwood); e) contextual dystopia that is a dystopia with an emphasis on the importance of social, cultural, and political context, created in the text (D. Ketterer); etc. Hence, as dystopian literature evolves to become more intricate

and diverse, it serves as a medium for anticipating and cautioning against bleak prospects for the future of humanity.

The relationship between dystopian and utopian visions is complex and intertwined. Scholars acknowledge the strong connection between the two genres, with dystopia emerging as a result of the transformation of the utopian tradition. Dystopia, or anti-utopia, relies on utopia for its existence, responding to its positive ideas in a negative way. The boundaries between utopia and dystopia can be blurry, as what one person perceives as a utopia, another may see as a dystopia. The genre of dystopian literature borrows and modifies elements from utopian ideas while establishing its distinct features. Utopian literature has evolved, encompassing various cultural and philosophical backgrounds and presenting visions of perfect societies free from social, political, and economic challenges. Utopian texts often criticise existing societal issues and promote critical thinking without aiming to provide concrete plans for a better society. On the other hand, dystopia portrays contrasting communities controlled by oppressive regimes, devoid of personal freedoms and plagued by poverty. It serves as a chilling depiction of a potential future, urging individuals to evaluate and possibly improve their own societies. Dystopian societies often exhibit hierarchical structures, surveillance mechanisms, and the suppression of individuality, while rebels strive to resist and find solace in close-knit groups. Understanding the development and intricacies of dystopian fiction is essential for comprehending the evolution of the dystopian genre as a distinct form of literature.

The shift from utopia to dystopia in literature occurred gradually over time, with authors incorporating dystopian elements into depictions of ideal societies. Late in the 19th century, dystopian works began to emerge, and dystopia became a distinct literary genre. Historical events in the 20th century, such as the World Wars, Cold War, and the feminist movement, significantly influenced the evolution of dystopian writing, creating stories that were both believable and depressing. Dystopian authors aimed to provide a warning and teach a lesson by predicting a potentially negative outcome in advance while there is still a chance to prevent it.

Dystopian literature typically involves a protagonist living in a world that has undergone significant trouble, such as war, revolution, or environmental catastrophe. The protagonist is responsible for driving the plot forward and is fully immersed in and affected by the dystopian world they inhabit. The characters in dystopian texts are portrayed as having a deep sense that their society is fundamentally flawed and oppressive, and the tension between the protagonist and the society or government they live under is central to the creation of the conflict. Language is another significant aspect of the genre used by authors to establish the unsettling and abnormal environment in which their characters exist. Dystopian texts often have parallel overlapping or shifting of narrative elements in character interaction, and authors often use a form of a diary as a narrative method to help the reader delve into the character's psychological and emotional state in a society ruled by a repressive government.

The classification and differentiation of dystopian literature from related genres such as science fiction and speculative fiction can be a complex task. While dystopia shares elements with both science fiction and speculative fiction, it also has distinct characteristics that set it apart. Dystopian fiction often combines narration techniques from various genres, including satire, utopian literature, fantasy, and the absurd. It explores futuristic perspectives, social and political critiques, and the consequences of technological advancements on society. Science fiction, on the other hand, focuses on the impact of scientific and technological innovations and often presents imaginative settings that differ from our own world. Speculative fiction encompasses a range of genres, including science fiction, fantasy, horror, and utopia/dystopia, and explores alternative realities and hypothetical scenarios. While there may be overlap and blurred boundaries between these genres, understanding the nuances of dystopian fiction within the broader context of speculative and science fiction can provide valuable insights into the evolution and themes of the genre. Further analysis is needed to fully explore the interconnections and intricacies of these genres in dystopian novels.

M. Atwood, a prominent Canadian writer, has made significant contributions to modern dystopian literature. She has written numerous books and is best known for her speculative and science fiction dystopian novels, *The Handmaid's Tale* (1985), *The*

Testaments (2019), and the *MaddAddam* trilogy (2013). M. Atwood's dark portrayal of the future, combined with her effective use of stylistic devices, captivates and surprises readers. Scholars from various backgrounds have analyzed her works, focusing on genre, style, composition, and formal characteristics.

