



METAPHOR EXAMPLES AND ANALYSIS IN RAY BRADBURY'S FAHRENHEIT 451

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Abstract: *The article is a study of metaphor as a means of conveying a hidden author's message, establishing a connection between the selected images and the content. The author analyzes the use of metaphors in Ray Bradbury's 'Fahrenheit 451' on specific examples, establishes the existing pattern and organizes the systematization according to the content direction. It is noted that the focus of the metaphors is often not nouns but verbs. This can be distinguished as a characteristic feature of the author's idiosyncrasy³².*

Keywords: *metaphor, concept, image, design, epithet, comparison.*

Metaphor is a popular literary tool that allows the author to discover the depth of his own message and to explain the complexity and multilayered images created by him to the reader. The proportioning of the metaphors in the text and the expediency of their use are important. The metaphorical application is one of the possibilities to create a clearer idea of the future, as it is usually associated with semantic shifts, which leads to an additional expressive richness of the text as a whole. This is the background of the relevance of the chosen topic. The reader's perception of the work of art depends on the metaphors. Ray Bradbury is one of the literary figures for whom metaphor plays an important instrumental role. Its use is justified and relevant in the novel 'Fahrenheit 451'. The uniqueness of the content of a novel full of meaningful metaphors arouses the interest of literary critics and philologists.

A metaphor facilitates the interpretation of one thing through another, that is, the reflection of one meaning in isolation from another, while at the same time realizing its own meaning. With this separation there is one artistic perception of the world through the meaning of things, the aesthetic meaning that one thing evokes, and the meaning of another. In this way the thing itself is realized. In this sense, metaphor is both an artistic verbal metaphor and a way of perceiving and understanding things. This is the ontology of the metaphor space of the work of art³³.

The metaphor is divided into traditional and creative (individual). Ray Bradbury uses an individual metaphor, based on the unexpected comparison of two things that, at first glance, do not show any similarity traits. The metaphorical nature of the novel is explained by the possibility to create a brighter idea of the future.

³² Topical problems of translation studies, textology and discourse: abstracts of reports of the II All-Ukrainian scientific-practical Internet conference of higher education applicants (April 5, 2019, Zaporizhia). Zaporizhia: ZNTU, 2019.- 175 p.

³³ Bradbury R. 'Fahrenheit 451'. Short Stories: Novel. Stories. Collection. Ed. by N. M. Paltsev.- Moscow: Raduga, 1983.- 384 p.



The work with samples of fiction, a special analysis of which will help to evaluate their artistic value, expressiveness at not an intuitive level, but based on conscious perception of expressive means of language, is particularly important for researchers.

Ray Bradbury's novel - utopia 'Fahrenheit 451'³⁴ describes the life of a totalitarian society that has come under the influence of mass culture. Books that make one think about the meaning of life and are capable of helping one escape from this artificial world are forbidden and have to be burnt. This is what so-called 'firemen' do. One of them is the main character of the novel - Guy Montag.

Despite the fact that the line of spiritual reincarnation and becoming a hero is the basis of the work, the author does not pay attention to the characteristic details of the appearance of Montag. However, the image of the hero is fully revealed in the team of firefighters, who are very similar to him. The impeccably woven metaphorical image of the firefighter instantly captivates the reader with the first pages of the novel - "It was a pleasure to burn. It was a pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history"³⁵.

The novel is full of symbols. Fire is the strongest symbol of the novel. Fire in the hands of a firefighter, which means destruction (unlike the usual conception of firefighters extinguishing a fire, preserving rather than destroying) is fatal. It destroys books, the last pillars of creative thought, because paintings in museums have long been replaced by interactive and abstract.

In the words of Beatty, the firefighter, the author compares the book's blazing pages to a swarm of black butterflies. However, in this situation, butterflies do not flutter, but die, having lost their freedom, which can be compared to deprivation of freedom of speech through the destruction of books.

The contradiction of Montag's condition when he is ready to read the forbidden poems to his wife and her guests is conveyed by two antonymic metaphors: "The room was blazing hot, he was all fire, he was all coldness"³⁶. The tension of the listeners is fire as well, but they are also 'explosive': "... the women who were burning with tension. Any moment they might hiss a long sputtering hiss and explode".

