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FUNCTIONING OF FREEDOM METAPHORS IN DYSTOPIAN STORIES BY RAY BRADBERRY AND KURT VONNEGUT

A metaphor is a figure of speech that, for rhetorical effect, directly refers to one thing by mentioning another. It may provide (or obscure) clarity or identify hidden similarities between two different ideas. Metaphors are often compared with other types of figurative language, such as antithesis, hyperbole, metonymy and simile.

Most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature [5, p. 9].

Linguists distinguish such types of metaphor as hyperbolic metaphor (a metaphor based on a hyperbolic exaggeration of a quality or trait, for example eyes as deep as the sea); lexical metaphor (erased metaphor, petrified metaphor) – a word (expression) or meaning of a word that originally arose by metaphorical transfer (a sheet of paper).

One of the directions of semantic classification involves grouping metaphors by thematic affiliation of the auxiliary subject (in other words – according to the thematic correlation of the comparison, which is their basis). The nature of the main subject is not taken into account [2, p. 214].

There are other views on the classification of metaphors. For example, J. Lakoff and M. Johnson distinguish two types of metaphors considered from time and space: ontological, metaphors that allow us to see events, actions, emotions, ideas as a substance, and oriented, metaphors that do not define a single concept in terms of another, but organize the whole system of concepts in relation to each other [1, p. 19].

Kurt Vonnegut's story "Harrison Bergeron" is a satire on the decline of American society. Harrison Bergeron is the metaphorical freed captive of the cave and showed the light of freedom. He wanted to show everyone that they can be free and be whatever they want to be. Vonnegut describes a futuristic society: "They weren't only equal before God and the law. They were equal every which way. Nobody was smarter than anybody else. All this equality was due to the 211th, 212th, and the 213th Amendments to the Constitution, and the unceasing vigilance of agents of the United States Handicapper General" [6, p. 216].

Metaphor is used by the author to give an illustration of the freedom in works. The word 'freedom' can have powerful emotive force, that is, the power to arouse strong emotions. Its connotations are almost exclusively positive. If a group as 'freedom fighters' is described, it means that the reason someone is fighting for is improved. If someone calls them "terrorists", it means he/she shows his/her disapproval [3, p. 78].

Harrison Bergeron's valiant storming into the TV station and self-proclamation as the new "Emperor" symbolize the same defiant spirit. Vonnegut beautifully describes the dances of Harrison Bergeron and the ballerina to demonstrate the benefits of inequality to society. Once a pedestrian's dance that appeared on television turned into an elegant, heroic, exciting and real art form. Vonnegut demonstrates to his audience the wonderful side of humanity, which is impossible to achieve when we strive for full and complete equality.

The handicaps are used as a metaphor to show the power of the government. A little mental handicap radio in his ear [6, p. 7] is an example of a futuristic gadget. The ballerina kissing the ceiling metaphorically states that without the compulsions that block their progress, they can achieve more. When a handicap appears and kills Harrison Bergeron and a ballerina, Vonnegut warns that rebellious spirits will not live long under a totalitarian government, especially if people capable of acting like George Bergeron, stays conformist.

“All Summer in a Day” by R. Bradbury is an example of dystopian literature. In this story children see rain every day. They can see sun only once every seven year, and only for two hours. R. Bradbury uses many metaphors while describing sun, rain, and the weather’s effect on the children.

The metaphor of rain, met in the following example: ‘... drum and gush of water, with the sweet crystal fall of showers and concussion of storm’ [4, p. 1], means that it is constancy noisy and always storming, never quiet, and the water falls quickly. Another example the author describes the noise of the rain ‘But then they always awoke to the tating drum, the endless shaking down of clear bead necklaces upon the roof...’ [4, p. 1], and it means that the rain is noisy.

R. Bradbury uses metaphors to strengthen themes in his story. At the beginning of the story, the children are similar to both roses and weeds, showing that they are not sweet and innocent at all: ‘The children pressed to each other like so many roses, so many weeds, intermixed, peering out for a look at the hidden sun’ [4, p. 1].

The author transforms the glory and beauty of the sun and the sun into children who experience it only once every seven years, using vivid children’s metaphors. His task is to report the extraordinary miracle of this experience. So it makes children think of the sun as a yellow pencil or a ‘coin large enough to buy the world with’ [4, p. 2].

They think it is a lemon. When it actually comes out, the silence, after many years of rain sounds like a movie without a soundtrack, and the sky looks like a blue tile to them. Solar heat feels good like a warm iron. They do not draw a parallel with the sun with negative images, because for them it is all great.

In his story, the author shows how “summer” can serve as a metaphor for childhood, freedom or happiness. Children need the joy and freedom of summer and summer vacations. The children deprive Margot of one of her chances to experience this joy, warmth and freedom as a child on Venus. Being in the sun, knowing what kind of sun can be exalted, and experiencing the happiness that playing in the sun can bring, they realize how cruel they were to Margot. They live a perfect childhood for a few hours in one day when the sun is shining. They take away from Margot a chance to get such a childhood experience, for example: ‘The rain washed out blue from her eyes and the red from her mouth, and the yellow from her hair’ [4, p. 1], means that the rain led Margot change to no color. The children put Margot in the closet, because they envy Margot can go to see the sun.

The author describes Margot as being frail and quiet as she had been away from the sun for so long: ‘She was an old photograph dusted from an album, whitened away, and if she spoke at all her voice would be a ghost’ [4, p. 1].

Children understand how cruel they were to Margot: ‘She was a very frail girl who looked as if she had been lost in the rain for years’ [4, p. 1].

The sun is shown through vivid description, and it is no longer a dim hope but an omnipresent flame of freedom and beauty. The children become more wild and joyful now that the sun is present in their waking world.

Thus, metaphor is used by the author to give an illustration of the freedom in works. Over the past century, the metaphorization of freedom / liberty has evolved along all the main vectors of textual realizations: the attribute of personality, social liberation, political independence. Such changes in the formation of metaphor clearly correlate with the social demands of society at certain stages of its development and can serve as an indicator of changes in socio-cultural attitudes.

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