M. Atwood's novels exhibit genre fragmentation and genre diffusion, making it difficult to determine their genre. They are described as dystopias, anti-utopias, speculative fiction, and contextual dystopias. Some scholars also recognise utopian and dystopian elements, categorizing them as critical dystopias and ustopias. Researchers (P. Das, 2009; J. Givner, 1992; M. Grimbeek, 2016; V. Ž. Jovanović, 2007; D. Ketterer, 1989; López-Rúa, 2019, N. Ovcharenko, 2005, 2006; I. Tymeichuk, 2014, etc.) underline that M. Atwood's intertextuality, stylistic devices, use of language and coinages play a significant role in portraying dystopian worlds and controlling characters. The novels' linguistic features, such as pronouns and naming, contribute to the discourse of power and enslavement. Existing studies predominantly focus on analyzing *The Handmaid's Tale* and *Oryx and Crake*, providing limited coverage of *The Year of the Flood* and *MaddAddam*. *The Testaments*, in particular, has received even less attention, with only superficial exploration in scholarly research. Foreign scholars have analysed coinages and stylistic elements in M. Atwood's dystopias, while Ukrainian ones have focused on the discourse of the Other and neologisms. However, other aspects, such as the role of coinages in portraying dystopian reality, vocabulary stratification, and syntactic constructions, remain underexplored. This study addresses these gaps and analyses the lexical, phonetic, graphic, and syntactic means of depicting a dystopian world in M. Atwood's speculative and science fiction.

In her novels, M. Atwood actively uses a range of neologisms at the semantic, morphological, and phonological levels. They contribute to the vivid and unsettling depiction of dystopian worlds in her writing, stimulating thought and reflection. In *The Handmaid's Tale* and *The Testaments*, M. Atwood predominately uses semantic coinages which serve multiple purposes. Firstly, they help the author produce the

biblical discourse of the dystopian Republic (*Marthas, Angels, Jezebels,* etc.). Secondly, they make the feeling of secret law enforcement and constant surveillance by the regime (*Commander, Aunt, Eye, etc.*). Thirdly, these coinages emphasise the disempowerment of women (*Handmaids, Wives, Unwomen*, etc.). Moreover, they are employed to depict the ruthless nature of the regime (*Salvaging*). Affixation is used with coinages such as *Offred, Ofwarren*, etc., to further accentuate the disempowerment of women in society. Moreover, neologisms formed by affixation (*Unbaby and Unwomen*) help to explore the theme of fertility and childbirth, while compounding (Birthmobile) is used to illustrate the significant theme of the declining population in the novels. Finally, blending is employed with words like *Particicution, Prayvaganzas,* and *Econowife(ves)* to convey the regime's perverted nature and the excessive display of public devotion required.

In the *MaddAddam* series, the role of compound neologisms, which prevail in portraying the dystopian reality, is multi-fold. Firstly, compounding allows the author to combine existing words and concepts in unconventional ways, creating new words that highlight the absurdity of the consumer-driven culture. These coinages often serve as satirical commentary, exposing the excessive materialism and shallow values of the dystopian society. Secondly, compound coinages are used to reflect the evolving and intricate nature of the future language. By combining words, the author constructs complex and layered terms that mirror the advanced technological and social developments of the dystopian world. Thirdly, compound neologisms are employed to portray the oppressive nature of the dystopian regime. Compound neologisms, which are also created on the basis of phonemic orthography, convey the irrationality and illogicality of the dystopian society, emphasizing that not everything adheres to strict logic. Moreover, they highlight imperfection and distorted improvement, revealing the underlying flaws beneath seemingly enhanced aspects. These linguistic techniques contribute to a world that is unfamiliar, complex, and ruthlessly governed.

Neologisms produced by means of affixation are used in the *MaddAddam* trilogy to create new words that reflect the distinct perspectives and characteristics of

characters within the society, particularly related to science and gene modification. Semantic coinages in the series help to depict the division of the dystopian society as well as to create a biblical allusion, symbolizing the hierarchical order within the religious group and drawing attention to the utopian principles of a religious society. Neologisms created through reduplication and invention illustrate that everyday objects or concepts have peculiar and unusual equivalents in a world governed by genetic modification, highlighting the absurdity and unconventional nature of society. Furthermore, these unique linguistic creations contribute to establishing an atmosphere of otherness and strangeness, reinforcing the stark contrast between the depicted world and our own, emphasizing the dystopian setting's distinctiveness.