The term 'book' gets its broader sense in the next paragraph: "This book has pores. It has features. This book can go under the microscope. You'd find life under the glass, streaming past in infinite profusion. The more pores, the more truthfully recorded details of life per square inch you can get on a sheet of paper, the more "literary" you are". In this

³⁴ Bradbury R. 'Fahrenheit 451'. Short Stories: Novel. Stories. Collection. Ed. by N. M. Paltsev.- Moscow: Raduga, 1983.- 384 p.

³⁵ Bradbury R. 'Fahrenheit 451'. Short Stories: Novel. Stories. Collection. Ed. by N. M. Paltsev.- Moscow: Raduga, 1983.- 384 p

³⁶ Bradbury R. 'Fahrenheit 451'. Short Stories: Novel. Stories. Collection. Ed. by N. M. Paltsev.- Moscow: Raduga, 107c.



passage, the book is almost a living being with its inherent properties - it breathes, it has a face, it has different sides of life. Thanks to these definitions, which are in fact the definitions of the lexical unit 'book', its terminology is taking place. Here the meaning of the term 'book' is somewhat (though not very clearly) different from its meaning in the previous example.

Thus, both terminology units 'fire' and 'book' have very common meanings, or even several different, but related, meanings. They have a large information load. This fact does not completely congruent with the conventional thought that the term should only be monosemantic.

The author's attitude to the terms 'fire' and 'book' is significant. Here are some examples "With his brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world". There are two metaphorical comparisons in external and functional terms in the sentence: fire - poisonous kerosene and fire hose - a huge python. Moreover, here is another example of the writer's attitude to the book - "A book lit, almost obediently like a white pigeon, in his hands, wings fluttering".

occurs by metaphorizing based on formal and functional features³⁷. Here words acquire a certain degree of terminology, having received certain emotional-expressive definitions.

candle, as a natural light source, is contrasted with the artificial light of electric lights of advertisements and television walls. Secondly, the flame of the candle is associated in the mind of the hero with the fire of love, even his strange girlfriend Clarisse, Montag associates with the candle. Finally, the candle flame symbolizes the hero's faith and loyalty to his principles.

Bradbury uses the metaphors all fire, all coldness in order to show the contradiction of the state of the hero, who feels like thrown into the heat, then into the cold. The response of the listeners is immediate - "The women who were burning with tension. Any moment they might hiss a long sputtering hiss and explode"³⁸. Women are burning from tension so much that they literally become explosive. At the same time, speaking of the prospect of his communication with Faber, Montag likens himself to fire, and wise Faber - to water: "He would be Montag-plus-Faber, fire plus water".

rush and fervor, Montag had only an instant to read a line, but it blazed in his mind for the next minute as if stamped there with fiery steel".

In Bradbury's vision, human is a living, active, thinking being, filled with feelings and desires. This is what attracts the attention of the main character to a young girl Clarisse, who is completely different from the others: "He glanced back at the wall. How like a mirror, too, her face. Impossible; for how many people did you know that refracted your own light to you? By contrast, with technique, people are inherently irrational. Their feelings and desires create contradictions, forcing them to experience certain emotional states, such as: "The room was blazing hot, he was all fire, he was all coldness; they sat in

³⁷ Vorkachev S. G. Linguocultural studies, linguistic personality, concept: the formation of the anthropo-centric paradigm in linguistics // Philological Sciences, 2001.- No. 1.- P. 64-72.

³⁸ Bradbury R. 'Fahrenheit 451'. Short Stories: Novel. Stories. Collection. Ed. by N. M. Paltsev.- Moscow: Raduga, 1983.- 384 p



the middle of an empty desert with three chairs and him standing, swaying, and him waiting for Mrs. Phelps to stop straightening her dress hem and Mrs. Bowles to take her fingers away from her hair'.

focus on consciousness as a whole. You can see that the focus is on what's going on, instead of focusing on what's going on. This defines a feature of the author's idiom style that the metaphor focuses on verbs rather than nouns. Metaphors are important not only for images, but also as indicators of the human conceptual system. Using these representations not only allows us to discover the logic behind the construction of metaphors, but also how values and general cultural systems make people understand information coming from the outside world perceived by real objects and people themselves.

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