M. Atwood's use of vocabulary stratification in describing dystopian characters is a notable aspect of her writing. She employs different linguistic styles, including religious, archaic, colloquial, poetic, and vulgar words, to convey the worldviews and personalities of her characters. In her dystopian novels *The Handmaid's Tale* and *The Testaments,* M. Atwood uses language as a means of control and to depict the inner thoughts and conflicts of her characters. M. Atwood's characters navigate between the language imposed by the government or society and the forbidden language of the past. This contrast serves to highlight the characters' struggles and the oppressive nature of their societies. Religious language plays a significant role in M. Atwood's portrayal of dystopian societies. This language also conveys the restrictive nature of society and the characters' limited range of expression and thought. In *The Testaments*, M. Atwood incorporates more colloquial language and contemporary references to create a sense of the broader world beyond Gilead, highlighting the characters' desire to connect with a larger reality. Archaic words and grammatical forms are also employed to convey the characters' alignment with or resistance to the oppressive regime. Characters who conform to the regime (e. g., Aunts and Marthas) use archaic language and grammatical forms, reflecting their assimilation into the ruling elite. On the other hand, rebellious characters (e. g., Moira) use colloquial words in unconventional ways and religious

phrases as swear words, challenging the authority of the regime and expressing their resistance.

The *MaddAddam* trilogy vocabulary stratification brings attention to the ecological and environmental problems that arise from unchecked scientific experimentation. In the first part of the trilogy, the author emphasises the use of specialised scientific vocabulary by the characters in a world dominated by genetic engineering and cross-breeding. The protagonist's use of outdated words portrays an attempt to preserve the language, while his newly generated words serve as a rebellious act. In the second novel, *The Year of the Flood*, different characters represent themes such as totalitarianism, consumerism, and environmental and religious issues, reflected in their vocabulary. In the final book, the protagonists' narratives explore ecological issues and reveal the truth behind scientific experimentation. Their language includes scientific terms, as well as neoclassical scientific neologisms created by M. Atwood, illustrating their understanding of the dystopian society.

M. Atwood employs various phonetic and graphic means in her speculative and science fiction works. The author uses phonetic stylistic devices like alliteration and assonance to intensify emotions and create a mnemonic effect. She also utilises graphical means such as italics and capitalisation to emphasise and attract attention to specific elements in the text. In the religious discourse of Gilead in *The Handmaid's Tale* and *The Testaments*, italicised text and capitalisation highlight the imposition of the theocratic regime and the significance of its concepts. Rhymes and singing games further demonstrate the deep penetration of religious discourse into daily life and the minds of its citizens. These verses serve as instructions, reminders, and propaganda, reinforcing the strict gender norms and regulations of society. Capitalisation highlights forbidden things and adoration of faith in the regime, emphasizing the severe restrictions on women's access to information. Italics are used to convey characters' inner thoughts, rebellious nature, and resistance against the regime, showcasing their significance and challenging the authority and control imposed upon them. These

literary devices contribute to the portrayal of the dystopian themes and the characters' struggles in Atwood's storytelling.

In the *MaddAddam* trilogy, M. Atwood uses italics to depict the protagonist's inner thoughts, capturing his existential conflict, frustrations, and intense emotions. The italicised phrases convey a sense of powerlessness and highlight the complex relationship between the protagonist and other characters. In addition, the italics emphasise the profound loneliness experienced by the protagonist, emphasizing his longing for connection. M. Atwood also incorporates rhymes, alliteration, and stylistic devices in the religious hymns of God's Gardeners, creating a cohesive effect and making the verses memorable. The use of phonological and graphic stylistic means in the scientific discourse of the Compounds, such as assonance and capitalisation, helps create neologisms for products and firms, evoking a sense of commercialism and corporatism in the dystopian society. Furthermore, catchy brand names formed through alliteration, consonance, and doubling of letters are employed by companies in the novels to influence buyers and create memorable associations. However, some names, like *NooSkins* and *AnooYoo*, convey both euphemistic and dysphemistic connotations, reflecting the negative consequences of the beauty experiments portrayed in the story.

Dystopian literature effectively constructs imagined worlds through various literary techniques, with syntactic stylistic means playing a crucial role in reinforcing dystopian themes and generating a sense of unease. M. Atwood employs techniques such as parcellation, rhetorical questioning, and nominative sentences to convey the level of suppression and control experienced by the protagonist. Rhetorical questions serve as a tool to challenge the audience's assumptions and highlight the limited perspective of the protagonist. These techniques are reminiscent of biblical language, reinforcing the religious discourse prevalent in the dystopian society. The length and complexity of the questions also reflect the protagonist's defiance and increasing resistance. Furthermore, changes in sentence structure mirror the character's evolving perception of the dystopian reality. Repetitions, such as epizeuxis, are employed by the regime to enforce control and emphasize religious extremism. They also convey intense emotions and a sense of despair. The consistent use of nominative sentences

with self-corrections highlights the conscious effort of the protagonist to preserve the language in a dystopian world where the significance of language has been diminished. Finally, through these linguistic means, M. Atwood creates a vivid portrayal of life under an oppressive regime, showcasing the struggles, doubts, and hopes of her characters.

In her speculative and science fiction works, M. Atwood skillfully employs a range of lexical, phonetic, graphic, and syntactic techniques to create dystopian worlds. These stylistic choices play a crucial role in portraying the bleak and oppressive nature of these societies. Future research can delve into the field of stylistic semasiology to further examine the impact of these linguistic devices on the depiction of dystopia in M. Atwood’s writings.

SUMMARY

Dystopian literature has gained popularity for portraying flawed societies with traits like totalitarianism, anti-feminism, racism, and theocracy. M. Atwood skillfully employs language to explore the terrible consequences of pursuing an ideal society, resonating with readers through vivid depictions. These cautionary tales warn against totalitarianism, tyranny, and societal collapse, reflecting disturbing trends in our world.

Dystopian literature has diverse subtypes (anti-utopia, cacotopia, critical utopia, critical dystopia, ustopia, and contextual dystopia) offering unique perspectives on imperfect societies. Through these subtypes, readers can examine the multifaceted nature of flawed worlds and gain varied insights. Dystopian vision shares a complex relationship with utopia, where dystopia emerges as a negative response to the utopian tradition, presenting borrowed elements in a contrasting light. The transition from utopia to dystopia in literature was gradual, with authors integrating dystopian elements into depictions of ideal societies. The line between utopia and dystopia is subjective. While utopian literature portrays ideal societies and critiques existing issues, dystopian literature delves into cautionary tales of oppressive regimes, limited freedoms, and poverty. Dystopian societies exhibit hierarchical structures, surveillance, and the suppression of individuality. Historical events of the 20th century shaped dystopian writing, creating believable and grave narratives. Consequently, the authors aimed to provide warnings, predicting negative outcomes in advance. Dystopian literature features protagonists immersed in troubled worlds, deeply aware of their society's flaws. Conflict arises from the tension between characters and oppressive governments, while language and narrative techniques establish unsettling environments.

Differentiating dystopian literature from related genres like science fiction and speculative fiction is a complex task. While dystopia shares elements with these genres, it has distinct characteristics. Dystopian fiction combines various narrative techniques and explores futuristic perspectives, social and political critiques, and the consequences of technology. Science fiction focuses on scientific and technological impact, while speculative fiction encompasses multiple genres, exploring alternative realities.

M. Atwood has contributed significantly to dystopian literature development

with her acclaimed speculative and science fiction texts. Scholars (Howells, 2005, 2006; D. Ketterer, 1989; N. Ovcharenko, 2005, 2006; I. Tymeichuk, 2014, etc) have examined her works, analyzing their genre, style, composition, and formal characteristics. M. Atwood's novels exhibit genre fragmentation, blending elements of dystopia, anti-utopia, speculative fiction, and contextual dystopia. Researchers (P. Das, 2009; M. Grimbeek, 2016; V. Ž. Jovanović, 2007; López-Rúa, 2019, etc.) emphasize her intertextuality, stylistic devices, language use, and coined terms. Consequently, this study aimed to fill gaps in the analysis of M. Atwood's dystopian novels, particularly *The Testaments* and the *MaddAddam* trilogy, by exploring the role of coinages, vocabulary stratification, phonetic and graphic devices, and stylistic constructions in creating dystopian worlds. The study provides a deeper understanding of the linguistic features that contribute to the portrayal of dystopian societies in M. Atwood's works.

The author employs a variety of neologisms in her novels, serving different purposes. In *The Handmaid's Tale* and *The Testaments*, semantic coinages (*Angel, Eye, Commander, Handmaid, Aunt, shredder* et.) contribute to the biblical discourse, secret surveillance, the disempowerment of women, and depicting the regime's ruthlessness. Affixated coinages (*Offred, Ofcharles,* etc.) help to highlight the disempowerment of women and explore fertility and population decline. Blended neologisms (*Particicution, Prayvaganzas,* etc.) aim to convey the regime's perversion and excessive devotion. In the *MaddAddam* trilogy, compound neologisms (*SoyOBoyburgers, SecretBurger, CorpSeCorps, BeauToxique Treatment,* etc.) offer satirical commentary, reflect the evolving language, portray oppression, and emphasize irrationality. Affixatied coinages (*Painballer, pigoonlet, Crakers,* etc.) reflect ruthless tendencies and scientific advances, while semantic coinages (*Adam, Eve*) create biblical allusions. Inventions and reduplicated neologisms highlight the absurdity of the dystopian world. Phonemic orthography (*AnooYoo, NooSkins*, etc.) creates compound neologisms emphasizing flaws and distorted improvement.

M. Atwood's vocabulary stratification encompasses various linguistic styles, including religious, archaic, colloquial, poetic, and vulgar words. Through language, she portrays control, inner conflicts, and the struggle between imposed and forbidden

expressions. Religious language highlights oppression and otherness in dystopian societies, while colloquial language and contemporary references add rebellious notes to *The Testaments* narrative. The use of religious words for swearing is a powerful tool for expressing rebellion, defiance, and resistance within the dystopian worlds she creates. Archaic words and grammatical forms reflect alignment with the regime. The *MaddAddam* trilogy emphasizes ecological issues through specialized scientific terms and neologisms that illustrate the characters' comprehension of the dystopian society's scientific advancements.

In her speculative and science fiction works, M. Atwood employs phonetic (rhyme, alliteration, assonance, etc.) and graphic (italic writing, phonemic orthography, and capitalisation) techniques to intensify emotions and draw attention to specific elements of the text. The author highlights the theocratic regime and its concepts in Gilead through alliteration, assonance, italics, and capitalisation. Rhymes and singing games reinforce strict gender regulations and serve as propaganda. Capitalization emphasizes the regime's restrictions and adoration of faith, while italics convey the characters' inner thoughts and resistance. In the *MaddAddam* trilogy, italics convey the protagonist's powerlessness and longing for connection. Phonetic devices in religious hymns and scientific discourse create a cohesive effect and evoke commercialism. Catchy brand names with graphic means influence buyers.

Dystopian literature constructs imaginative worlds using various syntactic stylistic means that reinforce dystopian themes. M. Atwood employs parcellation, rhetorical questions, and nominative sentences to convey the protagonist's suppression and control. Rhetorical questions provoke readers' assumptions and reveal the limited perspectives of characters. These techniques, reminiscent of biblical language, reinforce the prevalent religious discourse. Long complex questions reflect the protagonist's defiance and resistance. Changes in sentence structure from simple to complex mirror the character's evolving insurgent thoughts. Repetitions in authority's discourse enforce dystopian control and convey intense emotions. The use of nominative sentences with self-corrections highlights the protagonist's conscious preservation of language in a diminished linguistic world. Through these means,

M. Atwood vividly portrays life under oppression, capturing the struggles, doubts, and hopes of her characters.

Therefore, M. Atwood expertly uses various linguistic techniques in her speculative and science fiction to depict dystopian worlds. These choices highlight the oppressive nature of these societies. Further research can explore means of stylistic semasiology and their impact on the portrayal of dystopia in M. Atwood's writings.

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APPENDIX 1 Coinages in creating a dystopian setting in *The Handaid's Tale* and *The Testaments*

The Way of Formation	Examples		Function in the Novels
semantic coinages	Angel Aunt Commander Daughters Eye(s) (of the Lord) Guardian (of the Faith)	Handmaid Jezebel Martha(s) shredder Sons of Jacob Widow Wife(ves)	To highlight the role of secret law enforcement and the constant watchful presence of the regime. To accentuate the disempowerment of womanhood and the societal division in the highly religious society depicted in the novels
conversion + semantic coinage	Salvaging		To describe the ruthless nature of the regime
affixation	Ofandy Ofcharles Offred Ofglen Ofwarren		To accentuate the disempowerment of womanhood
	Unbaby Unwomen		To explore the concept of fertility and childbirth in a dystopian society.
blending	Particicution Prayvaganzas Econowife(ves)		To describe the ruthless nature of the regime To deliver the idea of an excessive, almost celebratory display of public devotion required by the dystopian regime To accentuate the disempowerment of womanhood
compounding	Birthmobile		To illustrate the main theme of the novels, i. e., the population drop

APPENDIX 2 Coinages in depicting a dystopia in the *MaddAddam* trilogy

The Way of Formation	Examples			Function in the Novels
affixation	1. Crakedom 2. Crakehood 3. Crakers 4. Crakiness	5. fibracionous 6. furzooter 7. gene-splicer 8. Painballer	9. pigoonlets 10. sus multiorganifer 11. tensicity 12. vulturizing	1-4 To underline that character has different from society's perspective and viewpoint To generate terminology associated with scientific advancements and genetic manipulation, effectively capturing the essence of the dystopian world
blending	1. Chemlab 2. CrustaeSoy 3. digilock 4. digimechanics 5. Extinctathon	6. Foetility 7. genalteration 8. heli-blade 9. kanga-lamb 10. pheromonimal	11. pigoon 12. rakunk 13. robodog 14. Rockulators 15. snat 16. wolvog	To generate terminology associated with scientific advancements and genetic manipulation, effectively capturing the essence of the dystopian world.
compounding	1. AgriCouture 2. BeauToxique Treatment 3. bobkittens 4. Corpsmen 5. Cribfillers 6. current-affairs show 7. ethanol-solarvan 8. furzoot 9. gene artist 10. gene-peddler storefronts	14. green genes 15. Hoodroom 16. HotBioform 17. JigScape Faculty 18. Joltbar 19. melon-bum boy 20. minnow city 21. OrganInc 22. OrganInc Farms 23. Organ-Oink Farms Perfectababe 24. Pixieland jazz 25. pleebland	28. Scales and Tails 29. SecretBurger 30. Siliconsciousness 31. soyafries 32. SoyOBoyburgers 33. soy-sausage dogs 34. SoYummie cone 35. SoYummie Ice Cream 36. spraygun 37. transgenics 38. Vice level 39. video simulation	To emphasise the ludicrousness of the consumer-driven culture in the dystopian society. To reflect the complexity of the language employed in the future. To depict the ruthless dystopian regime

	11. gene-shop 12. gene-spliced quasi-humans 13. Genie-Gnomes	26. Read-A-Screen 27. RejoovenEsense Compound	40. Woody Woodpecker–laugh girl	
compounding + clipping	1. CorpSeCorps 2. SnipNFix			To depict the ruthless dystopian regime
compounding + phonemic orthography	1. AnooYoo 2. CryoJeenyus 3. Dreamkidlets 4. Happicuppuchino 5. HelthWyzer	6. Infantade 7. Kwiktime Osama 8. Mo'Hair 9. NooSkins 10. Painball	11. BlyssPluss 12. Happicuppa 13. Happicuppa coffee 14. HottTotts 15. MaddAddam	To emphasise the irrationality or absurdity present in the consumerism culture of the dystopian society. To convey the notion that not everything in the dystopian society adheres to strict logic, adding an element of irrationality or illogicality. To highlight the theme of imperfection or distorted improvement, underscoring that while certain aspects may seem enhanced or optimised, there are underlying flaws and complexities beneath the surface.
compounding neoclassical	1. PetrBiology 2. violet biolet 3. Bioart 4. bio-attack 5. biobeing 6. BioDefences 7. Biofilm 8. biofreak	17. genographer 18. math-and-chem-and-applied-bio yardstick 19. megabucks 20. megachurch 21. Mega-millions 22. mega-money-spinner 23. megastore	33. supervirulent 34. ultralife 35. ultra-shaved 36. Ultratexts 37. Bioneer (+ blending) 38. Nanotech Biochem (+ blending)	To highlight the artificial and industrial nature of the dystopia To mirror the intricate complexity of the language employed in the future.

	9. bioprint 10. bioresearch 11. biosphere-friendly 12. biosuit 13. biotechnology 14. bioterrorism 15. biotools 16. bioweepy	24. micro-coded 25. nanobioform 26. NeoBiofur 27. neo-con 28. Neotechnology 29. neurotrash 30. pseudospeciation 31. super-cerebellum 32. Superswallowers	39. biofather (+clipping) 40. biolab (+clipping) 41. NeoAgriculturals (+conversion) 42. NeoGeologicals (+conversion) 43. Neurotypicals (+conversion)	
consonant lengthening	Glenn			To convey a sense of irrationality or absurdity, suggesting that not everything in the dystopian society follows strict logic. To highlight a theme of imperfection or distorted improvement, emphasizing that even though certain aspects may appear enhanced or optimised, there are underlying flaws and complexities beneath the surface.
conversion	electricals Three-Dimensionals			To reflect the intricate nature of vocabulary used in future.
semantic coinage	1. Adam 2. Eve 3. Compound			To create a biblical allusion To depict the hierarchical order within the religious group. To draw readers' attention to the utopian principles of God's Gardeners' society. (3) To depict the division in the dystopian society

reduplication	bobbity-bobble	To illustrate that simple things have extraordinarily odd equivalents in a dystopian society ruled by genetic modification. To create a distinct atmosphere of otherness and strangeness, reinforcing the notion that the depicted world in the novels deviates significantly from our own reality. To reflect the intricate nature of vocabulary used in future.
invention	Oestre	

APPENDIX 3 Syntactic peculiarities in constructing the dystopian reality of *The Handaid's Tale* and *The Testaments*

Means	Examples	Function in the Novels
Nominative sentences	"It a good baby?" says Cora… "It's fine," I say. "A keeper. A girl."	To illustrate the level of suppression experienced by the protagonist in the dystopian society.
Rhetorical question+nominative sentences	Their bodies still wear the Guardian uniforms. Caught together, they must have been, but where? A barracks, a shower? It's hard to say.	To question the preconceptions of the readers To emphasise the narrow viewpoint of the main character To evoke biblical language, strengthening the religious rhetoric dominant in the dystopian civilization
	Flowers are still allowed, Does each of us have the same print, the same chair, the same while curtains, I wonder? Government issue?	
	A return to traditional values. Waste not want not. I am not being wasted. Why do I want?	
Rhetorical question	All right," I say. I don't smile. Why tempt her to friendship?	To encourage readers to consider alternative perspectives and question established beliefs.
	Jehovah's Witness? Jesuit? Whatever it meant, he's just as dead.	
	I looked carefully over the door first, inside and out, then the walls with their brass hooks—how could they have overlooked the hooks? Why didn't they remove them? Too close to the floor?	

Rhetorical question	What is it for? What purposes of reassurance does it serve? The flashing of a badge, look, everyone, all is in order, I belong here. Why don't women have to prove to one another that they are women?	To underscore the religious discourse prevalent in the dystopian society and highlight the character's limited perspective on events.
	He knows the camera is on him: is the grin a show of defiance, or is it submission? Is he embarrassed, at having been caught? They only show us victories, never defeats. Who wants bad news?	To underscore the religious discourse prevalent in the dystopian society and highlight the character's limited perspective on events.
	"Three thousand have arrived this week in National Homeland One, with another two thousand in transit." How are they transporting that many people at once? Trains, buses?	To encourage readers to consider alternative perspectives and question established beliefs.
	What if I were to come at night, when he's on duty alone—though he would never be allowed such solitude—and permit him beyond my white wings? What if I were to peel off my red shroud and show myself to him, to them, by the uncertain light of the lanterns?	To serve as a window into the character's internal struggle and evolving mindset.
	Yes, we are very happy," I murmur. I have to say something. What else can I say?	

Rhetorical question	I feel a tremor in the woman beside me. Is she crying? In what way could it make her look good?	To underscore the religious discourse prevalent in the dystopian society and highlight the character's limited perspective on events. To serve as a window into the character's internal struggle and evolving mindset.
	Where are the brands of yesteryear? Gone with the wind.	
	Am I in God's stead, who hath withheld from thee the fruit of the womb?	
	"Did I weep? Yes: tears came out of my two visible eyes, my moist weeping human eyes. But I had a third eye, in the middle of my forehead. I could feel it: it was cold, like a stone. It did not weep: it saw. And behind it someone was thinking: I will get you back for this. I don't care how long it takes or how much shit I have to eat in the meantime, but I will do it"	
Rhetorical question Italics	Was he in my room? I called it *mine.* My room, then. There has to be some space, finally, that I claim as mine, even in this time.	To reflect the character's feelings of uncertainty, anxiety, and paranoia.

APPENDIX 4 Syntactic peculiarities in constructing the dystopian reality of the *MaddAddam* trilogy

Means	Examples	Function in the Novels
Double negation grammatical tautology	Nobody nowhere knows what time it is (p. 3).	To emphasise the insignificance of traditional grammar rules and societal norms in the depicted dystopian world. To create a profound sense of doomsday, conveying the bleakness and hopelessness of the narrative
Nominative sentences	But they're unwary; unlike Snowman, who won't dip a toe in there even at night, when the sun can't get at him. Revision: especially at night (p. 6)	To demonstrate a sense of the protagonist's responsibility towards effectively preserving and utilizing language in the post-apocalyptic dystopian world To underline the importance of language preservation and simplification in a post-apocalyptic dystopian world To highlight the significance of language in shaping personal narratives
	Oh, nice abs! comes the whisper, interrupting him. Honey, just lie back. Who is it? Some tart he once bought. Revision, professional sex-skills expert. (p. 12).	
	Make her like new. "You have a good heart," she'd told him, the first time she'd let him inside her defences. Revision: overalls.	
	Dismay is what he feels, not lust. Revision: dismayed lust.	
	"Great," he said. Knives were going through him. No sooner found than lost again. Crake was his best friend. Revision: his only friend.	
	The pain is intense, but after rolling around on the muddy ground for a time and making speared-animal noises, he hauls himself whimpering to his feet. Revision: to his foot.	

Nominative sentences	Sometimes they find tins of motor oil, caustic solvents, plastic bottles of bleach. Booby traps from the past (p. 7)	To emphasise the dystopian reality depicted in the narrative To create a sense of urgency and intensity. To reinforce the constant threats and risks present in the dystopian setting.
	He's considered to be an expert on potential accidents: scalding, liquids, sickening fumes, poison dust. Pain of odd kinds (p. 7)	
	Still, they're amazingly attractive, these children – each one naked, each one perfect, each one a different skin colour – chocolate, rose, tea, butter, cream, honey – but each with green eyes. Crake's aesthetic. (p. 8)	To emphasise the dystopian reality depicted in the narrative
Nominative sentences and simple sentences (addressed to Crakers)	"These, no," he says. "These are safe." (p. 7).	To reflect the protagonist's adaptation to communicate with the Crakers To underline the striking contrast between the protagonist's previous literary proficiency and his present simplified language.
	"Oh Snowman, please tell us – what is that moss growing out of your face?" "Feathers," he says (p. 9).	
Nominative sentences + Repetition	"Now I'm alone," he says out loud. "All, all alone. Alone on a wide, wide sea." Revision: seashore (p. 9).	To emphasise that protagonist feels extremely lonely in the dystopian world.
Nominative sentences with swear words written in italics	Sometimes in the dusk he runs up and down on the sand, flinging stones at the ocean and screaming, *Shit, shit, shit, shit, shit!* He feels better afterwards (p. 11).	To underline the frustration and anger that the protagonist experiences To highlight the power dynamics and the internal struggle faced by the protagonist in a dystopian world
	"Crake!" he yells. "Asshole! Shit-for-brains!" (p. 13)	